SEXISM TOWARDS FEMALE CHARACTERS IN CASSANDRA CLARE'S *THE MORTAL INSTRUMENTS: CITY OF BONES*

THESIS

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THESIS

Presented to English Department

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DEDICATION

This thesis is dedicated to my dearest parents, Drs. Andri Cahya Luh Pambudi and Ida Noersanti, S.S., along with my wonderful sister Eugenia Rani Rarasati, S.Pd., for all the love, support, and prayers that have been given to me throughout my whole life.

MOTTO

We are made of all those who have built and broken us.

(Atticus)

DECLARATION

I, under the name of,

      Name : Eulalia Czesarina Wijayanti

      NIM   : 190110101028

hereby declare that the thesis entitled **"Sexism towards Female Characters in Cassandra Clare's *The Mortal Instruments: City of Bones*"** is an original piece of writing, except for the quotations. The analysis and research contained within this thesis have never been used for any degree program or publication.

I also validate that the sources utilised and support received throughout the process of constructing this thesis have been acknowledged. This statement is written without any pressure from any party.

Jember, 18th January 2023

The Writer

Eulalia Czesarina Wijayanti

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THESIS

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IN CASSANDRA CLARE'S *THE MORTAL INSTRUMENTS:*
CITY OF BONES

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SUMMARY

Sexism towards Female Characters in Cassandra Clare's *The Mortal Instruments: City of Bones*: Eulalia Czesarina Wijayanti, 190110101028, 2023: 45 pages: English Department, the Faculty of Humanities, University of Jember.

This research focuses on analysing the representation of sexism towards female subjects in Cassandra Clare's *City of Bones*. In the form of qualitative research, this research aims to reveal the discourse of sexism constructed by the acts and behaviours of the characters towards the female characters using Stuart Hall's theory of representation, especially the discursive approach proposed by Michel Foucault. This research also aims to reveal the critical position of Clare as the author of the novel towards the issue of sexism using a biographical approach to correlate the discourse of sexism constructed within the novel with Clare's contextual background.

Gender issues such as sexism had been commonly seen in various kinds of literary works for a long period of time, including in YA (Young Adult) novels. Within *City of Bones*, the representation of sexism was categorised based on the Ambivalent Sexism Theory (Glick and Fiske, 1997) into two major groups, which were Hostile Sexism and Benevolent Sexism. Both types of sexism contained three other categories in the aspect of paternalism, gender differentiation, and heterosexual relation. The novel depicted the act of sexism towards the female characters through the narrative, physical acts, verbal acts, and the interaction and reactions shown by the characters of the novel itself.

It was found that the novel represented three types of Hostile Sexism (Dominative Paternalism, Competitive Gender Differentiation, and Heterosexual Hostility) and three types of Benevolent Sexism (Protective Paternalism, Complementary Gender Differentiation, and Heterosexual Intimacy). It was also found that there were several scenes representing the act of counter-sexism. Thus,

Cassandra Clare opened up a path through her work to highlight the gender issue of a 21st-century heroine and female subjects, and she also portrayed how the patriarchist society still affected the mindset of both gender groups to follow the traditional gender roles construction

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Hopefully, this thesis can contribute to the development of future research in English Literature studies.

Jember, January 2023

The Writer

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CHAPTER 1. INTRODUCTION

This chapter discusses the background of the study, the research topic, the research questions, along with the goals of this research.

1.1 The Background of the Study

Gender inequality has been a crucial issue since many decades ago in Western society, which also triggered the development of sexist behaviour. Weitzman et al. (1972) revealed that during the 1970s, women were underrepresented in titles, significant roles, and illustrations of various kinds of literary works. Another case was revealed by Knopp (1980) that the German literature of the 1980s presented significant stereotyped sex-role bias favouring males in either socialist or capitalist societies. The dominance of the patriarchal system and values significantly constructs gender roles in society. Furthermore, it forces women to be submissive, passive, and feminine. Leacock (1983:264) mentioned that during the colonial period, male authority was nurtured by Euro-Americans through their political and military relations with the Native Americans. She further explained that the assumption of female subordination became a universal of human society, supporting the assumption that primitive communal society was ultimately ordered by the same constraints (Leacock, 1983: 266). In the current development of human values, the issue of equality is prominent to be put into our concern. According to Mackin (2014), both male and female subjects have equal rights in education, politics, and economics in achieving sustainable development. However, this equality has not been entirely performed in our society.

The Mortal Instruments: City of Bones (hence *City of Bones)* is a young adult fantasy novel written by Cassandra Clare, which was first published in 2007 by Simon & Schuster Publishing Company in the United States. According to Clare (2022) via Goodreads, this novel created a new trend within the world of

young adult (YA) literature. On its first debut, the novel sold over 18 million copies. It also received various kinds of awards, such as the Locus Award Nominee and the Best First Novel in 2008, the Georgia Peach Book Award Nominee and Honour book in 2009, the South Carolina Book Award Nominee, Young Adult Book Award, Pacific Northwest Library Association Young Reader's Choice Award, and Lincoln Award in the year of 2010 (Clare, 2022). The story gave the world a new perspective on the fantasy realm, depicting angels, demons, faeries, vampires, and werewolves. More importantly, it brought up and triggered some critical discussions on gender role issues through the portrayals of the male and female characters of the story, especially the main character.

The novel talks about the story of an ordinary girl named Clary Fray, whose life was turned upside down when she turned sixteen. She had to face the shocking reality of the truth behind her mother's life as a former '*shadowhunter*', one of the descendants of a half-blood angel or *Nephilim*. Her mother, Jocelyn Fray, was attacked and kidnapped by some unknown enemy, and in the process of finding her mother, Clary learned about the existence of demons, vampires, werewolves, faeries, warlocks, and angels. Clary was forced to accept the fact that her real father was still alive, and he was a dangerous shadowhunter named Valentine Morgenstern who used demonic practices to gain more power and to kidnap her mother. She also found out about her hidden strong magical power to create and use various kinds of ancient runes that no one knew, which was sealed by a warlock named Magnus Bane. However, her mother and the people around her believed that it was better for her to forget about her ability because she was too strong. Even when she was able to use her power, several characters of the story always forced her not to join the demon-hunting activity. In her journey, Clary was accompanied by her best friend named, Simon, who later was turned into a vampire, Jace, who was a highly skilled *shadowhunter* and her love interest, the Lightwood siblings named Alec and Isabelle, who were also young *shadowhunters* along with their mother named Maryse, Luke who was her mother's partner who turned out to be a former *shadowhunter* that was turned into

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a werewolf, Madame Dorothea who was her prophetess neighbour, and Hodge who was the head of the Manhattan's *Shadowhunter* Institute.

It is prominent to analyse this work from the perspective of gender issues to see the deep-rooted author's view towards the gender issues of sexism and the positions of the characters in the story. Khafidzy et al. (2017) mentioned that the idea and concept of gender had controlled society's way of thinking and point of view, including inside literary works such as novels. As has been proven by Kidd and Castano (2019), reading literary works may affect the readers' behaviours, such as increasing helping behaviour and empathy, reducing prejudice, fostering openness to ambiguity, and altering self-perception. Because of its massive popularity, this novel also has the potential to affect a significant amount of readers' behaviours along with their understanding of the social system. This research aims to reveal the sexist behaviours done toward female characters by the society around them, along with the critical position of the author. Even though many female characters with both masculine and feminine personalities or characteristics exist, these characters, in the end, are forced to obey the social system of patriarchy.

It is assumed that the novel portrays several sexist behaviours towards the female characters. They are often considered as the lower class of society compared to the male characters within the story constructing the discursive idea of patriarchal domination. This may be one of the reasons why authors of literary works can hardly break the values of patriarchy and other inequality issues, whether they are conscious or not. This research is prominent because it is correlated with the real-life situation of society, whereas, despite the rapid growth of understanding towards gender equality, female subjects are somehow still put under the label of a subordinate class of society. To reveal the sexist behaviours towards the story's female characters, Stuart Hall's theory of representation is used, particularly the discursive model of the constructionist approach.

1.2 The Research Topic

The topic of this research is the gender issues of how female characters are represented in the novel, along with the critical view of the author about sexism in society.

1.3 The Research Questions

This research applies the representation theory by Stuart Hall to find out how the characters in *City of Bones* are being represented according to their gender. Here are several problems that have been found by reading the novel:

1. How is the sexism toward female characters represented in Clare's *City of Bones*?
2. What is the critical position of Clare as the author of the novel towards the discourse of sexism?

1.4 The Goal of the Study

There are several goals that become the objective of this research study. Here are the goals that are required to achieve through this research:

1. To reveal the representations of female characteristics and the discourse of sexism in Clare's *City of Bones*.
2. To reveal and understand the critical position of the author towards sexism issues in a real-life situation.

