

FEMININE DEATH AS SACRIFICE IN *THE LITTLE MATCH GIRL, DEAD MEN'S PATH, AND THE STORY OF AN HOUR*

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ARTICLE INFO	ABSTRACT
Received: 08-02-2023 Revised: 30-06-2023 Published: 23-07-2023 Volume: 7 Issue: 2 DOI: https://doi.org/10.33019/lire.v6i2.195	This research article discusses feminine death in three short stories: <i>The Little Match Girl</i> (1906) by Hans Christian Andersen, <i>Dead Men's Path</i> (1972) by Chinua Achebe, and <i>The Story of an Hour</i> (1969) by Kate Chopin. It aims to reveal the existence of extremity and sacrifice in the death of a woman. This study used a qualitative-descriptive design to reveal and investigate the phenomena and forms, or modes, of women's deaths. The theory of feminine death from Elizabeth Bronfen (2017) is used to reveal the extremity and sacrifice of a woman, and the theory of philosophical death and female finitude from Linnell Secomb (1999) is used to reveal the mode and symbols of feminine death. Based on Spradley's theory and analysis, we argue that the three short stories all have extremity and sacrifice; in the short story by Hans Christian Andersen, there is a mode or form of death called "being-towards-death." Furthermore, in the work of Chinua Achebe, there is a mode of death called "the master-slave battle to the death." Lastly, Kate Chopin produced "dwelling-with-death". The three short stories can be found in extremity, sacrificing, and feminine modes of death. Thus, the identification can reveal the feminine death phenomenon in the short story.
KEYWORDS	
<i>Sacrifice, Extremity, Feminine Death, The Little Match Girl, Dead Men's Path, The Story of an Hour</i>	

1. INTRODUCTION

Extremity and sacrifice are the main focus in discussing women's deaths, which are addressed through short stories. Various genres in short stories include *The Little Match Girl*, a literary tale; *Dead Men's Path*, a death metal; and *The Story of an Hour*, a family drama. Feminine death can be found in various short story genres, focusing on the genres mentioned above and at all genre levels. As in the three short stories above, the same thing about these short stories is that they both cause the death of the female character, who is the symbol or meaning in them. Feminine death can express forms of extremity and sacrifice in a woman. Extremity is described as a destructive object, so the intended object is defined as



a form of suppression of the norms that are believed. In line with (Bronfen, 2017), women who are intended to represent the fringes or extremes of the norms are either very good, pure, and helpless, or they are very dangerous, chaotic, and seductive.

On the other hand, extremities are defined as disturbances caused by external pressures that make the subjective condition experience psychiatric disorders. When extremity appears, it indirectly sacrifices the subjective self. According to (Bronfen, 2017), sacrifice to the female body, where the death of a beautiful woman is manifested as a condition for preserving existing cultural norms and values or for changing their renewal. Thus, the death of women is described as a symbol of the end of the period of change, even though it ultimately results in sacrifice to the body of women due to the extremes experienced.

Extremity and sacrifice have connected statuses. (Bronfen, 2017) argues that both of them question the element of sacrifice that is born from a threat, violence, or destructiveness, whether it is located within or outside the subject. Sacrifice refers to the idea that the formation of symbols and stereotypes depends on acts of violence. When violence or disturbances are experienced subjectively, it is a form of extremity. Based on the short stories *The Little Match Girl*, *The Story of an Hour*, and *Dead Men's Path*, examples of the phenomenon of feminine death are told, which tell about the sacrifices experienced by women due to extremes based on several factors. As in *The Little Match Girl*, feminine sacrifice is depicted by the girl who sells matches in the winter until the girl finally dies in a cold state. The sacrifice was based on the extremity of her father, who required the girl to sell her matches until they ran out. In *The Story of an Hour*, feminine sacrifice is depicted through the struggle between happiness and self-sacrifice experienced by Mrs. Mallard, who was trapped in marriage, and her thoughts, which eventually led to her death. Meanwhile, in the short story *Dead Men's Path*, sacrifice is seen in the lives of women who are sacrificed due to male selfishness who put forward ideas or concepts of modernist education that oppose spiritual values in society's culture.

