

The Portrayal of Aishah In Martin Lings's "Muhammad: *His Life Based on The Earliest Sources*" Novel

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"Muhammad: *His Life Based on the Earliest Sources*" is a novel written by Martin Lings. As a male writer, Martin Lings's male subjectivity might influence the way he describes the female character (Aishah). The description of a female character by a male author is often problematic for the issue of gender bias. Gender bias is a social construction of women and men position in a society. So that, male gaze is included in this process. In this novel, Aishah is a unique character, because she is the youngest wife of the Prophet Muhammad. This research examines how the character of Aishah is narrated by the male author in the story. This research uses qualitative method that applies descriptive analysis. Library research is applied to find the necessary data of this research. In examining the data Narratology theory by Mieke Bal is used. It focuses on the focalization that talks about Aishah. According to Mieke Bal, there are types of focalization; the focalizer and the focalized object. In the result, this research concludes that the male gaze is powerful and Aishah is powerless. Male gaze determines of everything about the character. How reader sees Aishah, her life, her characteristics, and her existence in the story is a male gaze.

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

1. INTRODUCTION

The issue of gender equality has been a long lasting debate. Basically woman and man are equal. They are created from the same things; soil, water, reproduction process, and *nafs wahidah* or one soul (Rohmaniyah, 2014: 72). From such point of view, there is no one of both who is higher. However in a social context man often has more privileged than woman. As many people know that it is actually the product of social construction. It puts man in a higher position and woman in the lower one. This perspective has resulted a bad effect that there occurred many discriminations towards women in many places around the world, because women are regarded as the second sex, they are not only marginalized in social practices but also they are in narrative works (Kurniati, 2016: 94).

The work of Martin Ling entitled "Muhammad: *His Life Based on the Earliest Sources*" is regarded significant to the discourse of woman and Islam. This argument is based on some reasons. First, this novel is about the biography of the last Prophet in Islam, but it is delivered as a fiction. It is contradictive in the sense that biography contains of a man real life journey and history, while fiction is about imagination, dreams, and fantasies. Hence, it is interesting that he could make the real history in fiction form but still keeps the 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 spoke and witnessed the events of his life."

(<https://www.goodreads.com/book/show/144925.Muhammad>).

Second, 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 including his habits, and characteristics. It makes this novel as a comprehensive source which provides various things about Islam such as the Prophet Muhammad, the Prophet's family, and Muslim people sacrifice. Studying the



propeth's attitudes and conduct is important work, because Muslim perceive Muhammad's live as the ultimate example for live a good life. For them, the Prophet Muhammad is *uswatun hasanah* or an excellent pattern in Islam. It is mentioned in the Holy book 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).

The third reason is the fact that Martin Lings is a recent convert to Islam. Previously, he grew up as a Protestant then became an atheist. In 1940, he became a Muslim. He was born on January 24, 1909, in Lancashire and died at the age of 96. He had strong relationship to Islam for his role as the keeper of Oriental manuscripts at the British Museum and British Library. Besides, he wrote the well-received biography of Prophet Muhammad. Considering his identity as a British, this work is interesting because it was based on Arabic sources from the eighth and ninth centuries. Furthermore, some reviews say that this biography is much 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. He 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.

To understand woman narration in this novel, this reserach focuses on the character of Aishah. In this sense, the researcher wants to make sure that character in a story is different from human. Character does stand to represent the existance of human in a story or narrative, but it carries problems and anxiety in human life which is complex. Additionally, Mieke Bal argues that "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 (2005: 42)". The character of Aishah in this novel is important to be discussed, because her storyline is unique. She is special because she is married by the Prophet in the ninth of her age. She is the youngest wife of the Prophet Muhammad and the daughter of Abu Bakr as-Siddiq, who is one of the Caliphs in Islam. Furthermore, Aishah is the great love of Prophet Muhammad's later life.

Aishah is a clever woman. The novel explains that 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. Surprisingly, 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 side. In this case, the novel tells an event 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 ashamed and scold his daughter for her carelessness.

Since this research aims to discuss the issue of woman, this research focuses on how the character of Aishah is narrated in the story. The fact that the novel tell more story about Aishah than the other wives gives the researcher many informations about the Prophet deed toward her as a woman. 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.

