

**THE HOLY MALE GAZE IN MARTIN LINGS'S "MUHAMMAD:
HIS LIFE BASED ON THE EARLIEST SOURCES" NOVEL**

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A FINAL PROJECT STATEMENT

I declare that this graduating paper is mine. I am completely responsible for the contents of this graduating paper. All of the sources that I have used indicate and acknowledge the complete references.

Yogyakarta, 20 May 2019

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**THE HOLY MALE GAZE IN MARTIN LINGS'S "MUHAMMAD:
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Abstract

Woman is often regarded as the sexual object. Aishah has been chosen in this study because she is a character that is depicted in a unique way. She is the youngest wife of the Prophet Muhammad. Author's gender subjectivity will always attach in the way of seeing things. "Muhammad: *His Life Based on the Earliest Sources*" is a novel written by Martin Lings. As a male writer, Martin Lings describes the female character (Aishah) according to his gender subjectivity. The description of a female character by a male author is gender refraction. Gender refraction is social construction of women and men in society. So that, male gaze is included in this process. The aim of this research is to find how the character of Aishah is narrated by the male author in the story. The method of this research is qualitative method that applies descriptive analysis. The researcher uses library research to find the appropriate data of this research. A theory used in this study is Narratology theory by Mieke Bal. It focuses on the focalization that talks about Aishah. Focalization is categorized into the type of focalization, the focalizer and the focalized object. The result of this research concludes that the male gaze is powerful and Aishah is powerless. Male gaze is the determiner of all things relate to the character. How reader sees Aishah, her life, her characteristics, and her existence in the story depends on how male gaze describe the things.

Keywords: *gender, Aishah, focalization, male gaze, characteristics*

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Oleh: Arina Hasbana

Abstrak

Perempuan biasanya dipandang sebagai objek seksual. Aishah dipilih di dalam penelitian karena ia merupakan karakter yang digambarkan dengan jalan yang unik. Dia adalah istri termuda Nabi Muhammad. Subjektifitas gender pengarang selalu terikat dalam kaitannya untuk melihat beberapa hal. "Muhammad: *His Life Based on the Earliest Sources*" adalah novel yang ditulis oleh Martin Lings. Sebagai penulis laki-laki, Martin Lings akan mendeskripsikan karakter perempuan (Aishah) berdasarkan subyektifitas gendernya. Penggambaran karakter perempuan oleh pengarang laki-laki merupakan bias gender. Bias gender merupakan konstruksi sosial pada perempuan dan laki-laki dalam kehidupan sosial. Oleh karena itu, *male gaze* akan dimasukkan dalam proses ini. Tujuan dari penelitian ini ialah untuk menemukan bagaimana Aishah dinarasikan oleh pengarang laki-laki dalam cerita ini. Metode penelitian ini ialah metode kualitatif yang mengaplikasikan analisis deskriptif. Peneliti menggunakan tinjauan pustaka untuk menemukan data yang tepat untuk penelitian ini. Teori yang dipakai dalam penelitian ini yaitu teori Narratologi oleh Mieke Bal. Ini difokuskan pada fokalisasi yang membicarakan tentang Aishah. Fokalisasi dikategorikan menjadi tipe fokalisasi, *focalizer* dan obyek fokalisasi. Hasil penelitian ini menyimpulkan bahwa *male gaze* di sini sangat kuat dan Aishah tidak berdaya. *Male gaze* merupakan penentu dalam segala hal yang berkaitan dengan karakter. Bagaimana pembaca melihat Aishah, kehidupannya, karakterisasinya, dan keberadaannya tergantung pada bagaimana *male gaze* mendeskripsikan berbagai hal.

Kata kunci: *gender, Aishah, fokalisasi, male gaze, karakteristik*

MOTTO

“And Allah said, "I am with you.””

~ The Holy Al-Quran, 5:12 ~

“...But perhaps you hate a thing and it is good for you; and perhaps you love a thing and it is bad for you. And Allah knows, while you know not.”

~ The Holy Al-Quran, 2:216 ~

“Let silence be the art you practice.”

~ Rumi ~

“What hurts you blesses you.”

