

CHAPTER III

ANALYSIS

Preliminary Explanation

This chapter proposes Ai Lin's dynamic positioning as woman in each of her sexual relationship to men during her life. Ai Lin's dynamic sexual positioning refer into two conditions, which are: Ai Lin's empowering and Ai Lin's disempowering. The further discussion will be diverse into five sections. Those five, refer to Ai Lin's five different sexual relationships.

The first section is entitled: 'Incest'. This section refers to Ai Lin's first sexual and emotional relationship to man in her life, Phillip, who is Ai Lin's brother. The committed incestuous sexual practice and Ai Lin's belief to love occurrences between her and Phillip conflicted Ai Lin's sexual positioning as woman (This refer to both her empowering and disempowering). Second section is 'Sexual Attractiveness as Woman's Self Esteem'. This section refers to Ai Lin's sexual experiences during her phase as teenager who feels sexual attraction to peer, Ricardo. The forming of self esteem signifies her empowering. Third section is 'Woman's Inferiority under Patriarchal Circumstances'. This section signifies Ai Lin's disempowering, because Ai Lin is put within inferior condition to her sexual relationship to Derek. This section will further diverse into several subsections which are all represents woman's inferiority that are commonly occurs within patriarchal circumstances. Forth section is 'Love, Sexuality and Marriage'. This section refers to her marriage relationship to Vince. To this

marriage, there are several notions that show Ai Lin's empowering. The fifth and the latest section is 'Sexual Relieving as Woman's Power'. This section refers to Ai Lin's last sexual relationship to man in her life, Don who is Vince's brother. To Don, Ai Lin is finally able to enjoy sexual relationship within relieve and happiness. It signifies her empowering.

A. Incest: Sexual Deviant Practice and the Politicizing of Love

(A Significance of Woman's disempowering).

The section of 'Sexual Deviant Practice and the Politicizing of Love' refers to Ai Lin's first emotional and sexual attachment to man in her life, Phillip, her own brother. They both agree in consciousness to secretly commit incestuous relationship. The act starts when Ai Lin is thirteen and Phillip is sixteen. During the age, family conflicts often occurred within their parents, which make them suffer in the miserable condition and insecure feeling. The condition further leads Ai Lin and Phillip to their first emotional and sexual closeness. Their sexual experiences finally ended when Phillip goes to USA continuing his study. "I cried a little more ... frightened by the strangeness of the day, feeling that our whole family had just been hurled into a colossal pit out from which we would never find our way. And Phillip kissed me some more, and hugged me, and the next thing I knew he was doing something new and unfamiliar to me, ..." (Xu Xi 42)

Quoted online. Incest is defined as sexual relations, which constitutes inappropriate touching and sexual penetration, between persons who because of

the nature of their kinship ties are prohibited by law, custom and morality from intermarrying. The common occurrences are between the close genetic relationships between two people, such as father to his own daughter, mother to her own brother, uncle to the child, siblings, etc. In most social condition, incest is commonly occurred by the forces of rape and repression from a stronger/highly charged person to the weaker (unequal power). But incest does not always relate in its form of repression. It might also constitute the mutual consent between the actors (<http://www.answers.com/topic/incest>). In other words, the doer might occupy themselves a conscious mind set to the falseness act they have done, but they keep doing that.

Ai Lin to Phillip incestuous sexual relations occurs in her very early age (thirteen). To this, incest becomes a very conflicting notion to Ai Lin's dynamic sexual positioning as a girl (not yet a woman). Obviously represent, incest, which is committed by Ai Lin and Phillip, does not occur in the way whereas Phillip held upon forces and physical repression to Ai Lin. Instead, Ai Lin believes if the conducts of their prohibited sexual practices are actually based on the presence of love. "And I promised with intense fervor, "I'll always love only you Phillip, " and saying that made me feel important and complete, a feeling I never wanted to lose. Phillip and I regularly committed incest for several years after that, until he left for college" (Xu Xi 42). She believes that she is in love to Phillip in they way that Phillip shares the equal love to. The belief to the presence of love further lead her in making self justification to the rightness of the act. . "It's still our secret,

isn't it Ai Lin? You haven't told your girlfriends, have you? ..."Oh shut up. I promised, didn't I? Besides, it's not like we're doing anything wrong" (Xu Xi 43).