The other issue 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 women are 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, this research needs to analyze how male author describes female character. This research 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.

To understand the narrative of the novel, the theory of Narratology by Mieke Bal is applied. Narrative according to Mieke Bal has three layers; namely text, story, and fabula.

"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 who does the action and the second is the narrator. For the layer, there are three kinds of layers in a narrative text, which are the text, the story, and the fabula. The last point is the content. "It is about the series of connected events caused of experienced by actors presented in a specific manner (Bal, 2017: 8)". The relationship between the speaker and the layer is called focalization. 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 somebody or thing which 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, spectator’s view is determined by many factors such as ages, knowledge, and experiences. How a child sees something is different from an adult. They have their own visions and perceptions. A child who sees a bottle of water will assume that the function of that thing is for drinking, whereas an adult who sees 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 subject and object. 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 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. 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 the character sees in the story, what the character focalizes, how it does 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 visions 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 different focalizers.

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 different ways of 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 has become a commonplace in works of fiction, art exhibits, and movie reviews (Bloom, 2017: 1). In fiction, the gaze found by looking at the words, phrases, or sentences 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. In this spirit, Reading the Male Gaze will look to bodies, faces, 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 who is male. Focalization is the way of the author delivers the thoughts and all things in the story. By using the focalization theory, the research can 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.

In analyzing the data, the researchers use the theory of narratology above. The researchers analyze the data by using the chosen words, phrases, and sentences from a novel to explain how the character of Aishah is narrated by the male author in the story. The data consist of 12 paragraphs. The researchers divide the discussion into categorizes of the analysis about Aishah in the story. Generally, the narrative of the novel shows particular characteristic of Aishah as a woman and Aishah's position as woman who perceived as an object.

2. WOMAN CHARACTERISTICS IN THE NOVEL

The first characteristics is absent-minded. Absent-minded means someone that the mind is on other things (Oxford, 2008: 2). Someone that is absent-minded usually does not pay attention with what happens around. Someone who is absent-minded is forgetful. He or she is easy to forget the events or the moments happen around. For such people a moments is just passing away and it could not be a memory. Bellow is the narration in the novel,

"The Prophet continued to visit Abu Bakr regularly at his house amongst the dwellings of the Bani Jumah. These visits were memorable features of the childhood of 'A'ishah, Abu Bakr's younger daughter. She could not remember a time when her father and mother were not Muslims, and when the Prophet was not a daily visitor to them" (Lings, 1991: 105).

In this paragraph, the researchers focus on the phrase "memorable feature" in the second sentence. The word 'memorable' refers to something that is worth to be remembered, while the word 'feature' means a noticeable part (Oxford, 2008: 162). Those words mean that this visit is a noticeable part life of Aishah that is worth to be remembered. In the third line, the researcher focuses on the memory of the character. The focalizer knows the previous events that the reader or the character does not know. It can be known from the sentence "she could not remember...". According to Mieke Bal, "memory is an act of 'vision' of the past, but

as an act, it is situated in the present of the memory” (Bal, 2017: 145). The relationship between the focalizer and the focalized object is about the past moment of the character. It is found in the phrase "memorable feature" and the sentence "she could not remember". The moment is reflected on the memorable feature of the character.

The narrator chooses the moment of the character in which she can remember and cannot remember. The narrator breaks up Aishah's memory about her parents who are not Muslims. The narrator assumes that her past moment is bad. In fact, past moment or memory is a kind of history. History consists of both bad and good events. There is dark before light, and there is no light before dark. The narrator decides to make the character forget the process of her parents when they decide to change their religion. This process is the changing from covert to overt. There are sacrifice, tears, struggle, and happiness after that. Aishah cannot learn the process because she does not remember that moment. Hence, Aishah here is described as a passive character. She cannot do something to get the memory back. The memory is only exists in the narrator's mind.