CHAPTER 2. LITERATURE REVIEW

It is found that there are several previous types of research analysing the gender aspects of the same material object in the form of articles. There are three previous research using the same material object and three research discussing the issue of sexism. The first research with the same material object was conducted by Ningrum (2015), the second research was by Cruger (2017), and the third research is the one conducted by Khafidzy and Rosyidah (2017). The research discussing sexism are the ones by Swim and Cohen (1997), Bosson et al. (2010) and by Leaper and Brown (2014).

2.1 Previous Research

In the form of qualitative research, the first research with the same material object by Ningrum (2015) focused on revealing the concept of masculinity existing in American society through semiotic and sociological approaches. The study showed that the idea of masculinity is portrayed boldly within particular characters' characteristics, weapons, and mythical instruments, along with the actions of male characters in the story. The phenomena of masculinity were viewed through the same-sex relationship, army membership, and the positioning of a guardian, which were seen as a trend.

The second research by Cruger (2017) also pointed out the dominance of male figures or characters in several YA (Young Adult) literary works, including Clare's *City of Bones*. This research is also in the form of a qualitative one, revealing the implied sexism in the characters' relationships and position in society. It was found that in YA novels, there are still plenty of women authors who tended to normalise the value of sexism towards women in the form of romanticised toxic relationships, rape, and abuse of the female reproductive organs (excessive depiction of particular sexual fetishes). Male characters were mostly put as the ones controlling the female characters.

Third, in the research by Khafidzy and Rosyidah (2017), the femininity of Clary, the story's main character, was highlighted. In the form of qualitative research, they applied the theory of Gender Performativity by Butler (2004). They found out that despite the hurdles shown by Clary in fighting the patriarchal society, she somehow managed to attain some parts of society's idea of 'ideal beauty' and be accepted by representing a new form of femininity.

In the previous research discussing sexism, it was found sexism itself may appear or be presented in various kinds of places, events, and communities. Leaper and Brown (2014), who discussed sexism in school, explained that sexism mostly appeared in the form of gender biases and sexual harassment. Bosson et al. (2010) also added the discussion about the effect of hostile and benevolent sexism in forecasting and conclude that plenty of people tend to underestimate the damages caused by benevolent sexism yet overestimate the damages caused by hostile sexism. Not only discussing the variant and the effect of sexism, Swim and Cohen (1997) also brought up the comparison between the Modern Sexism Scale (MS) and the Attitude towards Women Scale (AWS) in terms of classifying subtle and blatant sexist behaviours.

Despite the various views and results presented by the previous research, there have not been any discussions about the representation of female characters (main and non-main characters) along with the gender inequality issues they face, especially the issue of sexism. To reveal the sexism issues, I analyse the connection between the female characters and the other characters in the society of the story by classifying the sexist behaviours found within the novel into the category of hostile and benevolent sexism and try to analyse how the author critically positions herself within the story.

2.2 Theoretical Framework

2.2.1   Stuart Hall's Theory of Representation

Within this subchapter, there are several critical aspects of Hall's theory of representation that become a prominent tool in analysing the female characters of

City of Bones. This theory allows us to understand further how language can be used as a tool to represent various kinds of ideologies, values, and meanings.

According to Hall (1997), the phrase 'to represent' can be understood in two diverse ways. First, it may be understood as describing or depicting something by recalling, portraying, or illustrating within our consciousness or senses. Second, it may be understood as becoming a substitute or a symbol for a particular original object. Representation then becomes a process to produce the meanings of the concepts we have in our minds (knowledge and social or cultural views) through language. Hall (1997: 17) mentioned that there are two kinds of representation systems related to one another. He used the terms mental representations and language. The former refers to the conceptualisation or the imagery that is kept in our minds. In contrast, the latter refers to the media used to translate and produce the existing concept in our minds. Hall (1997: 24) further explained that to be able to understand how the representation of meanings works, it is prominent to understand the three approaches to the representation process, namely, the *reflective* approach, *intentional* approach, and *constructionist* or *constructivist* approach.

By applying the reflective approach, meanings are positioned as something straightforwardly reflected by particular objects, characters, ideas, or events, like a mirror reflecting the social or cultural phenomena in real life. Novitasari (2018) also has a similar view about this understanding by stating that with the use of reflective approaches, language is the medium used as a mirror reflecting the image that existed in a real-life situation. Thus, through this approach, signs are used to depict literal meanings of the sign itself. As an example, the phrase 'thick-skulled boy' means a boy with a thick skull (biologically) if it is viewed using a reflective approach.

In the opposite direction to reflective approaches, intentional approaches tend to position language as the expression of the author's personal area in constructing the meaning of a particular object (Hall, 1997: 25). The author uses signs to present their own signature and unique views, dictions, and images to construct meanings. Thus, intentional approaches allow us to view the language as

the meaning consciously produced by the author so that it is aligned with the point of view and the ideology of the author. However, Hall (1997:25) also mentioned that language will never be a truly private game since each language user is bound to particular rules, codes, and conventions of language. This means that even when the author uses a very private idea, the meanings constructed are still bound and influenced by the meanings which are already known globally.

Last but not least, constructionist approaches allow us to see language as a representation of the author's concept. With this approach, the whole representation system, along with the concepts and signs existing in the language, plays a prominent role in the process of meaning exchange. This approach suggests that meanings are constructed in the mind of each audience or reader, acknowledging that there are no absolute meanings. In order to be able to fully operate this approach, it is prominent to understand the *material* world where objects physically exist and *symbolic* practices and processes where the system of representation, meanings construction, and language operate and are related to one another.

To be able to give a more detailed analysis, the constructionist approach is considered to be the most suitable for this research. It allows me to consider the meaning portrayed in the sentences, dialogues, and narrations of the story (the written language), along with their relationship with the critical position of the author in her real-life situation. Thus, it becomes more efficient to outline the concept of sexism toward female characters within the novel. The constructionist approach itself is categorised into the semiotic approach by Saussure and the discursive approach by Foucault. The semiotic approach positions language as a system of signs, while the discursive approach focuses on the idea that meanings are produced by discourse instead of language.

2.2.2   Discursive Approach

The most suitable form of constructionist approach for this research is the Discursive approach which Michel Foucault originally proposed. Here, he used the word 'representation' in a narrower sense. Not only concerned with the

production of meaning but Foucault was also concerned with the production of knowledge which he also called the term discourse (Hall, 1997: 43). He further explained that discourse could be understood as a construction of knowledge done through language that may come in the form of literary works. Language, as a product of social practices, also contains and produces various kinds of meanings that lead us to the creation of discourse. The most obvious differences that we can see between Foucault's Discursive approach compared to Saussure's Semiotic approach lay within the explanation of the concept of *discourse*, the relation between *power* and *knowledge* issues, along with the questioning of the *subject*. These key points certainly help the process of revealing the discourse of sexism in the novel *City of Bones*

Hall in Dewi (2020) explained the concept of this approach that discourse can be understood as a way to represent knowledge through language. In the case of this research, the discourse of sexism may be represented through the narrative containing knowledge about the issue itself. Discourse contains the power to control how a particular issue is viewed.

What we have to pay attention to is that Foucault also mentioned that knowledge continues to develop and change over time. Each period consists of its unique characteristics, whether in the aspects of culture, economy, education, politics, and many others, affecting the meaning of the knowledge or the discourse itself. Thus, by applying the discursive approach, it is easier to classify and analyse the representation of sexism towards female characters in the narration and dialogues of the novel while also considering the period when the novel was written and the contextual background of Clare as the author of the novel.

2.3 Sexism

2.3.1 Definition of Sexism

Swim and Hyers (2009: 407) define sexism as individuals' manners, beliefs or views, and behaviours in organisational, institutional, and cultural practices that reflect negative evaluations of individuals according to their gender, supporting the unequal status of women and men. We can further elaborate that

sexism is anything that uses gender distinction to create and maintain inequality and subordination of a particular social group, such as women. Even though it is possible that sexism can be directed toward all genders, it is mainly directed toward women, especially since women are considered the less dominant group compared to men in most societies worldwide (Becker and Sibley, 2016). Becker and Sibley (2016) also explained that the basic foundation of sexism and sexist views lies in gender stereotyping. According to Swim and Hyers (2009), stereotypes can be understood as the expectations or beliefs about particular characteristics associated with different groups. In this term, we are discussing the expectations and beliefs constructed by the society of each sex group (male and female). Gender stereotyping is strongly related to sexist behaviour due to the gender roles construction which often restrains particular gender groups from developing themselves, such as discrimination or the differential treatment between men and women.