~ Rumi ~

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DEDICATION

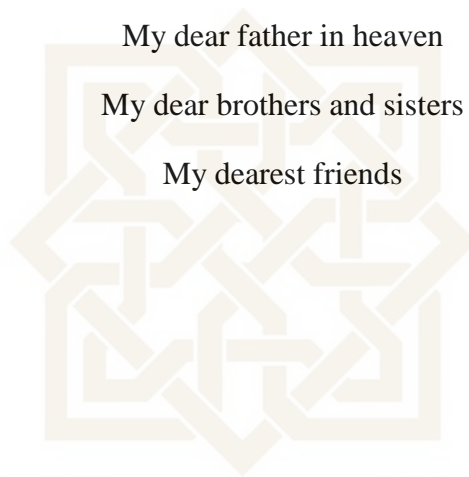
I dedicate my graduating paper to,

My dear mother

My dear father in heaven

My dear brothers and sisters

My dearest friends



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CHAPTER I

INTRODUCTION

1.1 Background of Study

In life, people need language to communicate among others. Language has spoken and written language. In spoken language, listeners can understand what the speaker means by listening to the speaker's voice. Whereas in written language, a reader needs to read the text comprehensively to find what the author means in the text.

Reading is important for the human. It is mentioned in the Holy Al-Quran surah Al-A'laq number 01-05. Al-'Alaq is the first surah that comes to the Prophet Muhammad. God has told humans in the surah that they have to read by the name of God. It is mentioned in the verse below:

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ (1) خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ (2) اقْرَأْ وَرَبُّكَ الْأَكْرَمُ (3) الَّذِي عَلَّمَ بِالْقَلَمِ (4) عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ (5)

“Recite in the name of your Lord who created. Created man from a clinging substance. Recite, and your Lord is the most Generous. Who taught by the pen. Taught man that which he knew not” (Saheeh, 2004: 642).

The researcher uses the reference from the Holy Al-Quran because it refers to the lesson background of the story that is Islam. According to Bolander, Litt, et al in their book entitled *The New Webster's Thesaurus*, 'read' is the synonym category of 'recite' (1993: 189). Hence, the word 'recite' in the verse above refers

to *read*. Thus, reading can make human know more about the divine revelation that God has given to the Prophets and the human before the Holy Al-Quran is completely written. In addition, people need to read to understand something which happens, such as how that something is created and how it works.

The written language is found in a narrative text. Narrative and language are two things, which are inseparable. Narrative can be found everywhere, such as in storybooks, newspapers, or even magazines. In a narrative text, a reader not only knows about what the author's mean in the text, but also gets new knowledge and new experiences from the author. "In other words, a narrative is a story, whether told in prose or verse involving events, characters, and what the characters say and do" (Abrams, 2005: 208).

The narrative can be applied in fiction, non-fiction, drama, and prose (novel and short story). A novel is different from a short story. The plot in the novel is more complex and longer than the short story. According to Abrams in his book entitled *Glossary Literary Terms*,

As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes (2005: 226)

The researcher found the novel entitled "Muhammad: His Life Based on The Earliest Sources" written by Martin Lings. This novel consists of 350 pages and 85 chapters. Each chapter has its own theme, plot, setting, and characters.

This novel talks about the life biography of the last Prophet of Islam, Prophet Muhammad. The prophet is a person who supports a new system of beliefs and principles (<https://dictionary.cambridge.org/dictionary/english/prophet>).

The researcher chooses the novel written by Martin Lings because of some reasons. This novel is about the biography of the last Prophet in Islam, but it is delivered in fiction. Biography is about the real history of someone, but fiction is about imagination, dreams, and fantasies. It is interesting because the biography that provide the real history can be delivered in fiction but it still keeps real sources of the history. “Based on the Sira, the eighth- and ninth-century Arabic biographies that recount numerous events in the prophet's life, it contains original English translations of many important passages that reveal the words of men and women who heard Muhammad speak and witnessed the events of his life” (<https://www.goodreads.com/book/show/144925.Muhammad>).

The novel not only tells about the general events of Muslim history, but it also tells the details of the personal life of the Prophet, his habits, and his characteristics. It makes the researcher interested to use this novel as the object because this story provides many things about Islam, the Prophet Muhammad, the Prophet's family, and Muslim people sacrifice. The Prophet Muhammad is *uswatun hasanah* or an excellent pattern in Islam. It is mentioned in the Holy Al-Quran surah Al-Ahzab number 21, which means “*There has certainly been for you in the Messenger of Allah an excellent pattern for anyone whose hope is in Allah and the Last Day and [who] remembers Allah often*” (Saheeh, 2004: 409).