Several experts have carried out discussions on this topic. After the researchers made their observations, several studies were found related to feminine death and object. Starting from the oldest year, 2008, to the youngest year, 2021. An article written by Anne-Marie



Beller was published in 2008 under the title *Suffering Angels: Death and Femininity in Ellen Wood's Fiction*. This research discusses the relationship between femininity and death that is depicted in a female character in Wood's fiction. The second article, written by Xuemei Wan, was published in 2009 with the title *Kate Chopin's View on Death and Freedom in "The Story of an Hour."* This research discusses the conflict between the lives and deaths of women with more self-awareness. The following article written by Vanesa Menéndez Cuesta, entitled *'The Mouths of Corpses': Death, Femininity, and the Grotesque in Sylvia Plath's Poetry*, was published in 2015. This research discusses the representation of women and the archetypes of femininity in her poetry, which describes poetry about femininity and the female body. The fourth article, written by Maria Regina Anna Hadi Kusumawardani, entitled *Westernization and Colonization of the Mind in Chinua Achebe's "Dead Men's Path,"* was published in 2021. This research discusses the issues of westernization and colonization of the mind raised in Chinua Achebe's "Dead Men's Path." The last article of the researcher's findings was written by Ummi Salamah, Ika Octaviani, and Nur Alfiana Isnaini, with the title *Analysis of Deixis in Short Story "A Little Match Girl": Pragmatic Stylistics Study*, published in 2021. This research focuses on analyzing language style using pragmatic aspects, which is done by analyzing the deictic components in the story text.

There have been five previous studies. Three objects are the same but on different topics, while two topics are the same with different objects. Therefore, the topics of Sacrifice and Extremity based on the feminine death theory become gaps in this research. To reveal that sacrifice and extremity exist, we investigate several deaths of women who are suspected of being sacrifices and the extremities experienced by female characters in short stories. The objects we use to demonstrate sacrificing, extremity in feminine death are Kate Chopin's short stories *The Story of an Hour* (1969), Hans Christian Andersen's *The Little Match Girl* (1906), and Chinua Achebe's *Dead Men's Path* (1972). Sacrificing and extremity are examined using Elizabeth Bronfen's (2017) theory of "Feminine Death", while Linnell Secomb's (1999) theory of "Philosophical Deaths and Feminine Finitude" is used to address the conceptualization of death and the feminine.



2. LITERATURE REVIEW

The term "death of a woman" has been explained earlier in the introduction by referring to the final death of human existence. The complete disappearance of consciousness, the physical body, and the psychic body as inanimate objects is defined as losing one's life. As a result, both met the condition of the death of a human being in the reality of life. In chiasmatic relations, a woman is represented as death, or death can also be represented as a woman even though death has "gone." Death and femininity share the same paradigm, namely the paradigm of alterity, which is connected. So feminine death has its meaning; as stated by (Bronfen, 2017), the death of women is symbolized as the end of the period of change; cultural norms are put back on their corpses. To see the difference between masculine and feminine death, one can look at the understanding of a feminine being as a woman who represents the boundaries of the norm—the perfect, pure, and helpless, or the very dangerous, chaotic, and seductive. Thus, according to (Secomb, 1999) when someone dies, there is a mixture of feminine experiences in them so that death can be subjective from a feminine perspective. Therefore, it can be reviewed through the observation of modes of death such as "being toward death," "the master/slave battle to the death," "death in the conflict between woman's law and man's law," and "dwelling-with-death." "being-towards-death" relates to the conscious feminine experience of Death; "the master/slave battle to the death" relates to Hegel's phenomenology, the realization of the spirit; "death in the conflict between woman's law and man's law" is the assumption that feminine law is unable to understand the validity of human law; "dwelling-with-death" is that feminine creature give a deep sense of sorrow. Because feminine death involves modes of death, sacrifice, and extremity are the causes of feminine death.

