



คณะมนุษยศาสตร์และสังคมศาสตร์

บันทึกข้อความ

กองทรัพยากรบุคคล เลขที่ ๑๗๒ 13 มิ.ย. 61 วันที่ 12 มิ.ย. 2561 เวลา 17.58 น.

ส่วนราชการ กลุ่มทรัพยากรบุคคล คณะมนุษยศาสตร์และสังคมศาสตร์ โทร. 45404, 043-202027

ที่ ศธ 0514.8/2383

วันที่ 12 มิถุนายน 2561

ฝ่ายทรัพยากรบุคคล เลขที่ 1180 วันที่ 13 มิ.ย. 2561 เวลา 14.26

เรื่อง ขออนุมัติให้บุคลากรเดินทางไปราชการ ณ ต่างประเทศ

เรียน อธิการบดี ผ่านกองทรัพยากรบุคคล

ด้วย นางอรทัย เพ็ญยุระ พนักงานมหาวิทยาลัย ตำแหน่งผู้ช่วยศาสตราจารย์ สังกัดสายวิชา มนุษยศาสตร์และสังคมศาสตร์ มีความประสงค์เดินทางไปราชการ ณ ต่างประเทศ เพื่อไปนำเสนอผลงานวิชาการ ในการประชุมวิชาการนานาชาติ ณ ประเทศมาเลเซีย ในวันที่ 20-21 มิถุนายน 2561 ตามหนังสือที่แนบนี้

ในการนี้ คณะมนุษยศาสตร์และสังคมศาสตร์จึงใคร่ขออนุมัติให้บุคคลดังกล่าวเดินทางไปราชการ ณ ประเทศมาเลเซีย โดยใช้งบประมาณค่าใช้จ่ายในการเดินทางจากงบประมาณเงินรายได้ คณะมนุษยศาสตร์และสังคมศาสตร์ ประจำปี 2561 โครงการพัฒนาบุคลากรในสาขาวิชา รหัส 020-01 จำนวน 40,000 บาท โครงการพัฒนาบุคลากรในหลักสูตร รหัส 021-02 จำนวน 10,000 บาท และงบสนับสนุนเพิ่มพูนความรู้ทางวิชาการ(ไปราชการ) รหัส 004-04 จำนวน 10,000 บาท รวมทั้งสิ้น 60,000 บาท มีกำหนด 4 วัน ระหว่างวันที่ 19 - 22 มิถุนายน 2561

จึงเรียนมาเพื่อโปรดพิจารณาอนุมัติ

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(ผู้ช่วยศาสตราจารย์สุชุม วสุนธราไศภิต)
รองคณบดีฝ่ายบริหาร รักษาการแทน
คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์

เรียน อธิการบดี ผ่านรองอธิการบดีฝ่ายทรัพยากรบุคคล

กองทรัพยากรบุคคลได้ตรวจสอบแล้ว เป็นไปตามหลักเกณฑ์ที่กำหนด

จึงเรียนมาเพื่อโปรดพิจารณา หากเห็นชอบ

ปรอดอนุมัติ ด้วยมติของคณะกรรมการ

ไม่รองนามในเอกสารที่แนบนี้

อนุมัติ

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(รองศาสตราจารย์กิตติชัย ไตรรัตนศิริชัย)

อธิการบดีมหาวิทยาลัยขอนแก่น

(นางสาวบุญสม หาทวยการ)

หัวหน้างานบริการทรัพยากรบุคคล บริการสารสนเทศและวิชาการ

ปฏิบัติราชการแทนผู้อำนวยการกองทรัพยากรบุคคล

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13 มิ.ย. 61



ผู้ช่วยศาสตราจารย์ลิขิต งามทยคง
คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์



บันทึกข้อความ

ส่วนราชการ สาขาวิชาภาษาไทย คณะมนุษยศาสตร์และสังคมศาสตร์ โทร. 45413

ที่ ศธ 0514.8.6/ ๑๒๙

วันที่ ๗ มิถุนายน 2561

เรื่อง ขออนุมัติเดินทางไปราชการต่างประเทศ

เรียน คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์

ด้วย ผู้ช่วยศาสตราจารย์ ดร.อรรถัย เพี้ยยุระ จะเดินทางเข้าร่วมนำเสนอผลงานวิชาการ ในการประชุมวิชาการระดับนานาชาติ “11th International Conference on Economic, Business and Social Sciences” ณ Grand Millennium Hotel กรุงเทพมหานคร ประเทศสหพันธรัฐมาเลเซีย ในระหว่าง วันที่ 20 - 21 มิถุนายน 2561 ทั้งนี้ ออกเดินทางในวันที่ 19 มิถุนายน 2561 และเดินทางกลับในวันที่ 22 มิถุนายน 2561