2.3.2   Categorisation of Sexism According to the Ambivalent Sexism Theory

According to Glick and Fiske (1997), in the theory of Ambivalent Sexism, there are two types of sexism, namely hostile and benevolent sexism. Hostile sexism can be understood as negative visions and thoughts towards violating traditional patriarchist gender roles. Benevolent sexism can be understood as the thoughts and views valuing the traditional gender roles of women, thus generalising that women are the weaker gender of society (Glick and Fiske, 1997). Daniel and Leaper (2011) also added that benevolent sexism encourages the idea that females need to be protected by males. Furthermore, benevolent sexism can be classified into three major categories, which are protective paternalism, complementary gender differentiation, and heterosexual intimacy. Both hostile and benevolent sexism support the discourse of gender inequality and the act of sexism itself. Since the novel took place and was released in the early 21st century, the issue of sexism is still relevant and related to the contextual background of Clare as the author. Using the Ambivalent Sexism Theory, the classification of modern types of sexist behaviour becomes more obvious and coherent.

Glick and Fiske (1997:119) define sexism by emphasising two key aspects, which are hostility toward women and the endorsement of traditional gender roles. They further elaborate that there are two major categorisations of sexism, which are Hostile Sexism (HS) and Benevolent Sexism (BS). The act of sexism aims to solidify the position of male subjects by giving them bigger decision-making power, authority, and access to various kinds of social aspects. Istiadah and Afifah (2020) added that women are often seen as not being fully competent adults and legitimising the need for a superordinate male figure. Both types of sexism may appear either subtly or blatantly, and both strongly support the idea of a patriarchal society and gender inequality with different approaches, which are further explained below.

a. Hostile Sexism

Hostile sexism (HS) aims to justify the position of male domination in terms of power, gender roles, and female objectification (Glick and Fiske, 1997). This type of sexism tends to support the idea of a patriarchal society more explicitly. It tends to highlight the negativity of deviation towards the traditional gender roles, which is supported by Yeung (2012), stating that HS describes negatively balanced attitudes toward women that are commonly recognised as sexist. For example, a belief that says that feminists seek to overpower men using their sexuality. Here are several types of Hostile Sexism (HS).

1) Dominative Paternalism

Dominative paternalism can be understood as the belief that female subjects should be controlled by male subjects. Connor et al. (2016) explain that dominative paternalism aims to defend the authority and power owned by men towards women. This form of sexism may come in the form of underestimating and viewing female subjects as the group of society who do not have the capability to do things on their own, positioning male subjects as the ones responsible for controlling and dominating them. This form of sexism also

blatantly supports male domination and generalises the superiority of male figures or subjects in the society.

2) Competitive Gender Differentiation

In hostile sexism, gender differences are positioned as something that needs to be classified and ranked. Through negative stereotypes of women, men have gained self-confidence by believing they are better than the other half of the population. Connor et al. (2016) add that this type of sexism often depicts that only men can fulfil particular requirements to gain a higher authority or power, highlighting the gender characteristics' differences as the reason behind women's inability to perform a particular act (mostly the masculine acts and the ones including violence or required a particular physical strength). The gender traits of each individual are considered and viewed as the aspects that define one's value and position in a society.

3) Heterosexual Hostility

Heterosexual hostility reflects the tendency to view women merely as sexual objects, as well as the fear that women may use sexual attraction to gain power over men (because men's sexual attraction is a major source of women's dyadic power). This form of sexism blatantly shows the sexualisation of women in the eyes of men. It may be done verbally, physically, or mentally. One may use their words, acts, and minds to sexually objectify women. In fictional works, especially the genre of YA, it may be depicted in the form of rape, fetish play, and degradation, which were done towards women. Heterosexual hostility aims to validate the idea that the power existing in the society is held by men, thus women are viewed as men's possessions to be objectified and used to fulfil their sexual desires and fantasies. This form of sexism is considered as the most abusive among others due to the physical damages that may affect women's reproductive organs and their mortality rates.

b. Benevolent Sexism

Benevolent sexism (BS) comes in the form of gentler and more subtle acts of justification for male dominance (Glick and Fiske, 1997). BS may come from valuing or encouraging feminine stereotypes in women and paternalistic beliefs. In contrast with Hostile Sexism, BS tends to give rewards to those who obey and value traditional gender roles. Yeung (2012) also stated that BS might seem to look more positive. However, this type of sexism tends to patronise the elevation of traditional gender roles. BS itself can be categorised into three types of action which are protective paternalism, complementary gender differentiation, and heterosexual intimacy.

1) Protective Paternalism

Here, men often position themselves as the more competent subject compared to women. Thus, it triggers the feeling of protectiveness and subtle affection towards female subjects. This form may appear in the form of the dictations saying that men should protect women. Here, men often provide protection for women including in the simplest activity such as crossing the street, walking late at night, or going to public places, to subtly generalise the idea and stereotype that women do not have the capacity to protect themselves in a way that makes them feel loved rather than disrespected. Protective paternalism also affects how the society view the gender roles of men and women. For example, it often becomes a taboo for women to be able to master a particular martial art or a sport that includes physical strength or fighting. This form often done in a familial relationship such as father to children, husband to wife, or brother to sister.

2) Complementary Gender Differentiation

Complementary gender differentiation may be seen as the most general type of sexism due to the custom of the idea within the society. It has been practised in academic institutions, public places, and religious places. It allows women to compensate for their presumed lower social status by agreeing on the traits where women in domains do not necessarily challenge the authority of male figures while viewing women as being morally superior or having a more

sophisticated sense of culture (Yeung in Istiadah and Afifah, 2020). At some points, it may be similar to competitive gender differentiation. Both forms highlight the differences of each gender traits. However, complementary gender differentiation is an act that generalises the idea that women do not have the ability to achieve what men can achieve due to their 'biological traits' along with physical and emotional characteristics, making society believe that treating women differently is a form of affection instead of a form of sexist behaviour. For example, in various kinds of society, women are often underestimated in the corporations, institutions, organisations, and any other social environments.

3) Heterosexual Intimacy

According to Yeung (2012), intimate heterosexuality romanticises women as sexual objects, viewing a female romantic partner as necessary for a man to be "complete." It generalises the idea of heterosexual intimate romance, supporting the idea that women shall not remain single nor not having a man as a romantic partner. In contrast with heterosexual hostility, heterosexual intimacy wraps the sexualisation of women under the name of love and attraction. In the YA genre, romantic interest mostly becomes one of the highlighted aspects of the novel. (Cruger, 2017) shares a similar view by stating that in YA, romantic confessions and relationships are often becoming a tool to put women to be subjected to physical or emotional violence or abuse. This form of sexism often romanticizes and generalises the idea of women's submission and passiveness in being engaged to a sexual activity or intimate activity such as hugging, kissing, cuddling, and having sexual intercourse.

In order to be able to understand the categorisation of sexism into the six forms of it (Dominative Paternalism, Protective Paternalism, Competitive Gender Differentiation, Complementary Gender Differentiation, Heterosexual Hostility, and Heterosexual Intimacy), a simplified tree diagram of the Ambivalent Sexism Theory (Glick and Fiske, 1997) has been provided below

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AMBIVALENT SEXISM THEORY

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                          ┌─────────────────────┐
                          │       SEXISM        │
                          └─────────────────────┘
                  ┌───────────────┘         └───────────────┐
          ┌───────────────┐                         ┌───────────────┐
          │ Hostile Sexism │                         │ Benevolent Sexism │
          └───────────────┘                         └───────────────┘
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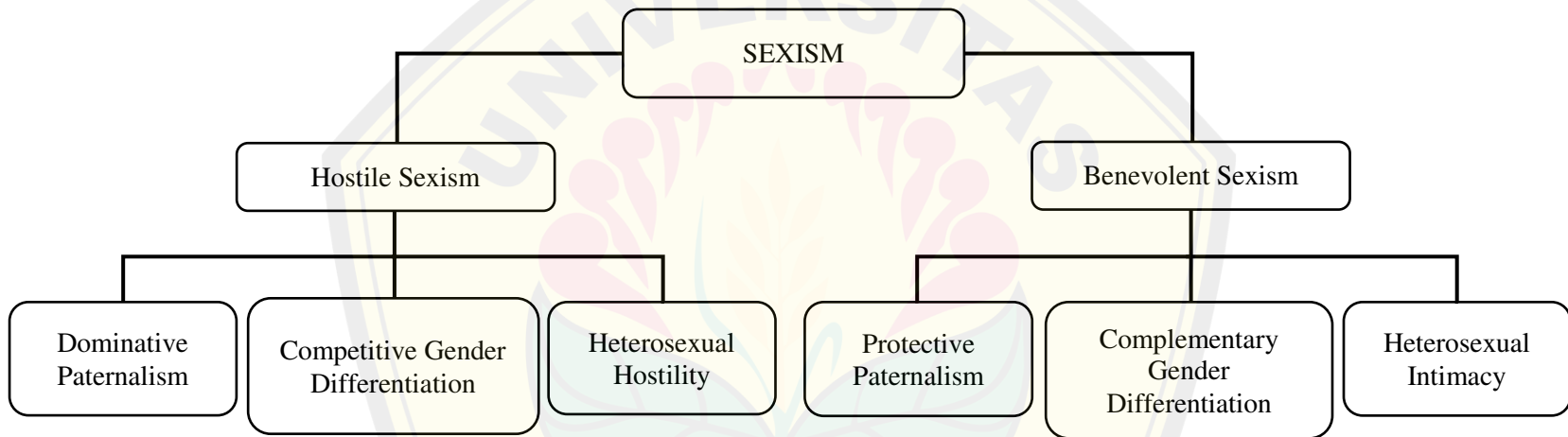| Dominative Paternalism | Competitive Gender Differentiation | Heterosexual Hostility | Protective Paternalism | Complementary Gender Differentiation | Heterosexual Intimacy |