As a male author, Martin Lings is a convert. He grows up as a Protestant and become an atheist, and in 1940, he becomes a Muslim. He was born on January 24, 1909, in Lancashire and died at the age of 96. “He was the keeper of Oriental manuscripts at the British Museum and British Library and the author of a well-received biography of Muhammad that was based on Arabic sources from the eighth and ninth centuries and, according to some reviewers, read like a novel” (<https://www.nytimes.com/2005/05/29/obituaries/martin-lings-a-sufi-writer-on-islamic-ideas-dies-at-96.html>). Martin Lings wrote the novel of Muhammad in 1983. Martin Lings delivered the story in a well-organized way that appropriate with the history groove of the Prophet since he grew up until his death. Based on the references, this novel is a masterpiece for Muslims. He wrote the novel in English, but it was translated and published in to many languages such as French, Italian, Spanish, Turkish, Dutch, Tamil, Arabic, German, Urdu, and Indonesian.

This research focuses on one of the intrinsic elements in the novel that is character. Character is different from the human. Character represents the human life. According to Mieke Bal in his book entitled *Narratology: Introduction to the Theory of Narrative*,

characters are not real people, but they resemble people. Characters are the people represented in a dramatic or narrative work, who are interpreted by the readers as possessing particular moral, intellectual, and emotional qualities by inference from what the people say and their distinctive ways of saying it – the dialogue and from what they do – the action (2005: 42).

Male and female persons are the same. They are created from the same things; soil, water, reproduction process, and *nafs wahidah* or one soul

(Rohmaniyah, 2014: 72). As a female person, the researcher thinks that man and woman have been treated equally. It is also about the *gaze*. On seeing each other, man and woman have the same position. It is not always a woman has to be the subject of seeing, but a man too. Women do not have to cover themselves so that they will save from the men's eyes, but the men also have to control their eyes for seeing women so women are not always blamed for their appearance, their action, their clothes, or even their sexy body.

The woman are regarded as the second sex, they are not only marginalized in social practices but also they are in narrative works (Kurniati, 2016: 94). In this research, the researcher focuses on one character to be analyzed, that is Aishah. The researcher chooses Aishah because she is a woman who is depicted in a unique way. Aishah is the youngest wife of the Prophet Muhammad and the daughter of Abu Bakr as-Siddiq, who is one of the Caliphs in Islam. Aishah is the great love of the Prophet Muhammad's later life.

Aishah is a clever woman. It is explained in page number 134. Aishah is visiting her father in Yathrib where a great epidemic happens. Aishah asks her father about what is happening to him, but the answer is delivered like poetry that indicates death. Moreover, Aishah understands and repeats it to the Prophet Muhammad when he asks Aishah about her father.

Despite of Aishah's good character, she has the opposite one. It is shown in chapter 64 when she has lost her necklace. Aishah accompanies the Prophet Muhammad on his expedition. An onyx necklace, which Aishah is wearing, unclasps and slips to the ground. The sky turns to the dark but she has to find her

necklace. A whole army should keep waiting for the necklace. It makes the companions are complaining to Abu Bakr, and it makes him feeling shame and scold his daughter for her carelessness.

The problem of this research is focused on how the character of Aishah is narrated in the story. The descriptions between Aishah and the other wives are different. The other wives are described shortly but Aishah is described extensively. The description of Aishah is about 21 pages in the story. The description of the other wives and the other characters are about the identification, whereas Aishah is described since she is a kid until the death of the Prophet Muhammad.

In chapter XXXIII, it is explained how the Prophet Muhammad meets Aishah at the first time at the dream. In that dream, the Prophet sees a man who carries Aishah. The man says that Aishah is the Prophet's wife. Whereas Aishah is only six years old at that time, and the Prophet has passed his fiftieth year. Moreover, the Prophet knows that Abu Bakr has promising Aishah to Jubayr. Therefore, he only says, "If this be from God, He will bring it to pass" (Lings, 1991: 106). After the dream happens twice, Abu Bakr decides to cancel the marriage of Aishah and Jubayr, and some months after the Prophet marry Sawdah, Aishah also becomes the Prophet's wife. Before the Prophet celebrates his marriage with Aishah, there is an engagement between him and Aishah. At this time, Aishah is not present. She realizes her different status when she is playing with her friends, her mother takes her and carries her to home.

In chapter XL, it is explained when Aishah is married. At this time, Aishah is nine years old. She is described as a beautiful woman, “She was then only nine years old, a child of remarkable beauty, as might have been expected from her parentage (Lings, 1991: 132)”. Not only her, her father also named *Atiq* that means a man who has a fine face by Quraysh. Her mother is described as a beautiful woman too, it is stated in the sentence “Of her mother the Prophet had said: *Whose would behold a woman of the wide-eyed Huris of Paradise, let him look on Umm Ruman* (Lings, 1991: 133)”. In the words, “To Aishah the Prophet had long been very near and very dear, (Lings, 1991: 133)” means that she is a special woman who has been loved by the Prophet in that young age.

