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The Multifaceted Image of Women in Wendy Wasserstain's *The Heidi Chronicle:* A Feminist Analysis

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ABSTRACT

The study aimed to explore Heidi's woman image in Wendy Wasserstein's The Heidi Chronicles, focusing on the physical, psychological, and social aspects of women. The research design was literary criticism, using the play The Heidi Chronicles as the data source. The method used was descriptive qualitative research, employing a feminist approach and Tong's liberal feminism theory as a theoretical framework. Based on the background of the study above, the research discussed the following problems: (1) How was the physical image of Heidi's character portrayed in Wasserstein's The Heidi Chronicles? (2) How was the psychological image of Heidi's character portrayed in Wasserstein's The Heidi Chronicles? (3) How was the social image of Heidi's character portrayed in Wasserstein's The Heidi Chronicles? The physical image of women in the play was seen through the physical characteristics of Heidi Holland, who experienced adulthood, menstruation, and motherhood. She was simple but well-dressed. The psychological image of women was reflected in Heidi's inner conflict over marriage and career choices, as well as her responsibility for her destiny. The social image of women in the play was depicted through the roles of a mother, breadwinner, and an influential figure in society. In society, Heidi was portrayed as a woman with a good career who participated in social activities related to art and women's equality. Overall, the study highlighted the complex and multifaceted image of women in the play.

Keywords: *The Heidi Chronicle, Wasserstain, Woman Image*

INTRODUCTION

Images have many connotations and meanings. In general, image is the use of language that describes objects, actions, feelings, thoughts, ideas, and various sensory experiences that are expressed through words by the author so that they are easily understood by readers

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(Cuddon, 2013). In literary works, images are intended to define the concepts that are expressed through words and expression. Then, readers will easily imagine, feel, and understand the message the author wants to convey through literary works. Image can be interpreted as a description of all objects and the quality of views in literary works. Second, an image is a visual representation of a character in a literary work. Then, the image is a figuration of language towards the characters in literary works, so that the message to be conveyed by the author is easy to understand (Abrams, 2015).

The image of women is a fascinating topic to discuss in literary works. The writers frequently depict female characters with all of life's troubles and how they face a difficulty until they ultimately find the image of women in literary works to reflect the challenges experienced by women in society, this works is interesting because images of women not only described by the writers in the work of literature but also describes stereotypes of women in society (Ratih & Wardani, 2020).

In literary works, women are frequently viewed as objects rather than as subjects. Women are frequently represented as being weak and experience forms of discrimination, including assault and persecution (Mawarni & Sumartini, 2019). This is what ultimately caused the women's movement known as feminism, which aims to bring about equality for women to arise. Feminism in literature is a concept that emphasizes the importance of women in literary studies and the struggle for gender equality. Feminism is an ideology that seeks to achieve equal rights, opportunities, and dignity for women in society, as well as to overcome various forms of gender discrimination and humanitarian problems. It began with the women's emancipation movement, which aimed to release women's identities from oppressive social and economic conditions and legal restrictions. Feminism has evolved and expanded globally since its first appearance in America, Europe, and France. The first wave of feminism was invented due to the growth and transmission of feminism, leading to the development of terms like third-world feminism, postfeminism, second-wave feminism, and third-wave feminism. Liberal feminism, radical feminism, Marxist and socialist feminism, psychoanalytic feminism, ecofeminism, and postmodern feminism were coined as a result of the differentiation based on feminist thought (Tong, 2018, p.9).

Feminism can be interpreted as the belief that every woman has the right to sufficient authority so that she can choose a nondiscriminatory way of life that adheres to the principles of social, cultural, political, and economic independence. It addresses many issues related to women in a way that is appropriate to a particular culture. There are several types of feminism, which often complement one another by correcting and criticizing prior feminist theories. Feminism is a women's movement that demands equal rights entirely between women and men. It is an ideology that supports gender equality in society, politics, the economy, and organized activities that fight for the rights and interests of women. The primary goal of feminism is the advancement of women's status and the degree to a level that is equal to men.