To a side of point of view, the embedded belief of love's presence by Ai Lin actually lead to the equally shared of sexual positioning between Ai Lin and Phillip. It further lead them to the equally shared of importance, confidence, dominance and sexual excitation within relationship. To this case, love's presence might resemble as form of Ai Lin's power.

Other side of perspective which is reversed to the previous discussion is love in its manipulated presence. To this, the presence of love in the occurrence as sexual deviant practice does not put Ai Lin in her empowered position. On the other way around, Ai Lin's love is seen to be the product of Phillip's sexual manipulation. To this Ai Lin's sexual positioning is disempowered.

Refer back to the story, Ai Lin's incestuous sexual relationship is held in her age of thirteen and Phillip is sixteen. To her first sexual encounters, which is occurred in her childhood, Ai Lin might not conditioned in the fully awareness to what she is doing. She might not even realize to the falseness act they have done. "... and the next thing I knew he was doing something new and unfamiliar to me, very gently, so gently that even though I felt a little sore, I didn't say "ouch" or anything because the sensation was comforting in its closeness" (Xu Xi 42). Reverse to Ai Lin's condition, Phillip in his age of sixteen is supposed to understand the consequence of his committed sexual choices, as been proved in the following quotation, "This is secret Ai Lin and we need not tell anyone. We'll get married someday and we won't ever fight, you'll see. I'm never going to leave

you, as long as you promise me you'll always love me and no one else " (Xu Xi 42). To the moment he decides to commit incest, he is in the fully awareness to the falseness of his act. Ironically, as an elder, he performs him self a dysfunctional attitude of a brother to his own sister. So it is obvious to conclude that Phillip, who acknowledges better framing toward sexuality positioned dominance and powered. As a reversal, little Ai Lin, who at that time has not even preoccupied herself better framing toward sexuality is indeed positioned weak and disempowered.

Brought up the discussion further, Quadagno in Brannon states that man and woman are actually have different association to sex. Man is prone to connect sex in terms of physiology whereas woman prone to connect it emotionally within personal expectations (288). There are two signification of Ai Lin's personal expectation to her committed incest. First is her way to escape self frailness caused by family conflicts. Second is her embedded belief to the love presence between her and Phillip. Whereas Ai Lin associated it in the defloration of love stating, Phillip's intention might not refer to the same notion, even though it appears as it is. His committed sexual initiation, long before Ai Lin got her first knowledge over sexuality, signifies the unequal sexual power relations occur between them.

There might be love occurred between Ai Lin and Phillip. But love forms are ranges in its definitions. Incest as a falseness is universal to human culture (<http://www.answers.com/topic/incest>), whereas its occurrences cannot be seen in its correlation to the stating of love. Logically, incest will never be driven by love.

instead of a mere lust. The politicizing of love that driven Ai Lin in a continuance belief to the rightness of her act, signify that she's been manipulated sexually by Phillip. Ai Lin's love is politicized and manipulated by Phillip. Love's stating, is afforded as means of Phillip to fulfill his own sexual intention. To this case, Ai Lin's incestuous sexual relationship to Phillip is disempowering.

B. Sexual Attractiveness and the Forming of Woman's Self Esteem (Woman's Power)

'Sexual Attractiveness and the Forming of Woman's Self Esteem', refers to Ai Lin's second sexual relationship to man in her life. To this phase, Ai Lin experiences sexual attraction to peer during her girlhood (teenager).

During adolescent, girls usually start to note the importance of self attractiveness to other sex. She also acknowledges herself being attracted to other sex (boy or woman). To woman, self attractiveness functioned largely as woman's self confining in selecting man by whom she wishes to be sought (Erikson qtd. in Millet 212). It becomes common practice to girls' life. To this phase, the process of woman's defining self attractiveness presents as part to the forming of young woman's identity.