Diagram 2.1 The Ambivalent Sexism Categorisation by Glick and Fiske (1997)

2.4 Characters and Characterisation of *City of Bones*

According to Eder et al. (2010), the term 'character' originated from the Greek word '*charaktér*', which means a figural sense or the stamp of personality which is unique to a human being. Characterisation, on the other hand, is mostly referring to the aspect where a person (a character) is ascribed a certain number of stable properties, especially personality traits (Eder et al., 2010). Furthermore, it can also be used to refer to the person (character)'s habitual actions or his or her relationship. Foster (2005) proposes that characters can be categorised into *flat characters* and *round characters*. Flat characters refer to characters which are constructed by a particular idea, value, or quality and can be easily spotted by the audience's emotional sense. Round characters refer to characters which are constructed with a development in physical, emotional, or psychological aspects, which aims to surprise the audience in a convincing way. While according to Diyanni (2000), characters can be categorised into protagonist and antagonist. The protagonist is the character who portrays good traits or is usually positioned as the hero of the story, as the solver of the conflict. The antagonist is the opposite character of the protagonist and is involved in the goal of the protagonist.

It is prominent for us to understand the characters and the characterisation of *City of Bones* to be able to understand and reveal the discourse of sexism that is constructed in particular characters. According to Gymnich (2010), there is a binary categorisation of male and female in literary works, which is used as a basic hypothesis which concerns character-related issues such as identity, attitude, value, emotion, and norm. The construction of a character is affected by the view of its author towards gender construction and stereotypes in real life. This means the way an author represents a particular discourse (in this case, the discourse of sexism) also portrays his or her critical position and view towards the discourse itself. The construction of the protagonist, the antagonist, and the supporting characters are all related to the representation of the discourse of sexism and the critical position of Clare as the author of the novel. Thus, we shall discuss the character and characterisation of the key characters of *City of Bones* further below.

2.4.1   Clary Fray

Clary is the main female protagonist of the story. She is portrayed as the daughter of Jocelyn Fray, who inherits the power of a *shadowhunter* from both of her parents. Clary is also portrayed as an ordinary girl who lives in a mundane world. She has a small figure and can be emotional, which suits the traits of her teenage age. However, as the story develops with more complex conflicts, Clary's characteristics also change, and she develops into someone more mature, brave, and has the ability to lead.

2.4.2   Jace Wayland

Jace Wayland is a male protagonist of the story who is also Clary's love interest. He is a talented young *shadowhunter*. He became an orphan when he was a child and lives at the Manhattan Institute. He shows plenty of masculine traits but can also be playful. He often shows off his dominance and experience as a *shadowhunter* towards Clary.

2.4.3   Simon

Simon is Clary's mundane childhood friend who turns out to develop romantic feelings towards her. He is depicted as an ordinary naïve teenager who joins a band and enjoys poetry night. When Clary is suddenly engaged with the *shadowhunter* world, he forces himself to be with her and 'to protect' Clary. Later, he is turned into a vampire, and his relationship with Clary and his own family becomes distant.

2.4.4   Isabelle Lightwood

Isabelle is a strong female *shadowhunter* with great physical strength and attraction. She is Jace's best friend and adoptive sister. When she meets Clary, Isabelle shows several traits of jealousy because she thinks that Clary fits the ideal type of woman more than her. Despite her strength and attractiveness, Isabelle shows several insecurities about her looks and several feminine traits, such as the idea of romance.

2.4.5 Alec Lightwood

Alec is Isabelle's older brother. He is depicted as a homosexual character in the story. Due to this trait, Alec often shows a strong representation of masculinity traits and dominance because he is scared to be seen as someone vulnerable. He is overprotective towards his sister, and he often tries to control the behaviour of other *shadowhunters,* including Jace. It is also mentioned that Alec feels a strong affection with Jace before he meets his boyfriend, Magnus Bane. He always claims that his affection towards Jace is due to their *Parabatai* (soul brothers) bond.

2.4.6 Jocelyn Fray

Jocelyn is Clary's mother who is a former *shadowhunter* escaping the mystical world to a mundane world. She is the one who covers up Clary's true identity and power until the day she is kidnapped by her former husband, Valentine Morgenstern. She shows a lack of trust towards Clary and often entrusts her own daughter to Simon or to her partner named, Luke. She lives her whole life hiding and running away from the *shadowhunter* world until she is found by the demons sent by her ex-husband who aims to find 'The Mortal Cup' to create the demonic *shadowhunters* as an army.

2.4.7 Hodge Starkweather

Hodge is the head of the Manhattan *Shadowhunter* Institute, who is cursed by The Clave (*Shadowhunter*'s Higher Up) not to be able to leave the building of the institute due to his past betrayal with Valentine Morgenstern in 'The Circle'. He believes that the only one who is able to take his curse away is Valentine and his crazy knowledge about demonic rituals and power.

2.4.8 Madame Dorothea

Despite her lacks of exposure in the novel, Madame Dorothea was also involved in several interactions with Clary, Jace, and Simon. She is Clary and Jocelyn's prophetess neighbour. With her psychic power, she is able to notice

Clary's awakening, the magical world of angels, demons, and downworlders, and to give several hints and views to help Clary find her mother and the truth behind her birth.

2.4.9   Maryse Lightwood

Maryse Lightwood is Alec and Isabelle's mother. She often becomes the topic of conversation of many characters but she barely appears in the novel. She used to be a part of Valentine's circle and when the war is over she chooses to side with The Clave.

2.4.10 Robert Lightwood

Robert Lightwood is the father of the Lightwood siblings and the husband of Maryse. He is also involved in the betrayal of Valentine's circle and he chooses to left Valentine to cooperate with the Clave. He barely appears in the story line, yet every time his name is mentioned, his wife's name will also come along. It is told in the novel that Robert has a prominent and quite powerful position in The Clave and in Idris (the homeland of the Nephilims).

2.4.11 Valentine Morgenstern

Valentine Morgenstern is the main antagonist of the story. He is Clary's blood father who is obsessed with the experiment of demon blood. He uses various kinds of forbidden rituals to summon and control demons, to capture low-level angels, and to make his child a hybrid Nephilim. He is also Jocelyn's ex-husband. Jocelyn chooses to leave him to protect Clary from his madness and his experiments.

2.4.12 Lucian Graymark

Lucian Graymark is a former *shadowhunter* who is turned into a werewolf. He is also Jocelyn's partner after she left her husband. Luke is a paternal character who is constructed to guide and to protect Clary. He always positions himself to be responsible for Clary and Jocelyn's safety in the mundane world.

These characters undergo various kinds of changes and character developments. Their characteristics are more fluid and complex, similar to real-life human characteristics. Thus, the key characters of *City of Bones* can be categorised into round characters. They continue to adapt with the growth of the conflicts and the intensity of the plot, and some of them also transform not only mentally, but also physically, for example Luke was turned into a werewolf and Simon was turned into a vampire.

These key characters of *City of Bones* are deeply correlated from one another. They are bound to a complex relationship of blood, love, friendship, betrayal, and hatred. The complexities of these relations are filled with various kinds of values and the construction of discourses, including the discourse of sexism. In order to be able to discover and unveil the portrayal of sexist behaviour done towards the female characters of the novel, it is necessary to comprehend the relation of one character to another, not only the female characters, but also the male characters and the way these characters act and interact with each other. It is prominent to pay attention to the way they talk, their body language, their choice of words, their physical descriptions, and the narration depicting them.