เพื่อให้การดำเนินการเป็นไปด้วยความเรียบร้อย ดังนั้น จึงใคร่ขออนุมัติให้บุคคลดังกล่าว เดินทางไปราชการต่างประเทศ โดยใช้งบประมาณเป็นจำนวนเงินทั้งสิ้น 60,000 บาท (หกหมื่นบาทถ้วน) จากงบประมาณปี 2561 แผนงาน ผู้สำเร็จการศึกษาคณะมนุษยศาสตร์และสังคมศาสตร์ งาน จัดการเรียน การสอนสาขามนุษยศาสตร์และสังคมศาสตร์ กองทุนทั่วไป 1 โดยใช้งบประมาณจาก 3 ส่วน ดังนี้

1. กิจกรรม บริหารงานทั่วไป (1106)

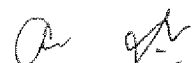
1.1 โครงการ พัฒนาบุคลากร งบประมาณสนับสนุนเพิ่มพูนความรู้ทางวิชาการ (ไปราชการ) รหัสโครงการ 004-04 จำนวน 10,000 บาท


2. กิจกรรม การเรียนการสอน (1101)

2.1 โครงการ พัฒนาบุคลากรในสาขาวิชา รหัสโครงการ 020-01 จำนวน 40,000 บาท

2.2 โครงการ พัฒนาบุคลากรในหลักสูตร รหัสโครงการ 021-02 จำนวน 10,000 บาท

จึงเรียนมาเพื่อโปรดพิจารณาอนุมัติ


(ผู้ช่วยศาสตราจารย์ ดร.อรรถัย เพี้ยยุระ)
หัวหน้าสาขาวิชาภาษาไทย



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LETTER OF ACCEPTANCE for oral presentation

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04, June 2018

Re: 11TH INTERNATIONAL CONFERENCE ON ECONOMICS, BUSINESS AND SOCIAL SCIENCES, 20-21 JUNE 2018: VENUE: GRAND MILLENNIUM HOTEL, KUALA LUMPUR, MALAYSIA

Dear Dr. Orathai Piayura

Sub: LETTER OF ACCEPTANCE FOR ORAL PRESENTATION

Greetings from Academic Research Foundations, New Delhi (India).

Many thanks for submitting your article entitled 'Women, Sexuality, and Postmodern Feminism in ASEAN literature ' for 11TH INTERNATIONAL CONFERENCE ON ECONOMICS, BUSINESS AND SOCIAL SCIENCES, 20-21 JUNE 2018: VENUE: GRAND MILLENNIUM HOTEL, KUALA LUMPUR, MALAYSIA. We are glad to inform you that your article has accepted for this conference and publication on issue 'GLOBAL AND STOCHASTIC ANALYSIS, Vol. 5 no. 6 (2018) issue.

I request you to kindly send the registration fees: US \$ 1200-00 (US \$ One thousand two hundred only)

The payment may be made by a Online Payment\ Pay by Bank Transfer\ in favour of ' ACADEMIC RESEARCH FOUNDATIONS ' and We are enclosing our Bank details.

And, hereby I am enclosing the registration form along with this e-mail. Kindly fill it and send it to us along with the proof of payment.

Thanking you,


Yours Sincerely
for Academic Research Foundations

Vijay Jha
Conference Organizer: ICEBSS-2018
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4383/4A, Ansari Road, Darya Ganj,
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Dlloz
(นางฉัฐชา ชำนิกุล)
บุคลากร

กำหนดการเดินทางเข้าร่วมนำเสนอผลงานวิชาการ ในการประชุมวิชาการระดับนานาชาติ
“11th International Conference on Economic, Business and Social Sciences”
ณ Grand Millennium Hotel กรุงเทพมหานคร ประเทศสหพันธรัฐมาเลเซีย
ในระหว่างวันที่ 19 - 22 มิถุนายน 2561