The other problem of the research is about how the character of Aishah is described by a male author. The description of the woman character by a male author is gender refraction. Gender Refraction is the social construction of women and men in society. There are two concepts in talking about men and women, sex and gender. Sex is the differentiation between men and women physically. God has decided it, so humans have to accept it. While sex comes from God, gender comes from society. Human can decide what men and woman called in society. This study named social construction. It refers to the self-image of men and women. “A social construction of gender that is socialized in an evolutionary manner influences the biology of each sex” (Fakih, 2012: 10).

According to Widyatama in his book entitled *Bias Gender dalam Iklan Televisi*, “men are called *masculine* and women are called *feminine*” (2006: 3). The decision on making the concept *masculine* and *feminine* is based on the

culture, the election of words in conversation, the attitude and behavior, the goals, and the activities of men and women. This differentiation is called the *gender stereotype*. Gender stereotype is the standard image of human. According to Priyo Soemandoyo (1999), “the standard image is the representation or the imagination, which seems to be sedentary, distinctive, and not changeable” (as cited in Widyatama, 2006: 4).

The gender of the author in the story is male. The identity of gender is always set in the writing model. Hence, the researcher needs to analyze how male author describes female character. This graduating paper examines the characterization by looking at the character's focalization and the important feature of the character itself. The important feature can be seen in the explanation of the character through the male author.

1.2 Research Question

According to the phenomena, the researcher wants to analyze about:

How is the character of Aishah narrated by the male author in the story?

1.3 Significance of Study

There are two significances of study. The first is for the researcher. It makes the researcher be more critical on seeing a story, because the story that shows man and woman character cannot be taken for granted, there is always a male gaze inside of it. The second is about the male gaze in religion area. The male gaze not only exists in fiction but it also exists in religious area. In Islam, woman and man are treated same, but in this novel the description of a woman

character is out of the word “same”. Hence, it is important to know what happen to female character in the description of the male author.

1.4 Literature Review

The researcher does not find any researches that apply the same object of analysis, but the researcher has found researches that apply the same theory. The first is a paper entitled "The Clash of Culture between America and China in Ha Jin's Short Story: *After Cowboy Chicken Came to Town*" by Arif Paozi, a student of UIN Sunan Kalijaga Yogyakarta (2017). It discusses about the clash culture between America and China in *After Cowboy Chicken Came to Town* short story. The analysis is about the culture that includes language and manners. The results of this analysis show that the culture clash is related to how people treat other people and also related to food. .

The second, is “Namelessness in *A Clean, Well-Lighted Place: A Study of Focalization in Narratology*” written by Ummul Ummatul Fatimah, a student of UIN Sunan Kalijaga Yogyakarta (2018). It analyzes about how character in a short story is nameless. The results of this analysis show that the nameless character means the relationship between old and young generally, and it has implication for the role of the characters to show the relationship among each of the characters.

After knowing some researches above, the researcher needs to analyze something different that is analyzing about how woman character is being narrated by the male author in *Muhammad: His Life Based on the Earliest Sources* Novel.

1.5 Theoretical Approach

Fiction such as novel and short story are types of literary works in literature. In order to understand what the significance of the author when he or she writes the story, it is important to use Narratology. In this research, the researcher uses the theory of Mieke Bal in his book *Narratology: Introduction to the Theory of Narrative*. Narrative according to Mieke Bal has three layers; namely text, story, and fabula.

According to Mieke Bal in the book entitled *Narratology: Introduction to the Theory of Narrative*:

A *narrative text* is a text in which an agent or subject conveys to an addressee ("tells" the reader, viewer, or listener) a story in a medium, such as a language, imagery, sound, buildings, or a combination thereof. A *story* is the content of that text and produces a particular manifestation, inflection, and "coloring" of a Fabula. A *Fabula* is a series of logically and chronologically related events that are caused or experienced by actors (Bal, 2017: 5).

Narrative is an imaginative story to entertain people, whereas Narratology is the study of the narrative that influences the reader's perception. According to Mieke Bal, the function of narratology is to talk about the concept as a tool for analysis, descriptions of things, mostly elements like words, characters, and speaking styles. A text does not consist solely of narration in the specific sense (Bal, 2017: 8). It consists of the *narrative*, *descriptive*, and *argumentative* of text.