As been described in the story, young Ai Lin is invited to join huge affair of spring dance session at Phillip's school. She feels excited that she wears a new dress, shoes, and even secretly buy make up in a way to make her self perform attractively. During the affair, she is introduced to Phillip's classmate, Ricardo.

Ricardo is a dark skinned Portuguese who is incredibly handsome and popular. Ai Lin feels a sudden attraction to him. Ignoring Phillip's jealousy, Ai Lin tries to enjoy her togetherness with Ricardo. They perform close dance that night. During their dance, Ai Lin experiences physical and emotional intimacy. Ricardo kisses Ai Lin which makes her excited. "It was a slow dance, and Ricardo held me with both his arm round my waist. I liked the feel of his body close to mine and leaned close to him. I felt him kiss my neck and ear, and his hand close to my breast excited me" (Xu Xi 48-49). The next day, after the dance party, they date and watch the cinema. In the cinema, they sit in the back row and french kisses each other till the rest of the movie.

Any forms of sexual intimacy: dancing, kissing, necking, etc – always excited teenager. The act does not only refer to the performing of sexual attraction but also to the notion of being attractive. And to Ai Lin, her intimacy to Ricardo does not only appear to the present of Ai Lin's sexual attraction but also Ai Lin's self confining to state that she is attractive. The fact that Ricardo is attracted to Ai Lin further leads to her to be proud. It builds her self esteem. "I felt myself blushing ... and followed him upstairs. Most of the kids were older than my self, and I felt cool, grown up and proud to be with Ricardo" (Xu Xi 48).

Sexual attractiveness is part of woman's sexual performance to their phase as a growing woman, and to Wolman the presence of woman's sexual performance signifies as sign of self esteem (105). More over, self esteem always contributes to the feeling of power (42). Ai Lin notices herself physically and sexually attractive to boy/man is equal to the arising of her self esteem and further

self empowering as a growing woman. Politicizing woman's sexual attractiveness to form woman's self esteem signifies woman's empowering.

C. Woman's Inferiority under Patriarchal Circumstances

(A Significance of Woman's disempowering).

'Woman's Inferiority under Patriarchal Circumstances', further brings the analysis in seeing Ai Lin's disempowered positioning as woman. This section refers to Ai Lin's sexual relationship to Derek. It further represents several examples of Ai Lin's inferior position as woman within her relationship to Derek. Ai Lin's inferiority represents woman's inferiority in man-woman sexual relationship, which commonly occurred within patriarchal circumstances.

Ai Lin meets Derek when she takes her university study in the USA. She meets him in one college occasion. She is around twenty at that time and already phased several bad experiences referring to love inexistence, ex: Phillip's departure, her mother's death, family dysfunctional functions, etc. The repeated sadness of losing love and belongings, form her self frailness. However, after the meeting, Derek and Ai Lin feels attracted one to another. They further engage relationship.

During their relationship, Ai Lin feels that Derek is too much possessive but somehow she feels saved, secured and protected being with him. Hoping only for Derek's providences of love, Ai Lin thinks that living together with him, will later lead her able to start a better new life in America with a new sense of home and

belonging she fails to get in the previous life in China. "I think as I play with the diamond on my left hand. Derek will give me a new life here...which is a little bit like home" (Xu Xi 112). After spend six months of relationship, Derek asks Ai Lin to marry. But life doesn't run to what she is hoping for. Close to their marriage day, Derek notifies that Ai Lin does not virgin anymore which causes by her former sexual deviant practices with her own brother. It later arouses him in anger. This relationship finally ends.

To this thesis, Derek appears as a complete representation of male in the construction of patriarchy. All of his attitudes resemble the power to dominate and posses Ai Lin. Simple example is shown by his applying of restrictions to limit Ai Lin's circulation to her society. Possessively he wants Ai Lin only to be circulated to him. He doesn't like Ai Lin spends time away from him. He doesn't like Ai Lin hang out with friends, which he doesn't give any respect. More over, he forms Ai Lin into what he likes her to be. He wants Ai Lin to be super woman which is fitted to his wanting. "I just wish he wouldn't nag about the things I work hard at, like getting good grades and writing for the college paper. He calls me 'superwoman,' which hurts" (Xu Xi 109). Major example is resembled to Derek's sexual dominance and powered positioning to Ai Lin, either physical (sexual activity) or emotional, explained further.