According to Abrams in Wiyatmi 2012, Feminist literary criticism is a branch of literary studies directly related to literary works through interpretation, analysis, and evaluation. It is divided into four categories: expressive literary criticism, objective literary criticism, literary criticism mimetic, and pragmatic literary criticism. Expressive literary criticism analyzes and evaluates literary works oriented towards the author as the creator, while objective literary criticism is oriented towards the literary work itself. Mimetic literary criticism is oriented towards literary works that relate to societal realities, while pragmatic literary criticism is

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oriented toward readers (Wiyatmi, 2012). Feminist literary criticism is a variety of literary criticism based on the idea of feminism, which seeks justice in looking at the existence of women, both as writers and as subjects of literary works. It primarily focuses on gender relations, relationships between women and society-constructed men, and other situations in which women are dominant over men (Showalter,1986, p.128).

According to Sugihastuti, concept of image of women is based on the idea that individuals have mental impressions or visual images created by words, phrases, or sentences. She argues that the image of women is all the form of spiritual mental images and daily behavior expressed by women (Sugihastuti, 2000, p.45). Women are social creatures who are parts of family and society as well as individual beings with physical and psychological elements. The image of women is divided into two categories: self-image of women and the social image of women. Self-images of women are the perspective of women that originates from within themselves, which encompasses both psychological and physical components. Women are responsible for their potential as unique beings based on the pattern of their own decision.

Physically, women have distinct self-images of their bodies than men, such as a pleasant disposition, appealing look, intelligence, wearing makeup, and beauty. In this physical aspect, women also experience typical things which are not experienced by men. For example, only women can get pregnant, give birth, and breastfeed. However, women may enhance their physical nature so that they can acquire the appropriate dignity (Sugihastuti, 2000, p.85).

Psychologically, women are also psychological beings, beings who can think, have feelings, and have aspirations. Their psychological traits interact with their physical characteristics and social aspects, which have an impact on women's self-image. As women grow, they will also be more developed their psyche to become adults. Women's thoughts and behavioral patterns are influenced by the shape and physical differences between them and men. The psychological component demonstrates that women can think, inspire, and feel, whether those sentiments to feel things inside or outside of them (Sugihastuti, 2000, p.95).

Social images of women are closely related to norms and value systems that apply in a society, where women become members of the community and desire to enter into relationships with people. They are simplified into two roles: the images of women in society and the images of women in the family. In the family, women's image is described as an adult woman, a wife, and a housewife. However, because they have no property of their own, the woman does not possess the dignity of a person. Instead, she is considered a component of a man's patrimony, first of her father and then of her husband. A man can naturally have as many wives as he wants since a wife is the husband's property like a slave, and polygamy is limited only by economic considerations (Sugihastuti, 2000, p.114).

The revolution had a significant impact on women's image, as they had the legal authority to run their businesses and pursue independent pursuits. Women worked either at home or in small places of business, and their financial independence gave them a great deal of social freedom. However, women who pursued independence through their career were less likely to be successful than their male competitors. Their salaries are often lower than those of men in most occupations, and they perform less skilled workers than qualified workers, not paying equally for their work.

Liberal feminism, originating from the first wave of feminist activity, focuses on the equal rights and opportunities for women and men. It stems from liberal political theory, which emphasizes citizenship for all, universal rights, democracy, opportunity equality, and the

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defense of individual rights. Liberal feminism is concerned with individual freedoms such as the right to life, the right to speak, and the right to hold certain beliefs and practices (Tong, 2018, p.21). Liberals have tried to interpret the idea in various ways, emphasizing its moral or prudential components. They believe that reason separates us from other creatures and emphasizes personal autonomy and self-fulfillment. They argue that society allows people to use their autonomy and pursue their ideas of the good life, as long as it does not violate others' rights.