Feminine death according to (Bronfen, 2017) includes two things: sacrifice and extremity. First, sacrifice refers to the subjective self's desire to act in a way that is beyond his control in order to sacrifice the feminine body without punishment. Second, extremism refers to the explicit or implicit symbolization of violence or the use of protean stereotypes to separate good from bad, which helps set self-limits. In the context of sacrifice and extremity, (Secomb, 1999) argue that feminine death can be viewed through the modes of



death in a woman. In the end, feminine death will be expressed based on death modes that refer to the action, both internally and externally.

The modes of death expressed in feminine deaths must be classified. Sacrifice and extremity are the focus of feminine death, which is expressed through modes of death. As a result, categorizing forms of death in terms of sacrifice and extremity strengthens our understanding of feminine death in general. According to (Bronfen, 2017) in representation, sacrifice has three aspects: Ambivalence is defined as feeling conflicted at the same time. Libidinal attachment to objects or markers that make the id's desire the foundation, attachment to psychic and external reality refers to feelings that touch the inner, and there are impulses from outside that give strong belief in oneself. (Gilman, 1985) argues that sacrifice of the feminine is caused by extremity because masculinity considers femininity as a form of difference to preserve norms and culture. One of them is the stereotype that prevails in society, which has a rough form because of the existence of a difference.

To express sacrifice and extremity in death, (Secomb, 1999) argues that the feminine must be able to categorize the forms or modes of death. The link between the two can shed light on how a woman sacrifices herself as a subjective self without feeling guilty or punished. Like "being toward death," according to (Heidegger, 1992) *dasein* makes humans aware that they are mortal. This will give birth to the sacrifice of death. As for the others, extremity is defined as a disturbance that is a symbol of the outside world of reality based on acts of violence. In this case, it can be seen from the mode of "death in the conflict between woman's law and man's law" according to (Hegel, 1977) that there is a lack of understanding of the validity of human law and that it is seen as violent human behavior. As a result, extremity is demonstrated to be a form of death. This kind of understanding can then be expressed so that the modes of "being-towards-death," "the master/slave battle to the death," "death in the conflict between woman's law and man's law," and "dwelling-with-death" can be classified as feminine deaths based on sacrifice and extremity.

3. METHODOLOGY

This research has a qualitative-descriptive design. The research data is from textual elements seen in the source. The data were taken purposively from the short stories *The Little Match Girl* by Hans Christian Andersen (1906), *Dead Men's Path* by Chinua Achebe (1972), and



The Story of an Hour by Kate Chopin (1969). The titles of the short stories are objects of research based on feminine death. To determine whether the short story is included in it, the determination of sacrificing and extremity in research becomes the focus of the researcher's findings.

Spradley's (2016) analytical techniques are used to analyze data in this study. There are four stages of analysis: domain, taxonomy, componential, and analysis of cultural themes. First, in domain analysis, Bronfen's "feminine death theory" is applied to reveal the sacrificing and extremity of the short story. After revealing the forms of sacrificing and extremity, the philosophical deaths and feminine finitude of Secomb, L., are applied here by expressing the modes of death as a single object with the meaning of the feminine. Second, taxonomic analysis, sacrificing, and extremity is aimed at the feminine death of the short story. The next step is to review the forms or modes of death based on the theory of philosophical deaths and feminine finitude from Secomb, L. This is useful to show that there is a link between feminine deaths and modes of death. The next step is componential analysis. Here the findings from the domain and taxonomy analyses are presented in a descriptive form to show their relationship. This relationship will show the categorization of women's sacrifices in short stories. The last is an analysis of cultural themes. At this stage, the forms of sacrifice and extremity are analyzed to show the textual elements in each short story.

4. RESULTS AND DISCUSSION

This section is divided into three parts to indicate sacrifice and extremity in the short stories. The first section deals with a short story about *the little match girl*, the second with *Dead Men's Path*, and the third with *The Story of an Hour*.