Without thoroughly reading the novel, it is quite hard to understand and to find out the relation of each character of the story. Thus, to help with the understanding of the character, a simplified map of the key characters relationships has been provided in the form of a tree diagram as presented below.
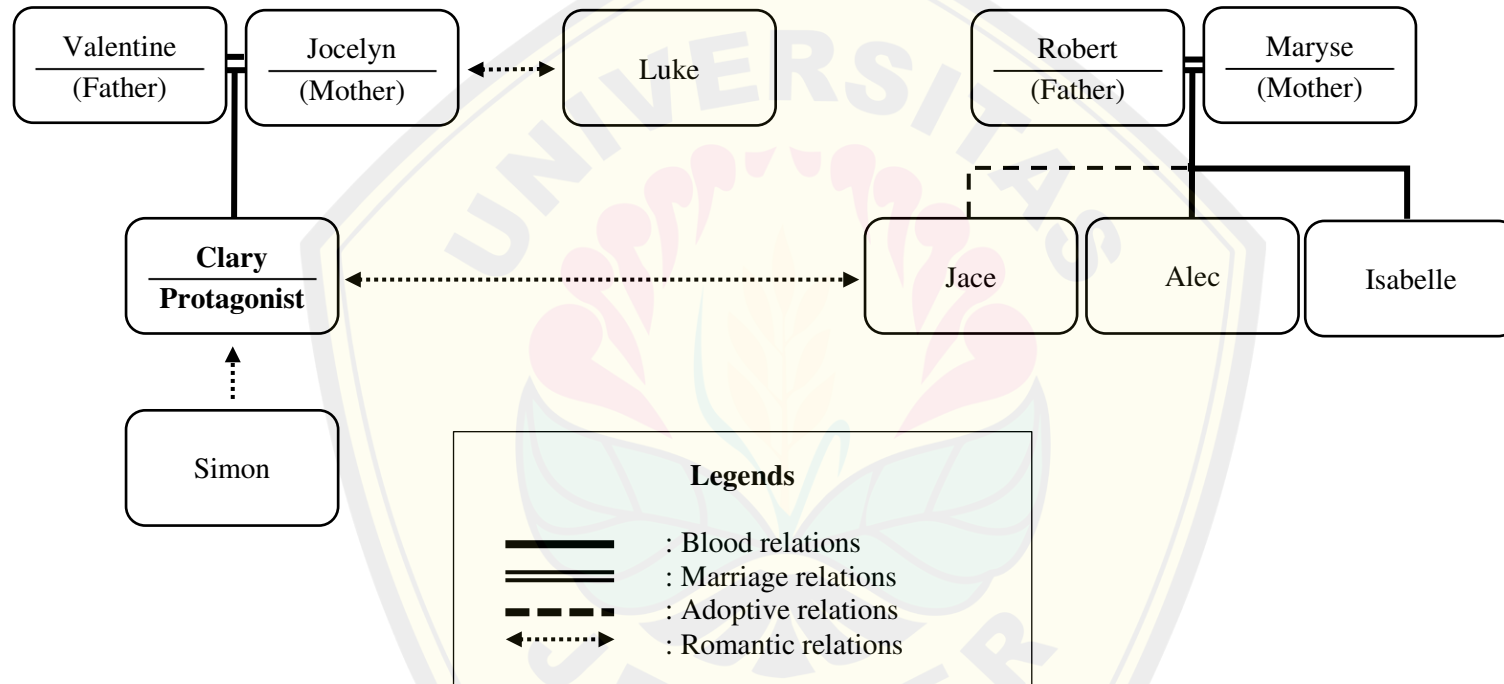
Key Characters' Relationships of *City of Bones*

Diagram 2.2 The Relations of the Characters of *City of Bones*

CHAPTER 3. RESEARCH METHODOLOGY

This chapter consists of three sub-chapters containing a further explanation of the type of my research, the methods used in collecting the data, and the data processing and analysis.

3.1 Type of Research

This research is considered qualitative research. According to Blaxter et al. (2006:64), it is concerned with collecting and analysing information in non-numeric data and concentrates on examining details. Denscombe (2007:248) also mentions that qualitative research tends to be associated with words and images as the focus of analysis. Here, the data are non-numerical writings, using words and descriptions collected from the narration and dialogues of *City of Bones* by Clare (2007). It is required to use qualitative research since the data are taken from literary works, narrative sentences, and descriptions. It helps us to analyse the data, which are more fluid and complex such as in revealing the representation of sexism towards female characters in *City of Bones*.

3.2 Data Collection

According to Kothari (2004:95), data collection is a process done after a research problem has been established. The novel *City of Bones* by Cassandra Clare, which was published in 2007 by Simon & Schuster publishing company, is used as the source data of this analysis. Prior to collecting the data, a close reading of the novel to overarchingly conceive the whole story and to detect sexism as the primary data are conducted first. Primary data can be understood as the raw or basic material that becomes the researcher's focus of analysis (Finnegan, 2006). The primary data of the present study, which reside in the novel, are collected from the narrations and dialogues between the female characters, female and male

characters, and between male characters when discussing the female characters within the novel, which are related to the first research question. The primary data are tabulated to isolate them from the other data.

There are also secondary data which support the substantiation of the assumption of this research, which is collected from the journal articles, thesis, essays, author's biography, newspaper, magazine, and books conducting associated topics or similar material objects which are categorised into types of Hostile (HS) and Benevolent Sexism (BS). The secondary data, which reside in Cassandra Clare's biography by Harmon (2015), are collected through close reading, as it is the most suitable and convenient method for collecting the cultural background of Clare as the data.

3.3 Data Processing and Data Analysis

According to Marshall and Rossman in Denscombe (2007), data analysis can be understood as the process of organising a massive amount of collected data. The data processing and analysis applied in this research are to answer the research questions written in the first chapter. There are several steps that I took to reveal the representation of sexism directed toward the novel's female characters.

To answer the first research question, after reading the novel comprehensively, an analysis of the collected primary data, such as the narrations and the dialogues of the novel, is conducted through content analysis to be able to find the discourse of sexism toward the female characters of the novel. Denscombe (2007) mentioned that content analysis is a method that can be used to analyse the content of any type of document. After that, the narrations, statements, and dialogues which are assumed to represent sexist behaviour are categorised according to the Ambivalent Sexism Theory (Glick and Fiske, 1997).

The data are categorised according to the six types of sexism. The collected data are correlated to the context of sexism issues in the United States during the period where the novel was written and published. The discourse of

sexism portrayed by the domination of the male characters towards the novel's female characters is viewed using Hall's constructionist approach. Both male and female characters are analysed through their interaction and dialogues narrated in the novel, and the data are supported by the contextual background of the real-life situation related to sexism. By understanding and relating the sexism issue in the text and the context, it becomes easier to reveal the subjects of the sexism discourse who agree and submit to the values of sexism itself.

After revealing the representation of sexism in *City of Bones*, the analysis leads us to the following research question about the critical position of the novel's author. The construction of discourse itself cannot be separated from the contextual background of the author and the period where the novel was written. The primary and secondary data of this research are correlated with each other. The narrative of the novel and the way that it portrays the discourse of sexism are related to the contextual background of Clare as the author. To answer the second research question, the biographical approach is used to unveil the possible cultural values or ideology affecting Clare in the process of writing the novel to help us view the critical position of the author towards the issue of sexism. Thus, it opens a great path to understanding the critical position of Clare towards the discourse of sexism both in her writings and in the contextual situation.

CHAPTER 4. RESULTS AND DISCUSSION

This chapter displays further explanation towards the analysis and discussion, which aims to answer the research questions. This part consists of two subchapters discussing the representations of sexism towards the female characters of *City of Bones* (2007) and the critical position of Cassandra Clare as the author of the novel towards the issue of sexism.

4.1 Representation of Sexism towards the Female Characters of *City of Bones*

This subchapter discusses the discourse of sexism represented in *City of Bones* using the categorisation of Ambivalent Sexism Theory (Glick and Fiske, 1997) with Hall's constructionist approach. It consists of further explanations towards the representation of hostile sexism and benevolent sexism, which are portrayed by the characters' traits and interactions.

4.1.1   Exposing Sexism Behaviours in *City of Bones*

This subchapter aims to reveal the discourse of sexism from the *City of Bones*. It is found that there is both Hostile and Benevolent Sexism in the six forms of sexism according to the Ambivalent Sexism Theory (Glick and Fiske, 1997) portrayed within the novel. There are *dominative paternalism, competitive gender differentiation, and heterosexual hostility* from Hostile Sexism (HS), along with *protective paternalism, complementary gender differentiation, and heterosexual intimacy* from Benevolent Sexism (BS). These types of sexism are further analysed using the constructionist approach with a discursive model to reveal the relation between the discourse of sexism within the text and the context.

a. Dominative Paternalism

Plenty of dominant paternalistic acts are depicted within the novel since the early chapters of the novel. Dominative paternalism aims to show the

authority owned by male subjects by addressing female subjects as powerless members of society, such as children. Male characters, especially the lead male character in *City of Bones,* namely Jace, tend to show their authority above Clary (the main character) by addressing her as a kid and a little girl. While merely addressing Clary as a kid who does not have any power nor influence towards what the *shadowhunters* are doing, Jace and the other characters also underestimate and see female figures as a subordinate class of gender, as we can see from the data below.