Liberal feminism struggles to release women from an oppressive gender role, which excludes them from participation in economic, educational, or other systems and is used as a social rationale for treating them less favorably than men. The idea of liberal feminism takes into account the fact that women are the ones who marry and give birth, which have a profoundly unfavorable effect on how women behave in public. Liberal feminists explicitly argue that there are socially and culturally constructed gender inequalities.

The female figure is often used as an image object in literature due to the concept of gender, which is a trait inherent in men and women that has been socially constructed (Mawarni & Sumartini, 2019). This aspect inspires authors to narrate stories about women from various perspectives, including both women in their nature and women as human beings with their rights. Wendy Wasserstein, a female writer, is one of the writers who has always spoken for women's freedom. Wendy Wasserstein's works often express her thoughts on the main female character who aggressively fought for the advancement of women's rights and civil rights in the 1960s in the United States. Her plays include Isn't It Romantic (1981) and Uncommon Women and Others (1975), The Heidi Chronicles (1989), The Sisters Rosensweig (1992), An American Daughter (1997), and Third (2005).

There were several previous studies related to the object of study conducted by other writers. The research conducted by Setiawan & Efendi (2021) focused on analyzing the image of women in Okky Madasari's novels *Maryam, 86,* and *Entrok*. Similarly, Al Firda (2022) examined the image of women who resisted oppression in Hafidzoh's novel *Hilda*. Syahril (2018) analyzed images of women in three novels from different social backgrounds, presenting both positive and negative portrayals. Another study by Sarip (2021) focused on the images of women in selected contemporary short stories by Filipino women writers, *Fall Out* and *Language*. Meanwhile, Simanungkalit & Putra (2020) explored the depiction of women in Louisa May Alcott's *Little Women*, while Anggraini, Elfiondri, & Rina (2021) identified female images in *Nam Joo's Kim Ji Young, Born 1982*. Purnamasari & Indiatmoko (2019) analyzed the image of a woman in Pramoedya Ananta Toer's *Gadis Pantai*, and Wardani & Ratih (2020) investigated the representation of women in the novel *Kala*. These studies demonstrate the diverse perspectives and approaches in analyzing the portrayal of women in literature.

There were previous studies that used *The Heidi Chronicles* as the object of research. Pisarova (2019) examined the changing role of women over time during the twenty-four years of the twentieth century covered in Wendy Wasserstein's *The Heidi Chronicles.* Similarly, Al Munshi (2020) highlighted the struggles of the female protagonists in their pursuit of respect and self-fulfillment, as well as their efforts to assert their femininity and resist the harsh societal standards imposed upon them. This study analyzed these themes in both *The Heidi Chronicles* and Marsha Norman's *Getting Out.*

Based on the background of the study above, the research discussed the following problems: (1) How is the physical image of Heidi's character portrayed in Wasserstain's The

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Heidi Chronicle? (2) How is the physic image of Heidi's character portrayed in Wasserstain's The Heidi Chronicle? (3) How is the social image of Heidi's character portrayed in Wasserstain's The Heidi Chronicle? Practically, this research was expected to provide readers with an understanding of the images of women through the feminist literary criticism approach in the play *The Heidi Chronicles* and serve as a reference for researchers conducting related studies. Theoretically, this research aimed to be a useful reference for analyzing literary works using Tong's theory of liberal feminism.

RESEARCH METHOD

The research design of this study was literary criticism. Literary criticism was a field of study concerned with the classification, analysis, and evaluation of literary works (Abrams, 2015). The purpose of this study was to analyze Heidi's woman images portrayed in *The Heidi Chronicles*. The writer analyzed the play *The Heidi Chronicles* using a feminist approach, which focused on images of women through the theory of liberal feminism.