More about Derek, he is a type of man with an old fashion idea about woman and relationship. Sacrificing the value of marriage, he gives an important point to woman's virginity. To him, marriage is the only rite for spouse to commit sexual intercourse. More over, he perceives that, woman's distance to sex is

valued as the ultimate properness. To him the proper woman is the only one who will suits to man for marriage (Xu Xi 115). On the opposite, Ai Lin is a type of woman with liberates conception toward love, sex and marriage. She is a kind of modern woman with already built conceptions toward freedom in expressing sexuality. To her, who is always hunger to the existence of love, sex (in term of intercourse) is resemblance of love despite its natural biological function. "You don't understand," he says ... "I want to be sure of us before, well, you know. It's sacred. Like marriage." I gaze at his eyes ... and want to take all of him, until there's nothing left. "I don't think it's a problem if I love you," I repeat" (Xu Xi 110-111).

Ironically, out of all Derek's defloration to the rites of woman's virginity, he somehow desires Ai Lin so much. He is unable to hide his temptation to get the pleasure of sexually stimulated by Ai Lin. During their month's of romantic relationship, Derek and Ai Lin are often captured in the moment where sexual desires arouse between the two. It leads to their repeated acts of sexual stimulations, such as : kissing, necking, etc. Ironically, the performing of sexual stimulation between Ai Lin and Derek are never accomplished in the fully form of sexual intercourse. All of the times, after having enough pleasures, Derek will then stop their sexual activity before he and Ai Lin can go to far.

The occurrences of their 'almost done' sexual activity do not only take place at Derek's place as his dominion, but also done everywhere as he will.

That night he takes me home and before I go back into my dorm, he takes me to the field behind the building where his hands slide

under my skirt and rip my panties and he presses his desire against me with such force that what sexual cravings and longings I harbored all night disappear, in an instant, in the face of this new and unknown frenzy. (Xu Xi 111)

Consequently, Ai Lin is then expected to get use to the arising of sudden temptation which is also suddenly lost when Derek stops his act. "Derek looks hungry tonight. I can tell when he will desire me so much it hurts. By now, I almost enjoy and anticipate our passionate necking, my unfulfilled desire, his need for contrition afterwards" (Xu Xi 112).

Derek's cut of sexual enjoyment suffers Ai Lin for the case that she loves and desires Derek. The occurrence of love make Ai Lin desires Derek sexually, constitutes to the pleasure of their sexual intimacy. But she is to afraid that Derek will noted she wicked, slut or un kind for being unable to act proper by hiding her sexual temptation. She is to afraid that Derek will later leave her and vanish her dreams to get secure feeling in having love, home and belonging which she fails to get in the previous life.

Based on the proposing storylines above, 'Woman's Inferiority under Patriarchal Circumstances' diversifies into four sections of analysis, which are: 1. The Questioning of Woman's Virginity, 2. Woman's Inexistence to Sexual Pleasure, 3. Woman's Masochism, and 4. Sex as Man's Promising of Love. All sections represent woman's inferiority within her relationship to man as commonly occurred within patriarchal circumstances.

1. The Questioning of Woman's Virginit

An obvious signification about patriarchy, which is deeply internalizing society, is the cult of woman's virginity. As stated by Kate Millet in *Sexual Politics*: "All patriarchies have hedged virginity and defloration in elaborate rites and interdictions" (48).

Derek's first question to Ai Lin (not long after he decides taking Ai Lin to his apartment) is about Ai Lin's virginity.

"You're a virgin, aren't you?" he ask abruptly

I nod, feeling guilty about the lie

He brushes his finger gently across the side of my face.

"That's nice" (Xu Xi 107)

It is obvious to see that, to Derek's mind, woman's virginity plays an important role to value a woman. Derek resembles the common social conditioning of men which most of, are prone to perceive woman's virginity as woman's chastity.