วันที่ 19 มิถุนายน 2561

10.30 น.	เดินทางจากที่พักไปยังสนามบินขอนแก่น
11.45 - 12.45 น.	เดินทางจากสนามบินขอนแก่น - สนามบินสุวรรณภูมิ
16.40 - 19.50 น.	เดินทางจากสนามบินสุวรรณภูมิ - สนามบินกัวลาลัมเปอร์
20.30 น.	เข้าพัก

วันที่ 20 มิถุนายน 2561

08.00 - 16.00 น.	เดินทางจากที่พักไปยังสถานที่จัดประชุมวิชาการ
17.00 น.	เข้าพัก

วันที่ 21 มิถุนายน 2561

08.00 - 16.00 น.	เดินทางจากที่พักไปยังสถานที่จัดประชุมวิชาการ
17.00 น.	เข้าพัก

วันที่ 22 มิถุนายน 2561

13.20 - 14.30 น.	เดินทางจากสนามบินกัวลาลัมเปอร์ - สนามบินสุวรรณภูมิ
16.15 - 17.15 น.	เดินทางจากสนามบินสุวรรณภูมิ - สนามบินขอนแก่น
18.00 น.	เดินทางจากสนามบินขอนแก่นถึงที่พักโดยสวัสดิภาพ

Women, Sexuality, and Postmodern Feminism in ASEAN Literature

Assist. Prof. Dr. Orathai Piayura

Faculty of Humanities and Social Sciences,

Khon Kaen University,

Khon Kaen, Thailand

Email: opanya@hotmail.com

Abstract

This article is a part of the qualitative research entitled *Gender and Sexuality in ASEAN Literature*. Its focus is on issues of women and sexualities as presented in selected literature by S.E.A. Write awarded authors. Data were collected from short stories composed by authors from Indonesia, Singapore, and Vietnam. The selected literature was analyzed using gender and sexuality theoretical frameworks. The study found that women from these three different social and political backgrounds commonly exhibited hidden power and exploited it via their sexuality.

Introduction

In many texts, the ways women are represented are restricted by conventional stereotypes (Durant & Fabb 1990:43). Male writers have determined the ultimate truth about male power and have passed this truth down from generation to generation. However, the descent of male power has only been identified as male-generated propaganda by the postmodern feminist perspective. According to Hope Olson (1966), postmodern feminism is the ultimate acceptor of diversity, with multiple truths, multiple roles, and multiple realities as part of its focus (Olson 1996:9). This perspective contrasts with the myth constructed by men in patriarchal society that women are weak and submissive, as theorized by Talcott Parsons (1902-1979). Parsons was one of the most prominent sociologists in the 1950s, the prime time for functionalism. His concept of functionalism became a key tool in understanding how the social web maintained some sense of order, equilibrium, and consensus, despite ever-present potential conflicts over, for example, material resources (Parsons 1951, as cited in Whitehead 2010:18). His major emphasis was on the process of socialization in respect to the family as a factory for producing stable adult personalities (Parsons and Bales 1955; Parsons 1969). Central to his concept was the idea that the roles of men and women were naturally different but complementary (Whitehead 2010:18).

Parsons (1969) furthered his argument that inequality of power between women and men was a natural phenomenon, saying that for society to remain effective and orderly there is a functional prerequisite that dictates that the allocation of tasks and roles must go to those

สำเนาถูกต้อง
Orathai Piayura
(นางนัชชา ชำนิกุล)
บุคลากร

most suited to execute them. For instance, the surgeon who is stereotypically rational, reasoned, unemotional, and distant must be male; while the nurse who is stereotypically caring, compassionate, maternal, and emotional must be female (Ibid.).

The functionalist arguments mentioned above have been a part of the male-generated propaganda aimed at embedding a 'false truth' as the 'only single truth' about men's superiority. When given a surface analysis, literary texts from various parts of the world, including Asia, show that women have been represented as inferior. An in-depth analysis of the roles and images of women represented in literary texts can lead to a different conclusion, however, especially in ASEAN literature. Osborne (1979) claimed that Southeast Asian Literature is one of a variety of channels available for understanding the region (Milton Osborne 1979, as cited in Em-on Chittasopon 2002:12). Moreover, literature has been regarded as one of the best reflections of actual society, as well as a tool for illuminating the authors' talents or thoughts. For example, M. H. Abrams (1971) said, 'Until the Romantics, literature was usually understood as a mirror, reflecting the real world, in some kind of mimesis; but for the Romantics, writing was more like a lamp: the light of the writer's inner soul spilled out to illuminate the world' (M.H.Abrams, 1971:3). Therefore, an in-depth analysis of ASEAN literature can offer a precise illustration of men and women in ASEAN societies.