Table 1. Extremity and Sacrifice in the Feminine Death

Short Stories	Death Forms/Modes							
	Bei		The		Dea		Dwe	
	Ext	Sac	Ext	Sac	Ext	Sac	Ext	Sac
The Little Match Girl	√	√	×	×	×	×	×	×
Dead Men's Path	×	×	√	√	×	×	×	×
The Story of an Hour	×	×	×	×	×	×	√	√

Bei : Being-towards-death



The	: The master/slave battle to the death
Dea	: Death in the conflict between woman's law and man's law
Dwe	: Dwelling-with-Death
Ext	: Extremity
Sac	: Sacrifice

Table 1. shows that the three short stories have extremities and sacrifices for the deaths of women. *The Little Match Girl* had both extremity and sacrifice. There is also a mode of death called "Being-towards-death" in feminine death. Furthermore, *Dead Men's Path* also have extremities and sacrifices. There is a form of female death called "master/slave battle to the death". Finally, *The Story of an Hour* have extremities and sacrifices. There is "Dwelling-with-Death" as a mode of death for the feminine.

4.1. The Little Match Girl 1906 (Short Story)

The death of a woman in the short story *The Little Match Girl* expresses that there is a relationship between extremity and sacrifice. As the extremities subjectively press, the deceased woman's body becomes a symbol of sacrifice. According to (Abelson, 1995; Krosnick & Abelson, 1992; Krosnick et al., 1993), "extremity" is defined as an attitude deviating from the norms. The deviation from the attitude of a father toward the little girl results in serious conflict. The extremes in the story are described by the selfishness and abuse of a father who forces a little girl to sell matches. At the same time, (Abrego, 2014) argues that sacrifices are made and involve the suffering of individuals and their families. The response made by the girl is to sacrifice herself as a consequence of extremist actions that eventually lead to death.



Table 2. Textual Data in *The Little Match Girl*

Data Source	Textual Data of Extremity	Textual Data of Sacrifice	Being-towards-Death Evidence
<i>The Little Match Girl</i> (H.C Andersen, 1906: 141-143)	"She did not dare to go home for she had not sold any matches, and had not earned a single penny. Her father would beat her, besides it was almost as cold at home as it was here."	The poor little creature was hungry and perishing with cold, and she looked the picture of misery.	Feminine death in the little girl is classified as "Being-Toward-Death" death. She realizes that she will die soon and can only be sincere. There it can be seen in the sentence "with rosy cheeks and a smile on her face—dead."
	...; for her old grandmother, the only person who had ever been kind to her, used to say, "When a star falls a soul is going to up to god."	In the cold morning light the poor little girl sat there, in the corner between the houses, with rosy cheeks and a smile on her face—dead. Frozen to death on the last night of the old year. New Year's Day broke on the little body still sitting with the ends of the burnt out matches in her hand.	

In Table 2, the first extremity comes from the father, who forces the little girl to sell all the matches in the winter. Even her father threatened, "...Her father would beat her," (H.C Andersen, 1906: 141) if she failed to sell matches. This pressure produces an effect called "thought polarization" (Abelson, 1995, p. 29), which describes how a little girl must obey and carry out orders from her parents. Another extreme is that the father has a violent disposition in the family. As seen in the sentence "...for her old grandmother, the only person who had ever been kind to her...", (H.C Andersen, 1906: 142). According to (Abrego, 2014) by emphasizing morals, fatherhood is defined as a type of masculinity. Only her grandmother could understand the little girl's feelings. Even the little girl imagined memories of her grandmother; she wants to be loved by him. A grandmother's love has replaced the role of parents. After her grandmother left, she no longer received any affection from her father.



The father's extreme actions made the little girl a sacrifice. The sacrifice came when outside pressure forced the little girl to act beyond her capacity as a human. Researchers found several sacrifices made by the little girl; as seen in the sentence "*The poor little creature was hungry and perishing with cold...*" (H.C Andersen, 1906: 141), the little girl sacrificed herself by walking outside and trying to sell matches to earn money for her family. The moral responsibility of a little girl to put the interests of her family first is in line with the definition of kinship. (Ingoldsby, 1991; Garcia, 2002) argues that family loyalty means prioritizing the unity and needs of the family above individual interests. In addition, the sacrifice in the death of a little girl is seen in the sentence "*...Frozen to death on the last night of the old year.*" (H.C Andersen, 1906: 143), where a little girl dies because she is afraid of threats from her father. It was the guilt inside that pushed the little girl to death (Bronfen, 2017, p. 183). Freud argued that moral anxiety results from conflict between the id and superego; when someone is motivated to express instinctive impulses that are contrary to the moral code, the superego will respond by producing feelings of shame or guilt (Schultz & Schultz, 2016, p. 57). The little girl felt guilty, which then resulted in her not going home and dying from the cold.