Further in their relationship, Derek persists to preserve Ai Lin's virginity till their rites of marriages, even though somehow, they are both already committed in the repeatedly sexual acts. "We are on his bed and he is sprawled on top of me. He is like granite against my body. I feel his fingers inside me, long and spidery, as he brings me close to a climax and just before I reach it, he withdraws, whispering, "not only until we're married" (Xu Xi 112-113). This act

somehow results to Ai Lin's distances over sexual pleasures which further suffered her.

His questioning to Ai Lin's virginity, his right to justify Ai Lin's valued based on her virginity and his ability to distance Ai Lin toward the sexual pleasures of their sexual intimacy, signify Derek's power and dominant positioning as man within his relationship to Ai Lin. To this case, Ai Lin's positioning as woman is automatically oppositional applied: inferior and disempowered.

Another important discussion to this section, which still refers to Ai Lin's disempowering, is the lie of Ai Lin in answering Derek's question. Previously quoted, Derek questioned Ai Lin whether she is virgin or not, and she answers that she is virgin. To this thesis, Ai Lin's lie is resemblance to many similar acts done by many women in this man's world dominance: faking her virginity. Faking woman's virginity, mostly done for the purpose to state that she is proper, kind and fit to be with man she desires. Why should Ai Lin lie? Why should woman lie? Why should she lie? A fake admission that she is virgin signifies that she is indeed a product of patriarchal system. She does not only positioning inferior by society, by man, by Derek, but shockingly by herself as well. By pretending that she is virgin, she admits in consciousness that woman's virginity is the most important notion in making justification toward woman's properness. Ai Lin's inability to state for the truth, rather she lies and fakes her virginity, represents her disempowering. She is trapped within patriarchal ideology. And the inability to escape the patriarchal mind set presents as woman's disempowering

In the last moment of their relationship, Derek finally knows the truth about Ai Lin's virginity. Ai Lin finally admits to him that she does not virgin anymore. She doesn't break her virginity by reading bicycle as she previously confessed to him. She does not virgin anymore because she used to be her brother's lover. When Derek finally notices the truth, he arouses in anger. "He is silent, white with anger, and then he yanks the diamond of my finger and slaps me hard, across one cheek, and then the other. "You are unfit for me," he shouts, and raises his hand to slap me again but I run away ... as I hear "whore, slut, bitch" over and over and over as I continue to run away" (Xu Xi 115).

The occurrences of man's power over woman, is showed in Derek's final statement, 'unfit, whore, slut, bitch', which he applied to Ai Lin, after he notices the truth of her virginity. Those are negative words which often applied to unkind woman, which have so much power to justify woman's improperness as human being by only based to her virginity. More over, unfit also implies the objectification of Ai Lin (as woman) as part of Derek's (man's) possession, which her fitted ness has to refer to Derek's mind. To the descriptions above, man's subjectivity toward woman which only based only to her virginity as resembled in Ai Lin's to Derek's relationship, obviously degrades Ai Lin's position as woman. This signifies as woman's disempowering.

2. Woman's Inexistence to Sexual Desire

'Woman's Inexistence to Sexual Desire' is the second form of woman's inferior condition within patriarchal circumstances'. Again, it appears as resemblance to many similar social conceptions toward woman, which commonly occurred within patriarchal society.

As been explained in the previous paragraph, the conduct of Ai Lin's sexual activities to Derek is never able to attain the climax of intercourse. Derek always cut the enjoyment before it can go to far and broke Ai Lin's virginity. The occurrences of their 'almost done' sexual activity somehow repeated over and over during their relationship.

And then he kisses me, and my insides go all warm ... and it's wonderful to feel that way again, that delicious, secret way that used to make my body erupt with pleasure ... I think this is it, I'm in love ... I'm ready, completely ready to make love to him right away ... but he suddenly pulls away from me ... "I'm sorry," he says. "I got carried away." He might as well have put an ice cube in my vagina ... I want to say no, please you didn't have to stop, but it seems wrong somehow to want something so badly you would lose yourself this much ... I sleep, badly. (Xu Xi 108)

The quotation above signifies Derek and Ai Lin's first sexual intimacy. It starts when Derek kisses Ai Lin, which makes her excited in the arising desires and pleasures. She hopes to experience the similar pleasures she used to feel in the

previous sexual experiences she held with Phillip. She thinks as she loves a man (Derek), she is ready to perform her love sexually to the man as well (Derek). By the time, she is ready to make love and get the pleasure of its desires, Derek rejects her. It causes her suffer sexually.