In collecting data, several steps were conducted by the writer. First, the writer read Wasserstein's *The Heidi Chronicles* script, then re-read it and wrote down the data—words or sentences that described the image of women from the characters in the play. The writer then classified the data that depicted the image of women from various aspects, such as physical and social aspects. Next, the writer described the image of women from these aspects. After collecting the data, the writer identified and analyzed it by understanding the overall research findings. The data was then classified to strengthen the research results on *The Heidi Chronicles.* Thus, the image of women, both from physical and social aspects, was analyzed using literary criticism and feminist theory.

FINDINGS & DISCUSSION

Women's Physical Images

The physical representation of a woman's self-image in this drama featured an adult female character distinguished by several changes in her. The physical characteristics of adult women, such as the rupture of the hymen, childbirth, nursing, and domestic duties, were the physical elements of women (Sugihastuti, 2000: 94).

Datum 1:

(1) Scoop: *"You've already got the lingo down, kiddo. Pretty soon you'll be burning bras."*
Heidi: *"Maybe I'll go"hog wild."*
Scoop: *"I hope so. Are you a virgin?"*
Heidi: *"Excuse me?"*
Scoop: *"If you choose to accept this misson, I'll find out one way or the other."*
Heidi: *"That's okay."*
Scoop: *"Why do you cover your mouth when you talk about sex?"*
Heidi: *"Hygiene."* (Wasserstain, 1988, p.174)

(2) Peter: *"..... according to my mental health friends, we're heading into a decade of self-obsession. I'm simply at the forefront of the movement. And speaking of the self-obsessed and satisfied. How is poopsie?"*
Heidi: *"Scoop. He's in Washington. Clerking for the Supreme Court."*
Peter: *"So you still in touch with him."*

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Heidi: *"But I'm not involved with him anymore. I just like sleeping with him."*
Peter: *"What a perky seventies kind of gal you are! You can separate sexual needs from emotional dependencies.* (Wasserstein, 1988, p.187)

The quote above depicted that Heidi's character was portrayed as an adult woman who could make decisions for herself. Heidi, a nineteen-year-old girl, first met Scoop, her first boyfriend, during her youth when having sex was taboo. The sexual revolution in the 1960s in the US led to the introduction of the pill, which allowed women to separate conception from sex without stigmatization. The legalization of abortion and the removal of restrictions on access to contraceptive information impacted both men and women. The play indirectly represented sexual liberation and the women's movement, with Heidi recognizing her potential and practicing self-control. Wollstonecraft's vision of a strong, independent woman was presented in the play. As Wollstonecraft stated, the ideal woman was more concerned with practicing self-control than indulging herself to free herself from the stifling roles of a narcissistic sex object, emotional cripple, and small-minded shrew (Tong, 2018, p.26). This aligned with the liberal feminist goal of promoting gender equality by countering the objectification and sexualization of women in society. Wollstonecraft argued that a woman shouldn't be treated as a man's "rattle or toy."

Datum 2:

1974. Outside the Chicago Institute. It is raining. Two young women enter with an umbrella and a picket sign: "Chicago women's art coalition". (Wasserstain, 1988, p.184).
Heidi, very well dressed, stand behind a lectern. Hello. I graduated from Miss Crain's in 1965, and I look back on my education in Chicago very fondly (Wasserstein, 1988, p.228).

Based on the quote above, Heidi was a young woman, 25 years old. She appeared as a simple girl but was still well-dressed. The physical image of women depicted in this play was a representation of the main character's body indirectly. The author did not describe Heidi's physical aspects in detail but focused only on the physical conditions she experienced to represent herself, making the depiction inseparable from her identity as a woman. The characteristics of an attractive woman were not only based on facial beauty and an ideal body but also on inner qualities such as knowledge, good manners, and creativity.

Women's Physic Images

Women's psychological image was represented as an individual figure with personal independence in choosing various activities based on personal needs. Women were psychological beings with the capacity for thought, emotion, and aspiration (Sugihastuti, 2000:95). Both the psychological and physical aspects of women interacted with one another and influenced their self-perception.

According to Sugihastuti (2000:95), personal portraits of mature women's characteristics and norms had been formed and were relatively stable, enabling women to make stable choices in social relationships, such as marriage, attitude preferences, job selections, and other aspects of life.