The feminine mode of death in the little girl is called "Being-towards-death" (Secomb, 1999, p. 112). The little girl is aware that she will die soon and can only accept it. It is shown that the little girl becomes aware of her death when she hallucinates that she wants to be with her grandmother, who died long ago. Death should have been avoided if the little girl had the love and affection of her father. According to (Alcalde, 2010), kinship encourages the subordination of women's interests and needs. The character of a father should protect children and even deserve kindness.

4.2. Death Men's Path 1972 (Short Story)

Analysis in the story *Death Men's Path*; extremity and sacrifice led to the death of women. It arose because Michael Obi was a school principal who had the ambition to implement modern education in schools. He issued a new regulation to fence off schools, consequently closing off access within the school grounds. It was strongly opposed by the people because the path is important and believed to have spiritual significance. On the other hand, Obi sticks to his plan to build a fence and offers to build another path.



Table 3. Textual Data in *Death Men's Path*

Data Source	Textual Data of Extremity	Textual Data of Sacrificing	Evidence of the master/slave battle to the death
Death Men's Path (Achebe, C., 1972: 42)	<i>"I have heard," he said after the usual exchange of cordialities, "that our ancestral footpath has recently been closed . . . "</i>		Feminine death in young women who give birth to their children is classified as "the master/slave battle to the death". The realization of the spirit plays a role in the mode of feminine death, so that when a woman and her child die, there is a strong influence of spiritual belief in that death. That is explained in the sentence, " A diviner was immediately consulted, and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence. "
	<i>"Yes," replied Mr. Obi. "We cannot allow people to make a highway of our school compound."</i>	<i>"Two days later a young woman in the village died in childbed. A diviner was immediately consulted and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence."</i>	

The first extremity emerged when Mr. Obi, as the new principal of Ndume Central School, issued a regulation to fence off the school and create a new garden. Michael Obi refuses to open the way for the villagers, as seen in the short story excerpt: *"We cannot allow people to make a highway of our school compound."* (Achebe, C., 1972: 42). The act of imposing new rules is arbitrary and constitutes an extremity. According to (Krosnick & Abelson, 1992), attitude strength is a strong indicator of importance. Mr. Obi's interest in closing the footpath access aims to implement the values of modernity. The people's beliefs about the trails are very much at odds with Mr. Obi. People believe the trails can connect them with deceased ancestors. This arbitrary action became the basis for extreme actions by



school principals based on stereotypes and the assumption that modernization is an advanced educational idea.

The other extremities are shown in table 3. The second part, Mr. Obi stated, "...is to eradicate just such beliefs as that. Dead men do not require footpaths." (Achebe, C., 1972: 42), He enforces modern education and instills a logical mind. According to (Featherstone, Lash, & Robertson, 1995) most modernists present a scientific and realist epistemology in which science is the subject to study the world as an object. Disbelief in something mystical or magical is one of the characteristics of modernist thought. In line with the opinion (Tamney, 1980) that modernization will be associated with the purification of thoughts and teachings, people who are more educated will tend to disdain traditions that are incompatible with modern lifestyles. This is the basis of Michael Obi's extremity: rejecting traditional thinking and ignoring people's cultural values. Even Pak Obi did not allow the school to become a place for mystical and magical practices. The principal considers the community's belief in the trails to be ridiculous and unreasonable. Mr. Obi's extremity is included in the "insulting" (Petty & Krosnick, 2014, p. 29). The attitude shown by Michael Obi offends and destroys the traditions of society; it breaks their traditions.