To Derek, this act represents no other thing except getting a short pleasure from a woman he desired sexually. But to Ai Lin, as a woman, it represents two notions occurred.

First notion shows that, Ai Lin as a woman is still forced within conditioning to behave inexistence to sexual pleasure (to this case is by man). Common society sided belief that sexual pleasure is only exist to man, not to woman. They ignore the fact that sexual desire is natural urge for both man and woman. Consequently, woman is then constructed to properly behave resistance to sex including its pleasure. Similarly occurred, Ai Lin hopes to experience sexual pleasures in her conduct of sexual activity with Derek. She hopes to experience the climax of its intimacy. But Derek's rejection distanced her to its pleasure which causes her suffer. To this notion, woman's incapability to attain sexual pleasures obviously signifies woman's inferiority. More over, woman's incapability to struggle for her own right of sexual pleasures is also signified as woman's inferiority.

Second notion shows Derek's applying of negative words to Ai Lin who once at the moment of their sexual closeness try to behave sexually. There are two paragraphs which illustrates this condition.

First paragraph is quoted follow. "I let the blouse slip off ... I try to kiss him just under his earlobe, which he finds unbearably sexy. "Stop it" He pushes me away. "It's not decent" (Xu Xi 109). First paragraph shows that Ai Lin tries to stimulate Derek sexually so that he can be aroused. Somehow, Derek dislikes it. He wants Ai Lin to stop her act. More over he says, that Ai Lin's act does not decent, which further means that the act does not represent the proper act of kind and behave woman, as commonly constructed by society.

Second paragraph is quoted follow. "As he brings me to a climax ... he withdraws ... and I beg him, "please, more," and he says, "you're a wicked girl Jade ... " (Xu Xi 112-113). The paragraph illustrates another sexual intimacy, which is committed by Ai Lin and Derek. They are on bed and Ai Lin is excited as she starts to feel pleasures when Derek starts making love to her. Right at the moment she almost ready to attain for climax, Derek withdraws. Ai Lin wants Derek not to stop their sexual act. She begs because she ages for its pleasures. Derek dislikes it and results to the applied word of wicked to Ai Lin which makes her stops begging immediately.

Referring to the theoretical framework - common society constructs the differences of gender comprehension toward male-female sexuality. Men are (socially) allowed and encouraged to behave sexually where as women are discouraged to openly express their sexuality (Brannon 282). Consequently, women are then expected to be passive, submissive and deny the overwhelming desires whenever she is sexually stimulated by the opposite sex. By openly

acknowledge the importance of desires and pleasures in sexual activity; women are then easily applied within negative connotations.

'Wicked' and 'not decent' are two negative words which previously succeed to distance Ai Lin to the pleasures of sexuality. Those two Derek's words degrade her self esteem as woman and humiliate her as well. To this notion, the applying of negative words that degrade and humiliate woman's position obviously signify woman's inferiority.

As conclusion to this section, 'Woman's Inexistence to Sexual Desire' represents unequal sexual positioning between Derek and Ai Lin. Derek as 'He' is able to generate his sexual desire and sexual temptation freely. On the opposition, Ai Lin as 'She', is forcefully positioned to the continuance of suffering because she has to hinder her sexual temptation for the sake of woman's properness. It is however unfortunate to woman, that the performing of her sexual desire is always being referred to the term of sinful, unclean, debilitating or humiliating. Any forms of woman's distances toward sexuality are categorized as woman's disempowering.

3. Woman's Masochism

'Woman's masochism' is the third form of 'Woman's Inferiority under Patriarchal Circumstances'. Further, this section will be diverse in three parts of discussion, which the three are categorized as form of woman's masochism.