The Narrative text is a text in which all three characteristics are found (Bal, 2017: 9). The three characteristics of narrative text are the speakers, the layers, and the contents. “There are two types of speakers; the first does not play a role in the fabula whereas the other does” (Bal, 2017: 8). The two speakers are; first the person or someone that does the action and the second is the narrator. For the layer, the three layers in a narrative text are the text, the story, and the fabula. And for the content, “it is about the series of connected events caused of experienced by actors presented in a specific manner” (Bal, 2017: 8).

In this research, the researcher focuses on Focalization. Focalization is about relationship. It is the relationship between the one who sees and what is seen. It relates to the subject and the object of seeing. Subject is the one who sees something and object is the something that is seen. According to Mieke Bal, focalization is the relationship between the vision, the agent that sees, and that one is seen (Bal, 2017: 135). This relationship is a component of the content of the narrative text: A says that B sees what C is doing (Bal, 2017:135).

There are two types of focalization: internal focalization and external focalization. According to Mieke Bal, when focalization lies with one character that participates in the fabula as an actor, we can refer to internal focalization: we can then indicate by means of the term external focalization that an anonymous agent, situated outside the fabula, is functioning as focalizer (2017: 136). Here, the internal focalization is abbreviated “CF” and external focalization is abbreviated “EF”.

The one who sees is called the spectator. In other words, a spectator is considered as a reader in book reading or a watcher in movie watching. In the way of seeing, the spectator depends on many factors such as ages, knowledge, and experiences. How a child sees something is different from an adult. They have their own vision and perception. A child who sees a bottle of water will assume that the function of that thing is for drinking, whereas an adult who see the same thing will assume the different perception. A bottle of water can be used for something useful than just for drinking. An artisan will make it to a vase, a moneybox, or anything else.

Focalization has the subject and the object of focalization. The subject of focalization is called focalizer. Focalizer is the one who sees the whole thing in narrative text. It could be the narrator or the character of a story. Focalizer is different from a spectator. The spectator is considered as the reader or the watcher, while the focalizer is the one who deliver each event in the story. Focalizer has two categories: character-bound focalizer and non-character-bound focalizer. The first is character-bound focalizer. Character-bound focalizer is the focalizer by the character. It shows the readers about the events which the focalizer already knew. In character-bound focalizer, readers see or watch the events by the character's eyes. The second is non-character-bound focalizer. In non-character-bound focalizer, the focalizer is outside of the character. The focalizer is not the character so it comes from the narrator or outside of it. Such an internal focalization and an external focalization, character-bound focalizer is abbreviated 'CF' and non-character-bound focalizer is abbreviated 'EF'.

The next is the object of focalization or the focalized object. According to Mieke Bal, “the focalized object tells about what is the character sees in the story, what the character focalizes, how does it do this, and who focalizes it” (Bal, 2017: 137). The focalized object is about all things related to the story. There are two categories of focalized object: the perceptible object and the non-perceptible object. The perceptible object is the object of the actions or the appearances of the character while the non-perceptible object is the object of dreams, thoughts, or feelings of the character. In order to know about this non-perceptible object, readers need to follow the event more deeply so the object founded. Perceptible object is abbreviated ‘n’ and non-perceptible object is abbreviated ‘np’.

In order to find the focalization of the text, the researcher needs to conclude each word, phrase, and sentence of the text. According to Mieke Bal in his book entitled *Narratology: Introduction to the Theory of Narrative*, “there are levels of focalization” (Bal, 2017: 144). It is divided into the singular and the complex text. The complexities of the narrative depend on their understanding and appreciation on the readers’ ability to sense whose vision it is they are being presented with (Bal, 2017: 146). In these levels of focalization, the researcher connects each word into the following categories: internal focalization or external focalization, the character-bound focalizer or non-character-bound focalizer, and the perceptible or non-perceptible object. Levels of focalization can be found in the relationship between the various focalizers.

In this chapter, the researcher focuses on the analysis of the focalization in Aishah’s character. A character is different from an actor. In this view, an actor in

the fabula is a structural position, while a character is a complex semantic unit (Bal, 2017: 104). A character is not a person, but the acts reflect to the human being. The character of Aishah that is found in the focalization of the text depends on the following direct or indirect speech from the character. The direct speech is the text that shows the natural speak of the characters while the indirect speech is the characters speak that is repeated by the speaker or the narrator of the text.