> "It was Alec who spoke first. "What's this?" he demanded, looking from Clary to his companions as if they might know what she was doing there. "It's a girl," Jace said, recovering his composure. "Surely you've seen girls before, Alec… That's not a person, little girl. It may look like a person and talk like a person, and maybe even bleed like a person. But it's a monster."

> Clare (2007:24)

It is also stated in the novel that Jace continued referring to Clary as a little girl by saying, "Have you had dealings with demons, little girl? Walked with warlocks, talked with the Night Children? Have you—" (Clare, 2007:27). As we can see from the previous quotations since the early chapter of the novel Clary is seen as a mere kid or a little girl despite her teenage age, which is 16 years old. Clary met Jace and the other *shadowhunters* for the first time in a local nightclub named *Pandemonium*. A nightclub is a place where adults enjoy various kinds of controversial entertainment, such as drinking liquor, excessive use of drugs, and adultery. To meet someone in a nightclub and address them as kids is paradoxical. Since Jace explicitly refers to 'little girl' when calling Clary despite knowing her name, it can be seen that Jace wants to show that he seems to have more power and authority towards Clary.

b. Protective Paternalism

Protective paternalism acts, which are a part of the BS, can be seen through the act of the society or any character regardless of their gender, which indicates the beliefs that male figures are stronger and more trustworthy than

female figures. These acts then strengthen the belief that male figures are more capable of giving protection compared to female figures, furthermore, making a presumed obligation that women have to be protected by men.

Clare (2007:57) wrote, "Don't come home! Do you understand me, Clary? Don't you dare come home! Go to Simon's. Go straight to Simon's house and stay there until I can…Go to Simon's and call Luke—tell him that he's found me—" Her words were drowned out by a heavy crash like splintering wood." From the quoted text above, we can see how Clary's mother, namely Jocelyn entrusts her daughter's safety into the hand of a male character who is basically the same age as Clary, namely Simon. She does not believe that Clary has the ability to protect herself or to survive the dangerous situation on her own. Jocelyn then implicitly supports the idea of protective paternalism and presents the type of benevolent sexism towards her own daughter.

Another case of protective paternalism can also be seen in the reaction given by Alex Lightwood to his sister Isabelle Lightwood as written by Clare (2007:254) "Did he do something to you?" Alec was full of brotherly concern. "Did he touch you? If he tried anything—" "No, Alec," Isabelle said irritably." In a party hosted by a warlock named Magnus Bane, Isabelle was trying to tell Alec that Simon was turned into a rat, yet Alec automatically became protective towards her by pestering her with questions such as 'did he do something to you?' and 'did he touch you?'. It implies that Alec supports the idea that women are not able to protect themselves, and they need men to give them protection and a sense of security.

c. Competitive Gender Differentiation

This type of sexist behaviour aims to assure authority and power towards men by putting or validating negative stereotypes towards women by highlighting particular characteristics of women in order to give self-confidence to men that they are better than women in various kinds of aspects. This act can be done by either men or women despite targeting the same-gender society.

> "A gold plaque fixed to the door proclaimed her to be MADAME DOROTHEA, SEERESS AND PROPHETESS. Clary could hear a low murmur of voices. "Nice to see she's doing a booming business," Simon said. "It's hard to get steady prophet work these days." "Do you have to be sarcastic about everything?" Clary snapped."

<div align="right">Clare (2007:42)</div>

The scene takes place in front of Clary's neighbour's house named Madame Dorothea. Simon, who stood beside Clary, stated that it was surprising to see Madame Dorothea's prophecy business doing well in a sarcastic way. He thinks that the woman is not doing a rational type of business which is ridiculous to do in the twenty-first century. He sarcastically praises her business and then highlights the lack of that business. He depicts the act of competitive gender differentiation by implicitly stating that he is better than Madame Dorothea in thinking about business ideas and chances.

Another similar act done by Simon can be seen in the scene written by Clare (2007:41), "Jesus, woman, don't rip my arm off!" Simon protested as Clary hauled him downstairs after her, her green Skechers slapping against the wooden stairs with every angry step." Simon addressed Clary as a 'woman' while also imperatively dictates her not to act harshly. It fulfils the category of HS' competitive gender differentiation, where women are prohibited from doing something and criticised for violating the traditional gender roles by mentioning or involving the stereotype and social view of becoming the 'ideal' women. We can see that Simon prohibited Clary from acting roughly and negatively pointed out her behaviour while also addressing her with the word 'woman'.

More of Alec's sexist behaviour is shown when Clare (2007:80) wrote, "Of course, she didn't. Look at her—she's a mundie, Hodge, and a little kid, at that. There's no way she took on a Ravener." From the quoted narration above, we can also see how Alec did not believe that Clary had the ability to kill a *Ravener* demon on her own. He continued to refer to her as a 'little kid' and a human girl who did not have the capability to do what *shadowhunters* do. Since the very beginning of the novel, Alec continues to mention how Clary is just a 'girl', 'a

little girl', and 'a kid' in such negative notions, which leads to the act of competitive gender differentiation because he feels rivalled and threatened by the ability that Clary shows despite her lack of experience and training as a new *shadowhunter*.

> ""Now, I could ask Pangborn to let her out. But I'd rather not. She was always a bitch to me, Jocelyn was. Thought she was better than the rest of us, with her looks and her lineage. Just a pedigreed bitch, that's all. She only married him so she could turn it around on us all—""
>
> (Clare, 2007:450)

From the quoted narration above, unexpectedly, Blackwell, who was rarely exposed within the story, showed the act of competitive gender differentiation towards Jocelyn Fray. As the main antagonist's supporting character, Blackwell shows his jealousy towards Jocelyn, especially for her physical characteristics and lineage. However, he puts her gender as the main reason why 'Jocelyn was a bitch to him'. He believes that Jocelyn's privilege was due to her gender.

d. Complementary Gender Differentiation

In contrast with competitive gender differentiation, complementary gender differentiation may be presented in the most general or common daily behaviours, such as sharing the ideas of the female ideal body type, personality, or manners. Due to the deep-rooted patriarchal society, idealising such aspects is often seen as something common and complementary. However, it is included as a part of benevolent sexism (BS).

For example, in an interaction between Jace and Clary, Clare (2007:334) wrote, "But she's so beautiful." "So are you," said Jace, "and very different from how she is, and she can't help but notice that. She's always wanted to be small and delicate, you know. She hates being taller than most boys." In the quotation before, the dialogue between Clary and Jace about Isabelle may not seem harmful

at all, but that's the main point of benevolent sexism. It may seem not to hurt anyone, but the way Jace ad Clary described Isabelle had created a stereotype of an ideal woman. Jace said that Isabelle always wanted to be small and delicate like Clary, implying that Isabelle wanted to be like Clary while also adding the fact about how it was not a privilege for women to be taller or bigger or stronger than men. He also implied that in order to fulfil his ideal type of 'beautiful' woman, it would be better if Clary remained to be a small and delicate figure. Thus, Jace's description of Isabelle and Clary fits the category of BS in the form of complementary gender differentiation.

e. Heterosexual Hostility

As a part of the HS, heterosexual hostility views women as objects that are allowed to be sexualised by men blatantly. It may come in the form of jokes, statements, or physical acts done toward women. The aim is to make women think that their value is merely seen and judged by their physical characteristics and the amount of sexual attraction that they can give to men.

Clare (2007:46) portrayed the act of heterosexual hostility by stating, "His advice, meanwhile, was that I ought to just decide which girl in school had the most rockin' bod and ask her out on the first day of classes." From the previous quotation, it is seen that the male characters of the novel, such as Eric and Simon, prefer women with a good physical appearance or characteristic by using the phrase 'rockin' bod', which stands for 'rocking body' or 'sexy body'. Both Eric and Simon showed their agreement that the physical characteristics of a woman defined her value. They believe that the aspect is prominent in choosing a suitable romantic partner. Thus, it is clear that from the conversation itself, women are viewed in such a sexual view, supporting the value of heterosexual hostility.