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Datum 3:

Peter: "you must be very bright."
Heidi: "Excuse me?"
Peter: "You look so bored, you must be very bright."
Heidi: "I'm sorry?"
Peter: "Don't be sorry. I appreciate bored people: bored, depressed, anxious. These are the qualities I look for in a woman". (Wasserstein, 1988, p.165)

Peter: "Will you marry me?"
Heidi: "I covet my independence"
Peter: "Perhaps when you leave the sanatorium, you'll think otherwise I want to know you all my life. If we can't marry, let's be great friends".
Heidi: "I will keep your punch cup, as a momento, beside my pillow".
Peter: "Well.. shall we hully-gully, baby?"
Heidi: "Really.... I"
Peter: "Don't worry I'll teach you". (Wasserstein 1988,, p.167)

Heidi struggled with her decision to accept Peter, her best friend, as her partner. She valued her friendship and the quality of her relationship with him, which had been a significant part of her life since she was young. However, Heidi's long-standing relationship with Peter contrasted with Scoop's inconsistent relationship. Despite Peter's proposal to marry her, Heidi refused due to her desire for independence. This decision was influenced by the growing individualism in American culture, which valued independence and self-sufficiency. Heidi's goal at the time was to become an art historian, making marriage a difficult decision for her. The independence model and the increasing individualism in American culture reflected her personal circumstances.

Even under the conditions of marriage as a free contract between true equals, legal separation, and divorce being simple for wives, and occupations being open to unmarried women, Mill predicted that most women would still prioritize their families over their careers. In addition, he assumed that women who chose family over career did so consciously, stating: "Like a man chooses a profession, so, when a woman marries, it may generally be understood that she makes a choice of the management of a household, and the bringing up of a family, as the first call upon her exertions, during as many years of her life as may be required for the purpose" (Tong, 2018, p.30). Meanwhile, Heidi was in the phase of beginning her career after completing her college degree.

Datum 4:

Fran: *"I'm fuckin hate charisma"*
Heidi: *"When I need him, he's aloof. But I decided to get better and leave him. He's unbelievebly attentive."*
Becky: *"Your asshole sounds just like my asshole."*
Heidi: *"But you see Becky, the problem isn't really him, the problem is me. I could make a better choice I have an old friend, Peter, who I know a much better choice, but I keep allowing this guy to account for so much of what I think of myself. I allow him to make me feel valuable. And the bottom line is, I know that's wrong. I would tell any friend of mine that's wrong. You either shave your leg or you don't."*
Fran: *"I like your friend, Susan. She has a way to go, but she's one smart repressed lady."*
(Wasserstein, 1988, p.182)

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The quotation above stated that Scoop, a competitive and ambitious man, and Peter, a professional with a different sexual orientation, represented opposites. Heidi, an educated woman with potential, was in a significant relationship with Scoop. Despite Scoop's upsetting attitude, Heidi decided to end the relationship, acknowledging that it was her decision. Although she suffered, she admired his charisma and felt worthwhile. This was the hardest decision Heidi had to make, as she realized she was in love with the wrong person. In the end, Scoop did not find emotional fulfillment.

Datum 5:

Scoop: "You don't. But I can explain. Let's say we are married and I asked you to devote the say, next ten years of your life to me. To make me a home and a family and a life so secure that I could with some confidence go out into the world each day and attempt to get an A. You'd say "No" You'd say "Why can't we be partners? Why can't we both go out into the world and get an A? And you'd absolutely valid and correct".
Heidi: "But Lisa..."
Scoop: "Do I love her, as your nice friend asked me? She's the best that I can do. Is she an A+ like you? No. But I don't want to come home to an A+. A- maybe, but not A+."
Heidi: "Scoop, we're out of school. We're in life. You don't have to grade everything."
Scoop: "I'm sorry Heidella. But I couldn't dangle you anymore. And that's why I got married today. So."
Heidi: "So. So now it's all my fault."
Scoop: "Sure it is. You want other things in life than I do."
Heidi: "Really? Like what?"
Scoop:"Self-fulfillment, self-determination. Self-exaggeration." (Wasserstein, 1988, p.202)