The appearance of this extremist attitude made the villagers, including the priest, think that this violated the rules of spirituality. People were speculating that there would be casualties. In this sacrifice, the death of a woman becomes a response to extreme pressure from the school principal. "A diviner was immediately consulted, and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence." (Achebe, C., 1972: 42). The woman's death in childbirth shows the truth about the trail. The death of a woman and her newborn child is a form of sacrifice. The bodies are needed to overcome the wrath of their ancestors because the access path is closed. Modernization thinking from Mr. Obi should show tolerance. According to (Shcherbak, 2012) tolerance is the main indicator of modernization because it involves acceptance of all forms of diversity and difference. However, the headmaster's extremism made for foolish thoughts. Their deaths brought change to the villagers; even the reaction of closing the school witnessed the revolution of the feminine bodies that became victims. Sacrificed body forms represent the mode of the "the master-slave battle to the death" (Secomb, 1999, p. 116). The realization of the spirit is influential in the feminine death mode, so that when a woman and her child die, there is a strong influence of spiritual belief in both deaths.



4.3. The Story of an Hour 1969 (Short Story)

In *The Story of an Hour*, the extremities come from Mrs. Mallards. She feels shackled by her marriage, even if it makes her unhappy. She doesn't feel free to do anything; her husband is too bossy and possessive. Her husband thinks that his interests are everything. This is called "Thought Polarization" (Petty & Krosnick, 2014, p. 29). His thoughts have influenced his actions. The pinnacle extremity that rules his family experiences an unexpected turn of events. The husband, who had an accident on his way, had a psychological impact on Mrs. Mallards. The incident made her look sad, but at the same time, she was happy.

Table 4. Textual Data in *The Story of an Hour*

Data Source	Textual Data of Extremity	Textual Data of Sacrificing	Dwelling-with-Death Evidence
The Story of an Hour (Chopin, K., 1969: 353-354)	<i>She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength.</i>		Feminine death to Mrs. Mallards, who died of heart disease, was classified as "Dwelling-with-Death". Ambivalent attitude, between happy and sad, who later died of a heart attack. It can be seen in the sentence " ...of joy that kills ".
	<i>...the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome</i> <i>"Free! Body and soul free!"</i>	<i>When the doctors came they said she had died of heart disease-- of joy that kills</i>	

In table 4, the first extreme that Mrs. Mallard felt was mental pressure resulting in a psychological disorder of violence. "*...whose lines bespoke repression and even a certain strength.*" (Chopin, K., 1969: 353), it illustrates that Ms. Mallard experienced pressure in her marriage, even though she still wanted to maintain it. In the description in this sentence, the character of Mrs. Mallard, who is very tough and strong, is a sign that there is chaos in her household. Not only that, there was also another extreme from the husband: "*...the face that had never looked save with love upon her, fixed and gray and dead.*" (Chopin, K., 1969: 353). Unhappiness in marriage served as a basis for extremism towards Mrs. Mallards. There is no affection from a husband or even love, only sadness in the household. Mrs. Mallard's



marriage expected her to be loved and cherished. However, she did not get it from her husband.

The third extremity in table 4. mentions *"Free! Body and soul free!"* (Chopin, K., 1969: 354), Mrs. Mallard indicated that she wanted to be free from her husband. Free from the pressures experienced during the marriage. In the concept of "freedom" described by (Jones & Weale, 1990), freedom cannot really be fully achieved. In Mrs. Mallard's mind, she thought she would be free. But on the other hand, she will never be free and is still responsible for her marriage.

Representations of sacrifice will appear when there is violence, which results in disputes, conflicts, and perturbations (Bronfen, 2017, p. 189). Mrs. Mallards' sacrifice was described with a happy expression when she heard that her husband had died. *"...she had died of heart disease-- of joy that kills."* (Chopin, K., 1969: 354). That sentence explains that Ms. Mallard forgot that she had a heart disease. In the end, the sacrifices she made during the marriage had a negative effect—her death. Death is the result of sacrifice; she was too happy to make Mrs. Mallard have a heart attack. Affection and love should be obtained by the wife, but the marriage is bad and damaged because of the husband's extremism. According to (Abelson, 1995) an attitude of commitment is shown by working together to solve problems that must be the foundation of marriage. Mrs. Mallard's sacrifice during marriage becomes meaningful; the feminine figure illustrates that women are obedient and straight. The death resulting from the sacrifice of Mrs. Mallards shows that this mode of death is "dwelling-with-death" (Secomb, 1999, p. 120). Ambivalence is a view of coexisting with sadness and happiness. However, both result in the death of the female body.