The second characteristics of woman is obidient. According to Oxford dictionary, "Obedient is doing what you are told to do (Oxford, 2008: 300)". Someone that is obedient usually does what other people ask for in many times. In this case the obidient character is in its sense. Obedient person does what other people ask for the good things, not for the bad. In the novel written,

“Some months after the marriage of Sawdah, 'A'ishah also became the Prophet's wife, through a marriage contracted by him and her father, at which she herself was not present. She said afterward that she had had the first inkling of her new status when one day she was playing with her friends outside, not far from their house, and her mother came and took her by the hand and led her indoors, telling her that henceforth she must not go out to play and that her friends must come to her instead. 'A'ishah dimly guessed the reason, though her mother did not immediately tell her that she was married; and apart from having to play in their courtyard instead of in the road, her life continued as before” (Lings, 1991: 106).

The male gaze in the paragraph above is found in the sentence “She said afterwards that she had had her first inkling of her new status” (Lings, 1991: 106). It indicates that the narrator is hearing the voice of Aishah. The narrator permits the character to express her feelings by the words "she said...". The word "she said..." is the statement from the character that is given to the narrator. In the second line, the phrase "... took her by the hand" also indicates that the narrator imagines how her mother took the hand of Aishah. Aishah could only imagine about her marriage with the Prophet.

Here, the narrator gives important position to Aishah, it is from the sentence “.... telling her that henceforth she must not go out to play, and that her friends must come to her instead” (Lings, 1991: 106). The position of Aishah before and after she engaged with the Prophet is different. In fact, her friends must go to meet her rather than she comes over to her friends. It shows that Aishah having a high position after married with the propeth. The phrase "telling her" indicates that narrator sees clearly how Aishah' mother speaks through her ears.

Here, Aishah is described as a girl that is obedient. Her mother takes her hand, she just accepts it while at the time she is playing with her friends outside her house. Her mother also tells her that she must not go out to play with her friends, but her friends must come to her. At that time, Aishah is still very young. Her age is about nine years old. That age is teen-age which means that playing is something important than obeying the rule. Aishah can do whatever she wants, but here she cannot do that. In fact it is narrated that she does not refuse the command of her mother and she follows the rule instead.

The third characteristics of woman in the novel is as a passive person. According to Oxford dictionary, passive is “accepting what happens or what people do without trying to change anything or oppose them (Oxford, 2008: 320)”. Passive people do not do too much. They do not really engage in any situations around them. They are limited themselves to do something or say something.

“To 'A'ishah the Prophet had long been very near and very dear, and she had been accustomed to seeing him every day, except during those few months when he and her father had already emigrated and she and her mother were still in Mecca. From her earliest years, she had seen her father and mother treat him with such love and reverence as they gave to no one else. Nor had they failed to impress upon her the reasons for this: she knew well that he was the Messenger of God, that he had regular converse with the Angel Gabriel, and that he was unique amongst living men in that he had ascended to Heaven and returned from thence to earth” (Lings, 1991: 133).

This paragraph shows that the character knows and understands about the event. She has a good interpretation on looking at the Prophet. In this paragraph, readers know about the other character by Aishah’s eyes, but the character speaks by the narrator’s words. The focalized object is about the thoughts of the character to the other character. The other character is the Prophet Muhammad.

The focalizer shows the character that knows all about the Prophet, and it refers to the ability of Aishah in describing the Prophet Muhammad. The character observes the whole things that relate to the Prophet's life. The character and the focalizer have the same vision with the Prophet. The description of the focalizer depends on the character feel about the Prophet Muhammad. Hence, the focalizer say only what the given character knows.

Aishah has been able to say all things about the Prophet Muhammad, but she is a passive woman. The sentence “she had been accustomed to seeing him every day” in the first line states that she does nothing except sees the Prophet every day. This paragraph also states that Aishah knows anything about the Prophet, but the Propeth does not. He knows nothing about Aishah because here Aishah makes the Prophet as her object of seeing every day.

The fourth characteristics is as a shy people. Shy people are not confident when they meet other people. They try to avoid other people or something that makes them nervous. Shy people sometimes become clumsy in any situations.

“Unlike his other marriages, at this there was no wedding feast. The occasion was as simple as possible. A bowl of milk was brought and having drunk from it himself, he offered it to her. She shyly declined it, but when he pressed her to drink she did so, and offered the bowl to her sister Asma' who was sitting beside her” (Lings, 1991: 133).