The quotation stated that Scoop required a woman who was not comparable to him because he could not manage such a woman in the context of marriage. He feared that being in rivalry with his spouse would put him in danger. Heidi was comparable to Lisa, who was rich and attractive, but Scoop saw Lisa as an assistant, babysitter, and supporter for him. Lisa, a successful children's book illustrator, demonstrated her preference for becoming an obedient housewife. She was willing to let her spouse earn a lot of money while she worked on book illustrations. Scoop's marriage was not a romantic commitment; it was a project for starting a family. Heidi was robbed of this authority, which was the reason she rejected it. Heidi was sued by Scoop for his inability to share his life with her. He preferred a woman who did not intrude on his dominant side.

Taylor challenged the idea that independent women would prefer to raise their children at home. She disputed the prevailing belief that men earned the money while women decided how to spend it by advocating for both married and single women to work outside the home. However, she did not require spouses to contribute fairly to household chores. As a result, the "double day" for women developed, consisting of eight hours of outdoor work followed by an additional eight hours of domestic work (Tong, 2018, p.29). Scoop's unfair treatment of Heidi Holland, simply because he did not want to compete with her—who was equal to him in career and social life—made Heidi feel alienated. This proved that gender equality and women's rights in relationships were essential to preventing harm to either party. These principles emphasized mutual respect, communication, and the recognition of each partner's individuality and autonomy.

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Social Image of Women

Women's social images had a significant influence in both the household and public spheres. This role was the part that someone played in every situation, as well as the way they acted to adapt to their environment (Sugihastuti, 2000, p.121). The social image of women was divided into two categories: images of women in domestic roles and images of women in public roles.

Domestic Role

The image of women in the family aspect was described as an adult woman, a wife, and a mother managing the household. Women were often represented in family roles as individuals occupied with numerous domestic duties, such as various household chores that were considered their responsibilities (Sugihastuti, 2000, p.121).

Datum 6:

Heidi: "What if you get left behind?"
Scoop: "You mean if, after all the politics, you girl decide to go "hog wild Demanding equal pay, equal rights, equal orgasms?"
Heidi: "All people deserve to fullfill their potential."
Scoop: "Absolutely."
Heidi: "I mean why should some well-educated woman waste her life making You and your children tuna fish sandwiches?"
Scoop: "She shouldn't. And, for that matter, neither should a badly educated Woman. Heidella, i'm on your side."
Heidi:"Don't call me Heidella. It's diminutive." (Wasserstain, /1988, p.173)

From the data above, Heidi was depicted as a woman who did not want to become a housewife responsible for household needs, such as preparing food for her future husband and children, due to her status as an educated woman. As Sophie stated, women would become an impediment rather than a help to their husbands, possessing bad sensibility rather than sound judgment (Tong, 2018, p.25). Wollstonecraft argued that men and women should have an equal opportunity to mature into autonomous beings. She also stated that the same education would enable individuals to reach and develop their full potential as rational beings (Tong, 2018, p.28).

Datum 7:

Scoop: "Are you happy?"
Heidi: "I've never been what I'd call a happy girl. Too prissy, too caustic."
Scoop: "But now right now. Are you happy?"
Heidi: "Well, I have a daughter, and I've been particularly maternal. I'm not real practiced at sharing. But scoop, there's a chance just a mili notion…. And she'll never think she's worthless unless he lets her have it. And maybe, just maybe. Things will be a little better. And yes, that does make me happy."
Scoop: "So I was right all along. You were a true believer." (Wasserstein, 1988, p.247)