Clare (2007:15) also wrote, "Around her neck was a thick silver chain, on which hung a dark red pendant the size of a baby's fist. He only had to narrow his eyes to know that it was real—real and precious. His mouth started to water as she neared him." This data was taken from the scene where Isabelle was walking into the local nightclub *Pandemonium,* and the blue-haired boy was watching her with

a sexual view. The author even described that the boy's mouth started to water, implying explicit sexual tension or attraction towards the appearance of Isabelle. This supports the idea that thirsting for a female figure in a nightclub is something common and not disrespectful. The way that the blue-haired boy was physically sexualising the physical appearance of Isabelle also supports the value of heterosexual hostility, where women are viewed as sexual objects.

The novel also portrays the act of heterosexual identity by describing, "He squinted at her. "Do you remember back at the hotel when you promised that if we lived, you'd get dressed up in a nurse's outfit and give me a sponge bath?" (Clare 2007:314). A representation of heterosexual hostility value also happened in Jace's conversation with Clary in the infirmary, as written above. When Jace was wounded and brought to the infirmary, he teased Clary to dress up as a nurse and to give him a sponge bath. It shows that Jace also views Clary as a sexual object for fulfilling his fetishes, such as the nurse play. This act strongly supports the value of patriarchy, whereas not only did Jace generalise the idea of viewing Clary in a sexual way, but he also generalised the idea that a woman should take care of men by stating the 'give me a sponge bath' sentence.

Last but not least, the representation of heterosexual hostility is once again shown by the character of Jace towards Clary when Clare (2007:191) wrote, "He caught her, hands holding her lightly but firmly away from him. She felt the cool impress of his ring like a sliver of ice against her sweaty skin. "Sure," he said. "We love reproducing. It's one of our favourite things." In the quoted narration above, Clary was asking the main reason why the numbers of *shadowhunters* decreased quite rapidly, and Jace gave her an answer in the form of a sexual joke while also initiating some physical interaction and highlighting that *shadowhunters* love reproducing'. His acts support the assumption that he viewed Clary in a sexual manner, and he thought of female subjects as the party that men can sexualise generally.

f. Heterosexual Intimacy

As what has been mentioned by Yeung (2012), heterosexual intimacy does not change the fact that men view women as sexual objects. Instead, it just romanticises and generalises the sexualisation of women behind the mask of affection and love. It is built to make women think that they are adored and loved while subconsciously allowing themselves to be sexually exploited and objectified by their partners, friends, or even relatives.

> "To her surprise, he leaned forward and kissed her on the cheek. It was a butterfly kiss, a quick brush of lips on the skin, but as she pulled away, she knew she was blushing. Probably, she thought, standing up, because of the way everyone else was staring at them."

(Clare, 2007:315)

From the quotation above, we can see that Simon, who had been Clary's best friend since their childhood, developed romantic feelings towards Clary. However, before even considering how Clary felt towards him, Simon kissed her cheek and made her uncomfortable, especially because there were plenty of people within the room. This shows that Simon supports the idea of generalising heterosexual intimacy by casually kissing Clary's cheek in front of several other people in the infirmary.

Clare (2007:334) created another similar scene by writing, "She jerked hastily back to avoid stepping on it, and her shoulder bumped his—he put a handout to steady her, just as she turned to apologise, and then she was somehow in the circle of his arm and he was kissing her." This shows a similar act that was performed by Jace when he brought Clary to celebrate her birthday in the Institute's greenhouse. When she was just about to apologise to him, he kissed her and wrapped her around his arms. This act may be depicted as something romantic and affectionate. However, the kiss was not consensual, which means it fits the category of sexism in the form of the generalisation of heterosexual intimacy. Both Jace and Simon portray how men believe that they have the authority to perform intimate sexual acts toward women without the necessity to

confirm the women's consent about the act. They use romantic feelings as a reason, but it does not change the fact that both of them view Clary in a sexual manner, and they kiss her without her consent.

To sum up the exposure of sexism in *City of Bones*, all types of Hostile Sexism (HS) and Benevolent Sexism (BS) are represented in the narration of the novel. The sexist acts are done to four female characters, namely Clary Fray, Isabelle Lightwood, Jocelyn Fray, and Madame Dorothea, by the male characters of the novel, such as Jace, Alec, Simon, Hodge, and Blackwell. Due to the lack of exposure within this novel, there is not any data which shows the act of sexism addressed to Maryse Lightwood.

4.1.2   Counter-Sexism Behaviour in *City of Bones*

Jones (2019) explained that one of the forms of counter-sexism is the anti-sexism movement. This movement becomes a tool to counter the violence of patriarchy towards women through oppressive thoughts, actions, and language. In this subchapter, the act of counter-sexism, which is mostly shown by the female characters within the narrative of the novel, is analysed by revealing the reactions of the female characters towards the sexist behaviours, which are correlated to the position of the author towards the discourse of sexism in the United States during that period of time. Mohajan (2022) stated that women are still viewed as the party who are lacking in opportunities, knowledge, and skills, along with several essential human rights. Instead of representing radical feminism that highlights the blatant opposition towards male figures and patriarchy, the counter-sexism portrayed within *City of Bones* can be considered as a form of postmodern feminism act where according to Barrett (1980), it focuses on eradicating gender inequality along with the social stereotyping constructed by particular groups, cultures, and language.

Related to the act of counter-sexism, Clare constructed the character of Clary with both masculine and feminine traits. She created a postmodern type of main female heroine that she believed would be able to face the patriarchal society of the 21st century. This is supported by Fansuri (2022), that Clary can be

competitive and independent, have leadership abilities and has a strong personality which is the category of masculine traits according to Bem (1974). Fansuri (2022) continued that Clary is also understanding, sensitive, and flatterable, which according to Bem (1974), refers to the category of feminine traits. Further explanation is as presented by Clare (2007:47), "Eric is a sexist pig," Clary said, suddenly not wanting to know which girl in school Simon thought had the most rockin' bod. "Maybe you should call the band The Sexist Pigs." Clary showed a strong tone about her opposition towards the topic. It is also explained that Clary did not want to know further about whom Simon thought to have the '*most rockin' bod*' in their school.

The narration above describes the conversation between Clary and Simon while discussing the type of girl that Simon should be dating. As a male subject, Simon showed his agreement towards Eric's opinion, saying that having a sexy body is a top priority that should be considered by a woman. It is clear that Eric and Simon portray the act of heterosexual hostility towards women by sexualising female physical characteristics as the most prominent value in choosing a partner. However, we can see that Clary, who was involved in the conversation, pointed out Eric as a sexist without hesitation. She boldly showed her disagreement towards the idea of judging a woman only on their physical characteristics. She even refers to Eric and Simon's band as 'the sexist pigs' because, as male beings, they were not able to show some respect towards the female body. There is a counter-sexism act done by clary towards the heterosexual hostility done by her male friends, especially Eric.

Another counter-sexism act was shown when Clare (2007:53) wrote, "I told you before, my name is not little girl," she said through her teeth. "It's Clary." On page fifty-three, it is narrated that Jace and several other male characters, such as Hodge and Alec, continued to refer to Clary as a 'little girl' and positioned her as someone weak who required the protection of male figures. Here we can see how she refused to be referred to as a little girl. She showed a counter-sexism act towards the dominative paternalism done by Jace, Simon, Alec, and Hodge. She understood that the over-protectiveness of those male figures was unnecessary,

and they tended to underestimate her capability. She refused to be positioned on the same level as 'children' who needed the protection of the adults and had no power to contribute to the world of the adults.

Clary also showed her resistance towards the dominance and oppression shown by Alec as Clare (2007:80) wrote, "And so, what? I just killed a demon in my own house, and you're going to be a dickhead about it because I'm not some spoiled-rotten rich brat like you and your sister?" From the previously quoted narration, Clary opposed Alec's statement about her incapability to fight and kill a demon by herself. She even dared to insult him for his continuing sexist behaviour towards her by showing dominative paternalism and competitive gender differentiation. Here, Clary showed a counter-sexism towards two models of sexist behaviour done by Alec. She refused to be considered the weaker and submissive part of the group.

To sum it up, most counter-sexism act within the narrative of the novel was presented by the main character, Clary Fray. Cruger (2017) stated that heroines are often portrayed to be someone rejecting the expression of femininity and view other girls as vapid and conniving, along with the term 'slutty'. Other supporting characters have not been able to show any form of resistance towards the dominance of patriarchy and the sexist behaviour done towards the other female character. However, it is prominent to point out that Clary also often showed her hesitation in resisting sexist behaviour when it is done by her love interest such as Jace, as written below.

> "It was at first almost as if he hadn't wanted to kiss her: His mouth was hard on hers, unyielding; then he put both arms around her and pulled her against him. His lips softened. She could feel the rapid beat of his heart, taste the sweetness of apples still on his mouth."