Research Objectives

This research aimed to study the presentation of women and their sexualities in selected literature from ASEAN member countries.

Research Methodology

1. Data Collection

Data were collected from selected S.E.A. Write Awarded literature from Singapore, Indonesia, and Vietnam and analyzed within gender and sexuality theoretical frameworks.

2. Scope of study

This research studied S.E.A. Write Awarded literature collected in the book entitled *Beyond Borders*, by Nitaya Masavisut et al. (2013). Only short stories with female characters were selected, resulting in short stories from Singapore, Indonesia, and Vietnam. The stories are summarized below:

2.1 *The Architect* is a S.E.A. Write Awarded piece of literature from Singapore, written by Isa Kamari in 2006.

The story is about a successful architect in a modern city. He wishes to design a village in the city area but every time he submits his village building proposal, it is

rejected. Therefore, he is forced against his will to create a skyscraper project. His girlfriend, Liza, leaves him because she disagrees with his decision to do work against his own will. He is confused about whether he is doing the right or wrong thing. He also finds out that he has cancer. On the day he is scheduled to hand in his project to the owner of the building, he decides to throw himself from the roof of the building he has designed.

2.2 *Parta Krama* is a S.E.A. Write Awarded piece of literature from Indonesia, written by Umar Kayam in 1987.

The story is about Dr. Herdjura, a chief executive of a bank. His name originates from the name of a hero in an Indonesian folktale. The hero in the tale is famous for being willing to do every impossible task for his lover in order to prove his love and sincerity. This characteristic of the hero in the folktale influences Dr. Herdjura. When his wife asks him to commit a corrupt act, he knows it is risky but he decides to do what his wife asked of him because he wants to show her how much he loves her. He is arrested and found guilty in the end.

2.3 *The End of a Season of Beauty* is a SEA Write Awarded Vietnamese piece of literature, written by Nguyen Ngoc Tu in 2008.

The story is about elders in Vietnam. Its focus is on a group at Buoï Chieu House, where elders get together to perform Vietnamese classical theatre. The narrator of the story is Chin, an old man who has true love for Hong, the heroine. The story is told through Chin's main stream of conscious that he came from a rich family but decided to abandon everything to follow the wandering Vietnamese opera troupe everywhere after he fell in love with the most beautiful actress, Hong. He supported her in everything. Unfortunately, Hong did not love him because she was engaged with the actor, Thuong Khanh, who was a Viet Cong and who was arrested by the military police. Chin was also arrested but was freed after ten days, as the police could not find any evidence against him. However, after he gained his freedom, he found that the troupe had not waited for him. Hong could not wait for him because she was afraid that the police might use her and her child's safety as leverage against her lover. Chin spent half his lifetime looking for Hong before finding her wandering on the street selling sweets. She was in her seventies and all her beauty had faded. Thuong Khanh also heard about Hong and visited her at the Buoï Chieu House. He was well dressed and came in a nice car. He seemed disappointed to find that Hong was not beautiful anymore. He left and never returned. Hong was upset and became sick. Chin looked after her until the last day of her life.

Literature Review: Sexuality Theory

According to Maja Mikula (2008), sexuality is a derivative of the word 'sex.' It gained currency in the English language in the late nineteenth century. The word 'sexuality' in contemporary popular usage brings together the connotations of gendered identities and subjectivities; of eroticism and sexual desire; and those of anatomy and sexual reproduction (Mikula 2008:184).

The Dictionary of Feminist Theory defines sexuality as the social process which creates, organizes, expresses, and directs desire. Feminism believes that forms of sexuality are not innate but reflect political and cultural institutions that affect the condition of individual life and consciousness. Some feminists claim that female sexuality is only really represented in lesbian relationships, while others argue that this romanticization of a 'pure' form of female sexuality divorces sexuality from issues of power (Humm 1999:262).