From the quotation above, Heidi was a single mother, and being a single mother was certainly not easy. The amount of pressure and the numerous demands made it difficult for her to carry out her role. Heidi fulfilled both the roles of a mother and a father. Besides taking care of her child and managing the household, she also took on the responsibilities of a breadwinner

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and the head of the family. However, Judy's presence brought her happiness. She learned how to be a good mother to her child and made herself feel worthy. As seen in the quotation below:

Datum 8:

Heidi: "Hey, Scoop I think you did the right thing."
Scoop: "Buying a spoon or buying a magazine?"
Heidi: "Both. Don't you want to just take a peek at Judy? Stay just a sec. I want her to understand man. And you're classic."
Scoop: "Do you think I'm withholding?"
Heidi: "Well, let's just say I don't know who you're saving it for. Return with carriage. Judy Holland, this is Scoop Rossenbum"
Scoop: "Hi Judy" (Wasserstein, 1988)

From the quotation above, Heidi taught her daughter how to understand men. She no longer dwelled on her past with Scoop and chose to maintain a good friendship with him. Due to her new circumstances, Heidi was able to embrace motherhood, a role that was not necessarily granted to her by a partner. Lacking a reliable partner in her life, Heidi took on both parental roles, becoming not only a mother but also a father to her child. In the economic and social spheres, women had the same rights as men to access job training, housing, and family allowances, without restricting parents' right to raise their children at home (Tong, 2018, p.36). As a woman from the upper-middle class, Heidi managed such a challenging circumstance with relative ease because she had excelled in her career, allowing her to sustain a single mother's life. Adopting a child or moving into a new apartment were decisions that most women did not anticipate. Even though the adoption process was portrayed as simple, in reality, it was a highly demanding process. Liberal feminists emphasized economic independence for women, which had a significant impact on their psychological well-being. When women were financially self-sufficient, they became less reliant on traditional gender roles and societal expectations, leading to increased self-confidence and a healthier self-image.

Public Role

In addition to their role in the family, women's social image also played a role in society. The social image of women demonstrated how they contributed to society, particularly in the household and the public sphere. In the home, women served domestic roles as daughters, sisters, mothers, and wives. Human relationships in society began with those between individuals, including those between women and men (Sugihastuti, 2000, p.132).

Datum 9:

Scoop: "You're going to be quite the little politico."
Heidi: "I'm planning to be an art historian."
Scoop: "Please, don't say that. That's really suburban."
Heidi: "I'm interested in the individual expression of the human soul. Content over form."
Scoop: "But I thought the point of contemporary art is that the form become the content look at Alberts "Hoomage to a square..... therefore your argument is nonclusive." (Wasserstein, p.171)

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In the quotation above, Heidi stated that she was planning to be an art historian. However, Scoop disrespected her ambition when she wanted to pursue the same ideal career as him, calling it suburban. Meanwhile, she was a woman who could afford to attend one of the best universities, which gave her the chance to pursue a career she had always wanted since she was young—becoming an art historian. Heidi's education was essential since her knowledge gave her the capacity to speak up and fight for her rights. As stated by the National Organization for Women (NOW), all gender-based discrimination and segregation at all levels of education, including colleges, graduate, and professional institutions, had to be eliminated. Federal and state laws had to guarantee women's right to an education that allowed them to reach their full potential equally with men (Tong, 2018, p.36).

Datum 10:

> *1989. Lecture hall, Columbia University. Slides are projected during the lecture.*
> *Heidi: "..... the painting I prefer is "Lady in the evening dress", painted in 1911. Closer to her mentor Monet, Lilla here is willing to lose her edges in favor of paint and light. Go! Lilla! Now let's compare for a moment Cabot's "Lady" with Lily Martin Spencer's fading rose....." ." (Wasserstein, 1988, p.206)*

The data above stated that Heidi was a professor who actively taught at the campus where she worked. She progressed as a professional, eventually becoming an established expert in her field. Heidi's decision to pursue studying art reflected her studies on the options open to women of her age in the 1960s. However, not all women's roles had to be performed by women, and not all men's roles had to be performed by men. Earning a living, as mentioned in the quotation above, and being the head of the household could be done by women, even though it was traditionally assigned to men. Women's involvement in careers made significant contributions to family welfare, particularly in the economic field. Women who worked hard increased family income, which could improve the overall quality of family life.