Clare (2007:334)

Instead of showing resistance towards Jace's sudden kiss, Clary hesitated and went with his flow when he continued to put his arm around her and pulled her. Thus, in a similar view to Coker (2018), Clary Fray represents the character of a "postfeminist heroine" who tolerates the existence of a patriarchal society but

also shows opposition and resistance towards the oppression of the patriarchal itself.

4.2 The Critical Position of The Author

To reveal the critical position of Clare as the author of *City of Bones* (2007), it is prominent to understand the cultural background of Clare herself and connect it to the discourse of sexism portrayed within the narrations of the novel. The background of her life is taken from her biography entitled *Cassandra Clare* (Harmon, 2015) and several publications from public media. Cassandra Clare, whose birth name was Judith Rumelt, was born in Tehran in the year of 1973 (Harmon, 2015). Clare was born in a family where literature became a part of their daily lives. Her father was a professor, and author of management discourse at UCLA and her grandfather was a director for various kinds of classic fantasy movies. She lived her whole childhood travelling with her parents from Tehran, India, Nepal, and Europe, and finally settled in the United States. Clare herself also stated in one of the magazine interviews that she started out writing as a hobby and to develop her interest in mythologies (Harmon, 2015). Her interest in ancient mythology was the one triggering her writing in the *shadowhunters* series, such as *The Mortal Instruments, The Infernal Devices,* and *The Bane Chronicles* series.

According to Coker (2018), the series of *The Mortal Instruments* is a piece of writing rewriting Clare's romance fanfiction of Hermione Granger and Draco Malfoy from the *Harry Potter* series. She portrays Clary Fray, the heroine, as someone with a mundane background. Then her love interest fell into Jace Wayland, one of the best *shadowhunter*s with a pure-blood background of a *shadowhunter* family. Clare applies the third-person point of view to depict and display her understanding, knowledge, and feelings toward the society she lived in. She portrayed female characters such as Clary, Isabelle, Madame Dorothea, Jocelyn, and Maryse as fragile beings, whether physically, mentally, or emotionally.

In *The Mortal Instruments* series, especially *City of Bones,* Clare constructs the characteristics of female subjects based on her understanding and perspective towards the society she lived in. She portrays the main character named, Clary as a woman with a small and delicate figure, inexperienced in combat, and tends to be impulsive (Harmon, 2015). This supports the idea that Clare is still heavily influenced by the traditional patriarchal system where women are positioned as the inferior class of society. Plenty of times, Clare stated that her works are heavily influenced by her interest, experience, and research towards the background or the cultural values of a particular society. She may not be involved directly in the story, yet as the narrator of the story, she navigates and describes the whole scene, plot, and characters. Clary is portrayed as a girl who's physically weak, and Isabelle, on the contrary, is portrayed to be physically strong and athletic, yet she has several insecurities about not being able to fulfil the ideal stereotype of women. Madame Dorothea, despite her lack of appearance, also becomes a victim of sexist behaviour of Simon. However, Coker (2018) also added that Clare portrays Clary as a heroine establishing the contemporary value of post-feminism. Clare reconstructs the stereotypical view of a heroine who tends to blatantly rejects the idea and value of patriarchy and male figures into a flexible figure who is able to adapt and dynamically use her power and position in society. In an interview with *The Guardian*, Clare added that she tried her best to give as many as possible sexual and racial representations in the novel (TheBookThief, 2014).

In an interview with *The Independent* (2017), Clare stated that *The Mortal Instruments* series, including *City of Bones,* is a classic heroic story with a female main character. However, for years, it was categorised into the romance genre (Zatat, 2017). Clare wanted to highlight the heroic act of Clary Fray, yet the relationship between Clary and Jace seemed to have taken the spotlight, and plenty of readers tend to focus on the romantic relationship of the two characters. In the same interview, Clare also mentioned how the higher-ups of the editorial industry are dominated by men and often position female authors into the genre of romance. This affects the view of her readers towards the novel. Clare wanted to

represent a postmodern type of heroine in a postmodern fantasy world, yet due to the stereotypical view of female authors, her work is often still seen as 'another romantic novel'.

However, if we take a good look at the novel, Clare still puts her female characters under the pressure and shadow of a traditional patriarchal system. In *City of Bones* (2007), she may have put several female characters as active *shadowhunter*s, but at the end of the day, these female characters needed the help of the male characters or needed to be saved by the male characters. As Clare (2007:396) wrote, "Somewhere on the other side of this barrier Alec was dying, while Isabelle waited for Hodge to come and save him." We can see that no matter how strong and powerful Isabelle is as a *shadowhunter*, she, along with Alec, still waits to be saved by Hodge. The scene portrays how women believe that they do not have the capability to do things with their own power and still needs the help and the ability of men to fulfil their duty, goals, or needs. Clare has been able to portray how the global society works nowadays. Connor et al. (2016) share a similar view towards the case of sexism in the 21st century by stating that despite the increasing number of women engaged in mid-level political and industrial management, they remain underrepresented. The continuation of paternalism spread, physical objectification, and gender stereotyping also happen in the form of Hostile and Benevolent Sexism.

Thus, it can be summed up that Clare represented the postmodern type of heroines in the character of Clary Fray, who has to face the problem of 21st-century sexism but also shows the act of a postfeminist. She is still influenced by the deep-rooted value of patriarchy. However, she is able to resist the oppression and the dominating act of the male characters when she considers the sexist behaviour done towards her or the people around her has become dangerously harmful. Clare wanted to bring up the struggle of a heroine who is living in a 21st-century   patriarchal   society.

CHAPTER 5. CONCLUSION

According to the discussion within the previous chapter, it can be concluded that sexism is an act, idea, and value that support the generalisation of gender inequality both in the form of hostile (explicit) and benevolent (subtle) aspects. In Clare's *City of Bones* (2007), sexism was still experienced by the female characters of the novel. Taking place in 2007, in Manhattan city, United States of America, the female characters are often sexually exploited and harassed either physically, mentally, or verbally. The inequality of gender is portrayed within the novel, particularly in the dialogues between the male characters and the female characters. The male figures tend to create practical sexual jokes addressed to the female characters, such as slut-shaming, fetishes, and the use of gender-specified nicknames.

In answering the first research question, it was found that the according to the Ambivalent Sexism Theory (Glick and Fiske, 1997), the novel represents two kinds of sexism which are hostile (HS) and benevolent sexism (BS). In HS, the novel represents dominative paternalism, competitive gender differentiation, and heterosexual hostility. Dominative paternalism is seen through the interactions and dialogues between Jace and Clary, where he addresses Clary as a 'little girl' despite him knowing her name, along with the way he puts himself as the one who has control over everything. Competitive gender differentiation can be seen in the interaction between Simon and Clary when talking about Madame Dorothea and her business. Lastly, heterosexual hostility appears in the form of sexual jokes, fetish towards women, and verbal sexualisation.

Benevolent Sexism (BS) appears in all three forms, which are protective paternalism, complementary gender differentiation, and heterosexual intimacy. The protective paternalism was represented in the interaction between Clary and her mother, where Simon was considered to be more trustworthy than Clary herself. It was also shown in the interaction between Isabelle and Alec, where

Alec became overprotective when his sister was talking about boys, especially Simon. Complementary gender differentiation is represented by the dialogues between Clary and Jace when they are talking about Isabelle's insecurities in the greenhouse. Lastly, heterosexual intimacy is represented by the actions done by Simon and Jace towards Clary. Both male characters kissed her without asking for her consent and in quite a public environment. Thus, generalising the romantic idea of heterosexual intimacy.

All six forms of sexism are represented in *City of Bones,* with the female characters as the target of the behaviour, namely Clary, Isabelle, Madame Dorothea, and Jocelyn Fray. There are no signs or scenes depicting the act of sexism towards Maryse (Isabelle's mother) due to the lack of exposure in the novel. The counter-sexism act is only represented by Clary by showing her resistance and opposition towards the discourse of sexism done by the male characters who interacted with her, such as Simon, Jace, Alec, and Hodge.

In answering the second research question, which is the critical position of Clare as the author of the novel towards the issue of sexism, it was concluded that Clare wanted to portray and discuss the issue of 21st-century feminism in the form of Clary's struggle as a 21st-century heroine who is constructed as someone who is able to flexibly control and manage her power in the society so that she can fight for her rights as a woman without being considered as a deviant of the deep-rooted traditional gender roles and to avoid causing a big conflict because of it. Thus, Clare does not blatantly show resistance towards the value of patriarchy and the act of sexism, but she tries to raise the awareness towards the issue of sexism throughout the portrayal of Clary's life.

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APPENDIX

LIST OF ABBREVIATIONS

AWS	Attitude towards Women Scale
BS	Benevolent Sexism
HS	Hostile Sexism
MS	Modern Sexism Scale
YA	Young Adult