Andermahr, Lovell, & Wolkowitz (2000) explains that the current definition of sexuality is a naturalistic one of a biological inner drive or impulse embedded in the individual, based on Freud's notion of the libido, which is a term sometimes used to refer to sexual orientation or identity (Andermahr, Lovell, & Wolkowitz 2000, as cited in Orathai Panya 2005:15).

Jackson and Scott (1996) generalize that sexuality also covers aspects of personal and social life which have erotic significance, not only individual erotic desires, practices, and identities, but also the discourse and social arrangements which construct erotic possibilities at any one time (Jackson and Scott 1996:2).

From the above definitions, it can be concluded that to study sexuality in literary texts is to study all aspects of intimate relationships of male and female characters, from their personal sexual preferences and their expressions of love and desire, to their experiences with sexual intercourse. In addition, the Thai academic Chalidaporn Songsampan (2007) divided the study of sexuality into six aspects, as described in Table 1.

Table 1. Aspects for Analysis in Sexuality Studies

Aspects of Sexuality	Areas Covered
1. Aspect of erotic desire, practices, and identity	Sexual identities and definitions; how people define their sex relating to gender and how others perceive them.
2. Aspect of appearances and display	How people dress up or present their bodies to identify their gender to others.
3. Aspect of behaviors and manners	Sexual behaviors or manners relating to sexual identity; interpretations of sexual manners may vary depending on context and

	individual attitudes.
4. Aspect of attraction	Who people are sexually attracted to; sexual attraction has been limited to heterosexuality by numerous societies, but in reality people can be attracted to the same sex or a different sex, as well as different races and backgrounds.
5. Aspect of relationship	Relationships between men and women or same-sex couples; dynamics of relationships as relating to cultural changes or changes occurring in that time period.
6. Aspect of sexual intercourse	Definitions of sexual intercourse; what is accepted as normal versus abnormal sexual intercourse.

(Adapted from Chalidaporn Songsampan (2007), as cited in Kritaya Archavanikul 2011:44)

This article applies concepts described by Jackson and Scott (1996) and Chalidaporn Songsampan (2007) as the theoretical framework for textual analysis and display of research results. The Postmodern Feminism is also applied in the discussion by adopting Hope Olson (1966)'s definition that postmodern feminism is the ultimate acceptor of diversity, with multiple truths, multiple roles, and multiple realities as part of its focus

Research Results

An analysis of the literary texts from Singapore, Indonesia, and Vietnam shows that the sexuality of the characters was mentioned only at a surface level. A summary of the 6 aspects of sexuality for each story's female character is displayed in Table 2.

Table 2. The presentation of women and aspects of their sexuality

Aspects of Sexuality	Singapore	Indonesia	Vietnam
1. Aspect of erotic desire, practices, and identity	Heterosexual. No presentation of erotic desires or practices.	Heterosexual. No presentation of erotic desires or practices.	Heterosexual. No presentation of erotic desires or practices.
2. Aspect of appearances and display	Ordinary woman with a strong mind.	Beautiful woman who has been able to manipulate her husband since their	Beautiful woman who can cause a man to leave everything in his

		time in university.	life in order to be near her.
3. Aspect of behaviors and manners	Honest to her own feelings. Liza leaves her boyfriend because he values work more than her.	Madame Herdjuna shows her love for her husband by looking at him with eyes full of love when he gives her what she wants.	Sweet and honest. Hong has love for only one man and keeps waiting for him all her life.
4. Aspect of attraction	Different-sex attraction.	Different-sex attraction.	Different-sex attraction.
5. Aspect of relationship	Boyfriend and girlfriend relationship.	Husband and wife relationship.	Friendship.
6. Aspect of sexual intercourse	No presentation of sexual intercourse.	No presentation of sexual intercourse.	No presentation of sexual intercourse.

Table 2, which illustrates aspects of sexuality as presented in the literary texts from Singapore, Indonesia, and Vietnam, shows that aspects of erotic desire and sexual intercourse were underrepresented in the stories. The stories refer to women's sexuality only in terms of aspects of appearances and display, behaviors and manners, and relationship. There is no presentation of aspects of erotic desire or sexual intercourse. Each aspect of sexuality as presented in the stories is described in detail below.

1. Aspect of erotic desire, practices, and identity

The female characters in the three short stories from Singapore, Indonesia, and Vietnam are presented as heterosexual, as they have husbands and boyfriends. However, there is no erotic scene in any of the stories.