It is stated in the first line, “Unlike his other marriages, at this there was no wedding feast”. The words “unlike his other marriages” refers to the previous event of the other wedding party of the Prophet. That statement is strengthened by the sentence in the second line, “The occasion was as simple as possible”. The differentiation of marriages finds in the simple occasion, which is stated in the third line that they only have “a bowl of milk” for the wedding feast.

In this paragraph, the word "shy" refers to the natural characteristics of a woman. A woman is described as shy; it is different from a man, which almost most of them is described brave. “Shy is the adjective word that means nervous or embarrassed about meeting others, while shyly, is the adverb of shy” (Oxford, 2008: 409). It is not about shy that is always been given to describe a woman, but it is about how the narrator sees the character as a shy

woman. The phrase "she shyly declined it" means that she keeps her attitude to show the right way in refuse something from the Prophet. Here the character wants to show her respect.

In fact, here the narrator makes the character as a spoiled child. It is told in the paragraph, when the Prophet offers a bowl of milk to Aishah, she shyly declines it, but when the Prophet presses her to drink, she drinks it. Aishah is weak. She cannot be herself. She cannot defend herself as an honor woman. A woman has to be brave and has not to be shy. It is because male author writes this story, he makes this character is weak and passive. Male gaze makes readers think that a man is stronger than a woman.

Inquisitive is the fifth characteristic of woman found in the novel's narrative. Inquisitive according to Oxford dictionary is "fond of asking questions about other people's affairs (Oxford, 2008: 230)". Inquisitive people ask too much to get any information from others. They have many questions for asking others. They are active and they talk too much about something happens around them.

"Aishah's life had also its more serious side. One morning 'A'ishah went to visit her father, and was dismayed to find the three men lying prostrate in an extremity of weakness. "How dost thou, my father?" she said, but he was too ill to adjust his reply to a girl of nine, and he answered her with two lines of poetry. "Each man each morn his kindred greet good day, And death is nearer than his sandal's thong." She thought he did not know what he was saying and turned to 'Amir, who also answered her in verse, to the effect that without actually dying he had been near enough to death to know what it was like" (Lings, 1991: 134).

In this paragraph, the male gaze shown in the first line is in the phrase "more serious side". The narrator tells that this character has something important or something great beyond her age. The word "more" emphasizes the "side" that is lots. The word "side" is a part of the character's appearance. The phrase "a girl of nine" in the third line also strengthened that this character hides her appearances by the phrase "serious side". "Serious side" expresses her principle in life. She has many goals in her life. The paragraph tells about the other characteristics of the character that is inquisitive. Her inquisitiveness has stated in the text when she meets her father in danger. She sees her father in danger and asks about what is going on with him. Her inquisitiveness is found in the question text "How dost thou, my father?" in the third line.

The sixth characteristics is careless. Careless means not taking care or thoughtless" (Oxford, 2008: 61). Careless people do not really care with what they do. They cannot protect anything they have. They do not consider the risks of their faults. They only do the right thing in their perspectives and regardless to the other views.

"Aishah and Umm Salamah had accompanied the Prophet on this expedition; and at a sunset halt two or three days after the forced march, an onyx necklace which Aishah was wearing came unclasped and slipped to the ground unobserved. When she noticed her loss, it was already too dark to make a search, and she was loath to go without it. Her mother had placed it round her neck on the day of her wedding, and it was one of her most treasured possessions" (Lings, 1991: 240).

In this paragraph, the male gaze is shown in the sentence "an onyx necklace which Aishah was wearing came unclasped and slipped to the ground unobserved". How the narrator sees at the character at the word "wearing" means that the narrator has known how the necklace is unclasped from the character's neck because the narrator sees that the character is wearing the necklace clearly. It is also strengthened by the sentence "Her mother had placed it round her neck on the day of her wedding". The phrase "had placed" means that the narrator knows how the necklace is being wore by the character.

The paragraph tells about the event, which shows the carelessness of the character. It is showed in the sentence "an onyx necklace which Aishah was wearing came unclasped and slipped to the ground unobserved". In the third line, the focalizer says that this necklace is one of Aishah most treasured possessions. The word "treasure" means something special, worth and precious. It is clear that this character is careless because the character cannot take care of her treasure.