4.4. The Potential for Male Characters in The Short Stories to Become Masculine Death

Based on Bronfen's theory that women become victims of violence and extremes by representing good, straight, and pure norms, which causes sacrifice in the form of death. extremity and sacrifice in the discussion of feminine death are only aimed at the issue of women's extremities. On the other hand, extremity measures do not look at gender status. Both feminine and masculine individuals can potentially engage in extreme or violent behavior. According to (Abelson, 1995) extremity measures a person's self-placement. places an attitude and determines the next action. The gender relationship does not affect



either of them. It is just whether a person takes extreme action or not. According to Freud, a person's actions will be influenced by awareness when acting (Schultz & Schultz, 2016, p. 56), whether it is placed in a positive or negative position. If extremity does not stem from human gender status, then every work of literature will contain an action in the form of extremity.

In the "Femme Fatale" discourse put forward by (Bronfen, *Femme Fatale: Negotiations of Tragic Desire*, 2004), women are defined as violent, extreme, even tragic actions. Women are gentle and polite, but women can seduce and influence their objects in extreme ways. According to (Martin, 1998), the inability to recognize female characters performs a narrative function other than that of a femme fatale. The femme fatale is more than extreme acts of violence; it is also about the role of women. Even according to (Bronfen, 2004, p. 106), women can bring up tragic attitudes that lead to death. At the domination level, there is fear of the masculine for the influence of the feminine in life. According to (Hanson & O'Rawe, 2010), femininity represents wrong morality, giving rise to the notion that women are deadly. The masculine and feminine extremes have differences in attitude and behavior. Feminine death extremes are interpreted as violence perpetrated by the masculine, with visible actions and behaviors. In contrast to the extremities of the femme fatale, the extremities appear to be smooth, seductive, and perform acts of abuse. In this study, researchers were limited to discussing women's deaths; extremities of male origin cannot be deciphered. Therefore, extremity phenomena can be found regardless of gender.

5. CONCLUSION

The three short stories, *The Little Match Girl*, *Dead Men's Path*, and *The Story of an Hour*, have shown extremity and sacrifice. Extremities can be seen in acts of abuse, psychological emphasis, and violence from masculine figures. Meanwhile, sacrificing appears as a response or reciprocity for the feminine. However, the three short stories have different modes of death. In the first short story, the feminine little girl character dies with "Being-towards-Death" or the mode of death, which shows that a feminine creature knows that she will soon die. In the second short story, an anonymous female character meets her death in "the master-slave battle to the death," the realization of the villagers' belief in the spirit as a result of Mr. Obi (the principal). Finally, in a short story showing the feminine character



Mrs. Mallard dying "dwelling-with-death," an ambivalent attitude is raised—a painful feeling towards the Death of her husband and, at the same time, self-happiness at being freed from her husband.

Sacrificing, extremity, and modes or forms of death in the feminine are the essence of feminine death. This concept is the primary reference for expressing and helping investigate this phenomenon in literary works, including the three short stories. But on the other hand, when viewed from a different perspective, extremity does not only come from the masculine but can also come from the feminine. In the discourse on *Femme Fatale*, the feminine is defined as seductive but deadly. An aggressive attitude towards acts of violence shows that femininity can also have the potential to carry out the same action. Researchers are limited to revealing the two characters in the short story. It is hoped that other researchers can examine extremities from a feminine point of view without sacrificing masculinity.

ACKNOWLEDGEMENT

Researchers would like to thank **SF. Luthfie Arguby Purnomo** and **Muhammad Rizal**, an English Letters Department lecturer, helped correct this article.

SF. Luthfie Arguby Purnomo is a lecturer in English Letters who mainly focuses on Translation Studies and is an expert in Video Game Translation. He assisted in the reference book on the theory of feminine death. Then a lecturer named **Muhammad Rizal**, an expert in feminist literary studies and Adaptation Studies. He assists in the view of *femme fatale* and feminine discourse.

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