2. Aspect of appearance and display

Concerning the aspect of appearance and display, Liza, the female character in the Singaporean piece of literature, is presented as a heterosexual and confident woman who knows what she wants for herself. When she feels unhappy about her relationship with her lover because he focuses too much on his work, she decides to end the relationship, as in the following passage:

“You have now become a stranger”

“Are you leaving me, Liza?”

“Our ways of life are no longer compatible. You are always busy. You value your work more than you value me.”

(Isa Kamari in Nitaya Masavisut et al. 2013:76)

Apart from presenting her as a strong-minded character, the writer presents no other details about Liza – nothing sexual about her, such as having a sexy body or attractive facial details.

Madame Herdjuna from the Indonesian piece of literature is also presented as heterosexual. She is presented as a beautiful woman. Her husband has been in love with her since they were in university. His feelings toward her are exemplified in the following extract:

Herdjuna smiled. He remembers those days when he was courting his wife in university. The campus was big, beautiful and sheltered by banyan trees. Those were the days when they used to ride on his old motorcycle. And then one day during a heavy rain, he expressed his love on the porch of the shop house.

(Umar Kayam in Nitaya Masavisut et al. 2013:69)

As in the Singaporean literature, the woman in this piece of Indonesian literature is not presented as a sexually attractive woman. However, her husband is fond of her, as expressed by his smile when he thinks of their time at the university.

In the Vietnamese literature, the female character Hong is presented as the most beautiful actress. She is very proud of her beauty and likes to be gazed at by men. When she becomes an old woman, she loses her self-confidence and does not want to look at herself in the mirror. She becomes angry when her admirer Chin offers to buy her a new mirror, as illustrated in the following extract:

“Don’t be so clever. I don’t need a new mirror...I like it, in spite of its dullness.”

(Nguyen Ngoc Tu, 2008:46-47)

Apart from presenting her beauty, the author of the story presents no description of her sex appeal or sexy body. Chin, however, the main male character in the story, has loved Hong from the time when she was beautiful until her beauty faded, without ever showing his desire to her. The following extract illustrates his love for Hong:

Once, when someone asked him why he didn’t drink coffee, he smiled and shook his head. “I’m saving up to buy a bottle of perfume for her.”

At the old man's words, the whole café shop burst out in laughter. "The geezer is still in love," someone exclaimed. "I am," he said, "and there's nothing I can do about it. How could you understand? Ours is an old love story, and I still love her even if she doesn't have the same feeling."

(Nguyen Ngoc Tu (2008) in Nitaya Masavisut et al. 2013:43).

3. Aspect of Attraction

All three female characters from the Singaporean, Indonesian, and Vietnamese literature, were attracted to men. None of the characters in these short stories were presented as having same-sex attractions.

4. Aspect of behaviors and manners

Regarding the aspect of behaviors and manners, the female character in the Singaporean literature expressed her feeling that she thought the relationship was not going the way she had expected it to go, and she wanted to end the relationship, as in the following quote:

"You have now become a stranger."

"Are you leaving me, Liza?"

"Our ways of life are no longer compatible. You are always busy. You value your work more than you value me."

(Isa Kamari in Nitaya Masavisut et al. 2013:76)

This shows that Liza's character is not willing to submit to a man if his behavior is inconsistent with her expectations. She does not feel obliged to stay in a relationship that is not fulfilling to her and prioritizes her own wellbeing over monogamy. Therefore, her love is conditional and must be earned.

The Indonesian literature presented Madame Herdjuna expressing her feelings of love toward her husband once, after she had received a present from him, as follows:

Herdjuna and his wife looked at each other, full of love.
That evening, all their dreams had materialized.

(Umar Kayam in Nitaya Masavisut et al. 2013:70)

The choice to have Madame Herdjuna express her love after she has received a gift shows that her love is also represented as conditional, though focused more on materialism than on ideals. Neither the Indonesian nor Singaporean female character was represented

strongly in terms of the sexual aspect of manners and behavior. A stronger representation of this aspect of sexuality was found in the Vietnamese literature.