Pious is the seventh characteristic of woman in the novel. In the Oxford dictionary pious is "having or showing a deep respect for God and religion" (Oxford, 2008: 332)". Pious is a kind of good attitude. People who are pious have the good attitude because they have already known what they have to do and not. Not everyone can be called pious except people who have good deeds. They learn many things much more than other people.

"A'ishah was at that time in her sixteenth year, old for her age in some respects but not in others. Her feelings were always dear from her face, and nearly always from her tongue" (Lings, 1991: 271).

The male gaze is found in the second line. The phrase "always dear from her face" states that the narrator sees the character who has something precious inside of her face. Here, the word "dear" is the synonym of the word "beloved", "esteemed", "precious", and "valued" (Bolander, 1993: 37). It is also stated in the phrase "...and nearly always from her tongue". The narrator realizes that the precious side of the character not only appears in her face but also in her tongue. In the first line, the narrator emphasizes the distinct characteristic of the character. The words "old for her age in some respects but not in others" mean that this character has the unusual characteristic from the others, at the same ages. Her characteristic is pious because she has the perfect nurture and nature than others.

The eighth characteristics of woman is defenseless. It means "unable to defend ourselves (Oxford, 2008: 116)". People with who are defenseless cannot do too much for to making them satisfy. They agree and accepting their condition although they want to get more. They cannot change anything that happens to them.

"A'ishah knew well that she could not have the Prophet for herself alone. She was one woman, and he was as twenty men" (Lings, 1991: 271).

It is about the character feelings of being a woman. The focalizer says the character' feelings by the sentence "'A'ishah knew well that she could not have the Prophet for herself alone ". She realizes about the consequences to be married with the Prophet Muhammad. It tells that this character is defenseless. Aishah realizes that she wants to be with the Prophet for herself alone, but the narrator said that Aishah tries to understand and comprehend about the Prophet' position as a man that has many wives. The narrator determines Aishah's feeling and longing.

Unstable is is the ninth characteristics of woman that is narrated in the novel. It is the feelings, the conditions that someone is changing time to time. It is unpredictable. Sometimes action of a person does not relate to the feeling

"A'ishah's perceptions and reactions were exceedingly quick. Soon after Khaybar, or perhaps a little before it, Halah the mother of Abu l-'A~ had come on a visit to Medina to see her son and daughter-in-law Zaynab and her little granddaughter Umarnah; and one day when the Prophet was in 'A'ishah's apartment there was a knock on the door, and a woman's voice was heard asking if she might enter. The Prophet turned pale and trembled; and immediately divining the cause, 'A'ishah was overwhelmed by a wave of jealousy and scolded him; for she knew that in the voice of Halah he had heard the voice of her sister Khadijah. He confirmed this afterwards, and said that also her manner of asking to enter had been the same as that of his dead wife" (Lings, 1991: 272).

The male gaze found in the sentence "A'ishah's perceptions and reactions were exceedingly quick". It shows how the narrator sees the expression of the character. It is also stated in the third line that is in the words "The Prophet turned pale and trembled...". The narrator enters to the other character' feeling about the situation happen to him. The narrator also shows the character's expression at the sentence "'A'ishah was overwhelmed by a wave of jealousy and scolded him".

In the text above, the character is described as a jealous woman. Halah is visiting the Prophet's house "to see her son and daughter-in-law Zaynab and her little granddaughter Umamah" (Lings, 1991: 272). Aishah is jealous, for she hears the voice of Halah when she knocks the door. The reason of her jealousy is stated in the sentence "A'ishah was overwhelmed by a wave of jealousy and scolded him; for she knew that in the voice of Halah he had heard the voice of her sister Khadijah". The jealousy is stated in the phrase "a wave of jealousy". The word "wave" emphasizes that Aishah is pretty jealous to the Prophet like the wave that always heave and could not be stopped. She is unstable because her feeling is changing for one moment to another.

3. WOMAN POSITION AS AN OBJECT

Beside the characteristics, this narration about woman in this novel is perceiving woman as an object that is owed by someone else and this thing has a good physical attraction. Thing usually cannot move or speak by itself. Thing can be moved if it is controlled by machine. But when the thing does not have machine, it cannot move by itself and it needs the other things of other ones to carry it.