Mill relied on the lives of extraordinary women to support his claim that male-female differences were not absolute but rather average differences. He argued that the incapacity of the average woman to do something that the average man could do did not warrant a law or taboo prohibiting all women from engaging in that activity (Tong, 2018, p.29).

Datum 11:

> *April: "..... the baby boom generation, are they all grown up? Well, they're rich, powerful, famous, and even parents.... Thank you, Scoop Rosenbaum editor of Boomer magazine, Heidi Holland, essayist, feminist, curator, and Dr. Peter Patrone, chief of pediatrics at New York hospital." (Wasserstein,1988, p.206)*

The data above stated that Heidi had already reached the top of her career, having earned a Ph.D., authored studies on the marginalization of female artists, and been invited to a TV studio to observe other women getting pregnant. She was an example of an educated, free-spirited, and economically independent woman. From this perspective, the period was long enough to observe the direction her career had taken and the obstacles she had faced. Heidi's social status had a clear connection to her position as an educated woman. As stated, a rebellious generation of feminists around the 1960s loudly proclaimed that to be fully liberated, women needed economic opportunities and sexual freedoms as well as civil liberties (Tong, 2018, p.33).

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Heidi's role in both the domestic and public spheres showed that she was responsible both as a mother and in her professional career. Her situation as a single woman symbolized a growing social trend that responded to the loss of conventional values and the sexual freedom brought on by the development of the contraceptive pill during that era. The play's conclusion highlighted her unhappiness due to her failure to have a family. She was unable to build a family like many other ambitious, educated women. Heidi's awareness of feminist issues was strongly connected to her field of study, but her involvement in these issues developed gradually. Throughout the 1960s, she was willing to have affairs because she wanted to be in a relationship with a man who was both dominant and equal to her. However, she eventually fully understood her place in relationships with men—that women were granted the same rights and could exhibit their equality at work, in schools, and in private spaces like the bedroom.

Taylor and Mill differed from Wollstonecraft in emphasizing that, to attain gender equality, society had to offer women the same political rights and economic opportunities as men, as well as access to occupations for unmarried women. Mill also believed that women's preference for family over work was a free choice, requiring them to temporarily prioritize their domestic roles over other ambitions. He also assumed that women did not need to deny their differences from men to achieve equality with them (Tong, 2018, p.26).

CONCLUSION & SUGGESTION

Based on the findings and discussion in the previous chapter, it can be concluded that the image of women in the main character, Heidi Holland, is depicted through various aspects in *The Heidi Chronicles*. From a physical perspective, Heidi experiences the biological characteristics of an adult woman, such as the rupture of the hymen, menstruation, and motherhood. She is portrayed as a simple yet well-dressed woman. The image of women from a psychological aspect is reflected in Heidi's inner conflict regarding her choices between marriage and career. She takes responsibility for her destiny by accepting Scoop's decisions, even when they cause her emotional pain.

The social image of women in both family and society is also evident in Heidi Holland's character. In the family sphere, she is portrayed as a devoted mother who takes care of her daughter while also being the breadwinner, ensuring financial stability for her family. In the societal sphere, Heidi is depicted as a woman with a successful career, someone who influences society, and an active participant in social movements, particularly in the fields of art and women's equality.

This study focuses on the images of women in the main character, Heidi Holland, using a feminist approach. The writer proposes the following suggestions: this study can serve as a reference for future research that is more specific and comprehensive, whether related to this research or addressing other literary subjects. For readers, this study is expected to enhance their appreciation of literary works and be beneficial for further understanding. Additionally, it is hoped that this research can serve as a reference for those interested in conducting literary analysis using a feminist approach.

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