Hong, the main female character in the selected story *The End of a Season of Beauty* is presented as monogamous. She had sexual intercourse with her lover Thuong Khanh and became pregnant. She refused to reveal the name of her child's father in order to protect her lover. After they were separated, she never had a new relationship. She kept herself for only one man in her life. For a beautiful lady like her, it would have been easy to find other men, but she chose not to do so. She was an ideal woman in a patriarchal society, as her sexuality was controlled by the ideology of the 'good woman.' The following quote is the illustration of patriarchal perspective on 'good woman' and 'bad woman':

Hong, however, misbehaved sexually by having sex without getting married. Such conduct is considered the behavior of a 'bad girl' in patriarchal Asian society, as Rachel Harrison (2004) describes:

'Female sexuality only has a place within the safe confines of a permanent and honorable relationship, i.e. marriage.'

(Harrison 2004)

The expectations for sexual behavior of women in patriarchal society are explained clearly by Lois Tyson (2011), as follows:

'From a patriarchal perspective, women who adhere to traditional gender roles are considered "good girls." They are put on pedestals and idealized as pure, angelic creature whose sense of self consists mainly or entirely of their usefulness to their husbands, fathers, or brothers. In contrast, women who violate traditional gender roles are thought of as "bad girls," especially if they violate the rules of sexual conduct for patriarchal women, such as dressing or behaving in a manner that could be considered sexually provocative.'

(Lois Tyson 2011:142)

Although Hong exhibits characteristics of being a 'good woman' through her monogamous behavior by having only one man in her life, she still feels guilty for her sexual behavior, as she misbehaved sexually by having sex outside of marriage.

5. Aspect of Relationship

Arif and Liza, the main characters in the short story from Singapore are presented as boyfriend and girlfriend. Dr. Herdjuna and Madame Herdjuna are presented in the short story from Indonesia as husband and wife. Hong and Chin from the Vietnamese short story are presented as friends. Chin is Hong's admirer, but Hong has already had a lover.

Although the three couples are presented as having relationships, there are no erotic scenes. However, the female characters from all three of these stories seem to have control over their men.

In the Singaporean literature, Arif thinks about Liza's words and the day she left him as he walks up to the roof of the skyscraper and commits suicide. The following extract from the story, when Arif is walking up to the top of the building and thinking about Liza's conversation with him, illustrates Liza's power over Arif, which becomes one of the causes of his suicide:

“You're a hypocrite. I've no more respect for you”

“You're too quick with your accusation, Liza”

“You aren't firm in your stand. Furthermore, you are too occupied with talking. Never have you carried out what you talked about.”

“You must understand. I'm still searching for myself”

“With that laxity in your attitude, you've actually already lost yourself.”

(Isa Kamari in Nitaya Masavisut et al. 2013:78-79)

In the Indonesian literature, Madame Herdjuna is able to force her husband to become corrupt, risking his life and career for her. The following extract exemplified the power she holds over her husband:

“So, how is it?”

“How is what?”

“I mean, has A Jouw called?”

“Why would he phone?”

.....

“What's wrong with you? Wasn't it you who said that A Jouw would be able to work on the BMW and Bulgari necklace, like the one owned by Madame Sri Klantangmimis, if you could work on his credit application...”

(Umar Kayam in Nitaya Masavisut et al. 2013:68)

Madame Herdjuna's husband becomes stressed from the pressure she puts on him. He does not want to commit the corrupt act, because it is wrong, but he does not want to upset his wife either. He decides to do the wrong thing due to 'love,' as follows:

Suddenly, he remembered that his name was Herdjuna. His memory was jolted by those impossible requests from his wife that reminded him of Lara Ireng's requests to Arjuna...After all, those requests came from someone Arjuna truly loved, and those requests were very common from a woman and could also be seen as a test of his love.

(Umar Kayam (1987) in Nitaya Masavisut et al. 2013:69)

Using the reasoning described above, Dr. Herdjuna decides to commit the corrupt act. He is ultimately caught, as illustrated in the following extract:

A few months later, the front page of the Nurani Bangsa Daily, carried the following news: "Drs. Herdjuna and A Jouw were acquitted from all charges relating to the collusion that occurred at Jonggringslaka Bank..."

(Umar Kayam in Nitaya Masavisut et al. 2013:70)

In the Vietnamese literature, the male character Chin left his wealthy family and his career to follow the opera troop because Hong, the woman he loved, was in that troop. He did not care about his life or future; he just wanted to be near her. The following extract illustrates the power she had over him:

He had met her when she was only 21. If people asked him now how he felt about how he'd severed his connections with his family, he would just smile at them, as if he regretted nothing. It was well known that he came from a very rich family in Bac Lieu and that he had been their pampered and privileged son.