Gaze is similar with vision. It is about how the subject sees at the object of seeing. This study tells about pleasure in looking. Then, male gaze is about how man looks at a woman. “The ‘active’ male looker gazes upon the ‘passive’ female who is looked at” (Starr, 1993: 11). Man and woman have the different way on looking to each other. A man looks at a woman as sexual desire. “The woman displayed as a sexual object is the leitmotif of an erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire” (Mulvey, 1999: 837).

Since the 1960s the phrase “the male gaze” has migrated beyond academe and become a commonplace in works of fiction, art exhibits, and movie reviews (Bloom, 2017: 1). In fiction, the gaze found by looking at the word, phrase, or sentence that indicate the description of man or woman with the specific illustration or detail description about each of the character. The male gaze not only found in the words that describe a woman directly, but also can be symbolically or imaginatively. According to Bloom,

In this spirit, Reading the Male Gaze will look to bodies, faces included, and the ways in which writes, moviemakers, and other artists and theorizers have

represented bodies and faces over the centuries for the kinds of truths and lessons that Cameron extolled and Madden has more recently has promoted (2017: 3).

Male gaze is the main point in this discussion because it relates to the author of the novel that is male. Focalization is the way of the author delivers the thoughts and all things in the story. By using the focalization theory, the researcher will find what the author wants to declare in describing the character in this novel. Hence, the relationship between male gaze and focalization is about who is written the text and what the goals.

1.6 Method of Research

1.6.1 Type of Research

This research uses qualitative method. According to Semi, “qualitative research is a research done by not prioritizing numbers, but put the depth association of the interaction between concepts that are being studied empirically” (as cited in Endraswara, 2003: 5). This research uses the qualitative method because the data of this research does not have the statistic data, numberings, and graphics. Hence, the researcher has to elaborate the data that are in the form of data narrated in words.

1.6.2 Data Sources

The main data of this research is taken from Martin Ling's novel, “*Muhammad: His Life Based on the Earliest Sources*”. This data consists of the words, phrases, and sentences, which illustrate the character of Aishah. The other data are taken from books, journals, and internet, which are relevant to this research.

1.6.3 Data Collection Technique

The data collection technique of this research is library research. It deals with how the researcher finishes the reading technique, and how the researcher understands the narrative form in the story, which is related to the narratology. According to Ratna, the reading technique is the most important technique in qualitative research. It is because there is no data without reading (2010: 245). The researcher makes sort of the data that focus on the description of the character or the indirect discourse of the character. Then, the researcher is ready to analyze the data systematically and objectively.

1.6.4 Data Analysis Technique

The data analysis technique of this research is descriptive. Ratna states that descriptive analysis is aimed at describing the facts continued by the analysis (2004: 53). The researcher describes the character based on data research, which is sorted to be analyzed. After that, the researcher analyzes it by using focalization in the term of narratology theory. The researcher needs to find the aims of the author in describing the female author. It will be found by analyzing the word, phrase or sentence that the author uses to tell the character.

1.6.5 Paper Organization

This paper is divided into four chapters. The first chapter describes the general information of the research including the background of the study, problem statements, research question, significant of study, theoretical approach, methods of research, and the last is the paper organization. The second chapter is

the analyses of intrinsic elements of the novel “*Muhammad: His Life Based on the Earliest Sources*” using the narratology. The third chapter is the analyses of the Aishah’s focalization, male gaze, and characteristics in novel “*Muhammad: His Life Based on the Earliest Sources*” using focalization. The last chapter is the conclusion and the suggestion.



CHAPTER IV

CONCLUSION

4.1 Conclusion

In “*Muhammad: His Life Based on The Earliest Sources*” novel by Martin Lings, the researcher concludes the discussion based on the description of the chosen character that is Aishah. The researcher analyzes the data that consist of 12 paragraphs. The result concludes that male gaze is powerful and the character is powerless. Male gaze is the determiner of all things relate to the character. How reader sees Aishah, her life, her characteristics, and her existence in the story depends on how male gaze describe the things.

Male gaze is powerful. Although the events in the story belong to the character, male gaze can change anything to make the character powerless through his *gaze*. Male eyes always declare that woman is passive and powerless. Woman can only follow the man’s order, and she is too weak to prevent it.

4.2 Suggestion

The object that the researcher uses in this research can be applied with feminist theory. It because the chosen character in this novel is a woman. Women have power and they deserve to be treated equally. The researcher realizes that this paper is far from the word perfect. Hence, the researcher hopes that the next researchers will use the other theory to find the other significances of study.

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