"During the same year that followed Khadija's death, the Prophet dreamed that he saw a man who was carrying someone wrapped in a piece of silk. The man said to him: "This is thy wife, so uncover her." The prophet lifted the silk and there was Aishah" (Lings, 1991: 105).

The focalizer of the text is the narrator of the story. The relation between the focalizer and the focalized object is about the dreams that talk about the future life of the Prophet. It is stated, "The man said to him: "This is thy wife, so uncover her"" (Lings, 1991: 105). It means that a woman who wraps in a piece of silk is the Prophet's wife, but actually, that woman does not marry yet to the Prophet.

The narrator sees the dream that has a relationship to the character. The character is invisible and untouchable. Here, the researcher focuses on the phrase "a piece of silk". The word 'silk' refers to something worth, special and expensive. In this paragraph, the male gaze also found in the phrase "someone wrapped in a piece of silk". The word "wrapped" is the emphatic statement to say about this woman. Wrap is paper, plastic, etc – that is used for wrapping things (Oxford, 2008:515). The narrator says that this character is "wrapped" because this character needs to be protected.

Although Aishah is wrapped so not everyone can see her, she is covered in a piece of silk that is something worth and expensive, she is described as a thing. When there is a man carrying her wrapped in a piece of silk, it means that she cannot do something because she is *wrapped*. Aishah, again, is described as a passive woman. She is limited to move and to do whatever she wants. A man carries her, the Prophet as a man also can see her body by the sentence "The prophet lifted the silk and there was Aishah" (Lings, 1991: 105).

In the other sense the narrative of woman in the novel emphasizes the physical appearance. "Physical is things that can be touched or seen" (Oxford, 2008: 329). Whereas attraction is feature or quality that makes something seem interesting (Oxford, 2008: 23). Thus, physical attraction is something interesting that can be touched or seen. Physical in this

context relates to someone's body. Hence, physical attraction here means someone that has something interesting on the body.

“She was then only nine years old, a child of remarkable beauty, as might have been expected from her parentage. Quraysh had given her father the name of 'Atiq, and some said that this was on account of his fine face.' Of the mother, the Prophet had said: "Whoso would behold a woman of the wide-eyed Huris of Paradise, let him look on Umm Ruman”” (Lings, 1991: 132).

In the paragraph above; the type of focalization is external focalization (EF), the focalizer of the text is non-character-bound focalizer but in the indirect speech it is character-bound focalizer, and the focalized object is the perceptible object (p). It tells about the appearance of the characters whether it is the nickname or the epithet name. The relation between the focalizer and the focalized object is about the words “a child of remarkable beauty” that is given to Aishah, “the name of Atiq” that is about Aishah's father which is mean having a fine face and “a woman of the wide-eyed Huris of Paradise” for Aishah's mother. These statements mean that Aishah and her parents have their own unique epithet.

It is about the physical attraction about Aishah and her parents. They are described as people who have unusual attraction. In this paragraph, the researchers focus on the sentence "a child of remarkable beauty, as might have been expected from her parentage". The word "remarkable" means unusual or surprising (Oxford, 2008:372), which emphasizes that this character is impressive. Then the next is on the phrase "as might have been expected from her parentage". The narrator describes that Aishah is beautiful from her parentage. It means that not only Aishah who is described impressive but also her parents.

4. CONCLUSION

The analysis of male gaze in the “*Muhammad: His Life Based on The Earliest Sources*” novel by Martin Lings shows that the subjectivity of the author as a man influence the narration of woman in the novel. After conducting the analysis, the researcher found that the narration in the novel represents two things about Aishah as the focus of the analysis. Firstly, the narrative describes Aishah as a woman with particular characteristics such as absent-minded, obedient, shy, inquisitive, defenceless, unstable, careless, passive, and pious. Secondly, it perceives Aishah as woman as the object or thing and emphasizes in its physical attraction. These two kinds of narrative indicates that the narrative of the novel put woman in the lower position than man. In this sense, 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 is determined by 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. Lastly, it proves that the narration about woman in this novel is not equal for it is influenced by the subjectivity of the author as a man.

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