(Nguyen Ngoc Tu in Nitaya Masavisut et al. 2013:44)

The above analysis of the relationships aspect of sexuality illustrates how the female characters from all three different societies and backgrounds are presented as having control over men and manipulating them via sexuality. These three women did not need to be physically strong. They were average women. For instance, Hong from the Vietnamese literature was an opera theatre actress who only knew how to sing and dance. However, these three women could lead their men to disaster: one committed suicide, one lost his career and went to jail, and one lost everything in his life.

6. Aspect of sexual intercourse

This aspect of sexuality was not represented in any of the three short stories from Singapore, Indonesia, or Vietnam. This may be due to the samples' status as S.E.A. Write Awarded literature. Such literature is expected to be a realistic representation of ideological society. As sexual issues related to sexual intercourse are perceived as nonsense and insignificant, they may be underrepresented in this category of literature.

Conclusion and Discussion

This study of women and their sexuality in S.E.A. Write Awarded literature from Singapore, Vietnam, and Indonesia is a significant illustration of the hidden power female characters exploit via their sexuality. Women in the stories from these three nations did not have to be sexy or sexually attractive, as their physical appearance was hardly mentioned. In fact, the women in the short stories from the three different societies were found to be diverse in the behaviors and personalities that they displayed. This finding supports the focus described in postmodern feminism as the ultimate acceptor of diversity, where multiple truths, multiple roles, and multiple realities are accepted (Olson 1996:9). However, a clear commonality the stories from all three nations share is that the male characters all devoted their life and soul to the female character.

The findings from this research do not support the traditional concept of feminism that postulates that women are represented as inferior and unequal to men. Nor does it support the concept of functionalism as described by Parsons (1951) – where the role of men and women are naturally different but complementary, forcing men to take the rational, reasoned, and unemotional roles while women are prescribed compassionate, maternal, and emotional roles (Whitehead, 2010:18). In contrast, women in these three stories are the ones in charge. For instance, Liza in the Singaporean piece of literature is the one who ends the relationship in a rational manner, while the male character Arif allows his emotions to lead him to commit suicide.

While the female characters in the selected stories do not support the above concepts, they are consistent with the female archetypal character that has appeared in numerous cultures worldwide throughout history, including biblical figures such as Jezebel and Eve, as well as the more modern 'femme fatale' and current variations of this type of character. As Barbara Guerrero (2016) describes, 'Despite the evolutionary phases that the femme fatale has undergone, the femme fatale has consolidated as being the lethal seductive woman who brings destruction upon her male lover' (Guerrero 2016:3). Thus, the female characters in each of the selected S.E.A. Write awarded short stories can be understood as a variation on this type of archetypal character.

In the Singaporean literature, when Liza takes full control of her behavior and sexuality by rejecting Arif, this drives him to suicide, which is consistent with a 'femme fatale' who is, 'the beautiful woman who threatens men's life and psychological well-being' (Maxfield 1996, as cited in Guerrero 2016:3), especially by representing 'freedom from

moral and social responsibility and full control of and over her behavior and sexuality' (Allen 1983, as cited in Guerrero 2016:3).

In the Indonesian short story, the female character represents 'opposition and difference' in relation to the male protagonist, as he struggles over whether or not to commit a corrupt act. This is another common characteristic of the 'femme fatal,' who may represent 'perverse images of nationhood,' including 'corruption, illegality, and economic mismanagement' (Guerrero 2016). Finally, Dr. Herdjuna is driven to commit the corrupt act, not by his own volition but because he has fallen under the powers of his wife.

Finally, in the Vietnamese short story, the female character destroys the male protagonist without ever knowing what she is doing. This is also consistent with descriptions of the 'femme fatal' offered by Doane (1991):

'Her power is of a peculiar sort insofar as it is usually not subject to her conscious will, hence appearing to blur the opposition between passivity and activity. She is an ambivalent figure because she is not the subject of power but its *carrier*...In a sense, she has power *despite herself*.'

(Doane 1991:2)

Thus, all three of the female characters in the selected short stories are representative of characteristics commonly attributed to the villainous and powerful female archetype. The nature of the female characters' powers is both unique and consistent with female power constructed in the context of patriarchy, where female power that opposes functionalist concepts is vilified as destructive to male autonomy.

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