First form of woman's masochism refers to the performance of Ai Lin's passive attitudes (sexual inhibition) during her sexual activity with Derek. Stated in Millet, "Masochism comprises all passive attitudes of sexual life and object" (194). For the masochist, the passive attitude encompasses to the deriving pleasures even though it's painful. More over, to Freud the terms masochism closely relate to femaleness in any terms. He then categorizes woman's sexual inhibition and woman's passive role in sexual intercourse as woman's masochism (qtd. in Millet 194). To this notion, it's obvious to conclude that, Ai Lin's relationship to Derek which comprises her passive attitudes within sexual activity and more over her suffering in the desperation of sexual pleasures, are categorized as woman's masochism.

Second form of woman's masochism is Ai Lin's enduring for pain and humiliation to Derek's one sided of sexual practice. Quoted in Woman's Studies Collective, masochism is also defined in term woman's capacity to obtain gratification through their pain and suffering (160). And to Ai Lin, her capability in enduring pain and sexual humiliation compensates to an exchange of Derek's gratification: Love.

I let them touch me, under my bra, even between my legs when we necked. And other guys watched.". "Tell me again." And he would make me repeat this litany, over and over, while he masturbated. Through all this, I sit still, watching him, my face made up like a whore's, wearing a get up that would put Frederic's of Hollywood

to shame, a manifestations of all his fantasies. It is what proves, he says, that I love him. (Xu Xi 113)

The paragraph above illustrates that Ai Lin, in one moment, has to tell Derek her former sexual experiences in the past during her phase as a teenager. Derek listens to her stories and gets sexually stimulated by it. He masturbates while hearing Ai Li's stories.

Ai Lin's objectification as Derek's manifestation of sexual fantasies, present as woman's degrading position. Derek uses Ai Lin as merely an object or tool to attain his own pleasure. He uses Ai Lin as a surrogate of his sexual fantasies in delivering lust and pleasures of those sensuous stories while he masturbates. Ai Lin is ashamed and suffered during the humiliated moment, but she sits still, watch Derek with her face made up like a whore, while Derek masturbates with his own fantasies. The last sentence of the paragraph, stated: "It is what proves, he says that I love him" becomes a forceful word that keeps Ai Lin continually positioned her self as an object of their sexual practice. The sentence resembles as if Derek wants to be assured/proved whether Ai Lin loves him or not. Somehow, it might also present contradictory. Derek does not position within need to Ai Lin's love, rather Ai Lin is the one who positioned in the need of Derek's love. To this notion, Ai Lin's capacity to endure pain and humiliation, by continually positioned herself within passive attitudes while Derek masturbating, appears as woman's masochism. And the gratification of her pain and humiliation is her self assuring to Derek's love, which the love it self derives from her ability to pleased Derek with her sensuous stories.

Positioning only as a mere object of passion rather than a person (woman), there is no chance for Ai Lin to share the equal forms of sexual excitation as Derek, through their sexual act. Ai Lin's sexual pleasure is derived whenever she is able to please Derek. The gratification of Derek's love made all the notion of its painfulness are pleased to Ai Lin. Strengthen by the following quotation, "Women get pleasure by giving a man pleasure; pleasure, for women comes from the emotional connection and relationship of pleasing a man" (Harmon 3). Woman's ability in enduring pain within sexual activity to get the pleasure of the act signifies woman's masochism. Ai Lin's capacity to obtain gratification of Derek's love through her pain, suffered and humiliated moment, appear as form of woman's masochism. Any forms of woman's masochism appear as woman's disempowering.

Third notion of woman's masochism resembles in the paragraph quoted follow: "Tonight ... I am wearing a tight leather skirt and sweater. He buys me these clothes which I wear only at his place. Already, he is feeling me ... I want the passion, I want to be teased, I want this if what love is" (Xu Xi 112). In the paragraph, it is illustrated that Ai Lin is using clothes which she only wears at Derek's place. The clothes is bought by Derek which is suited to his wants. The uses of the clothes, somehow arises passion to Derek's mind.

To Freud, woman's masochism is also defined in the moment they are pleased themselves by only being suited to man's viewing (imagination) (Harmon 3). Many other women in the real world are actually prone to act the same way to. It's been a product of system. Women are always expected to be

beautiful and physically attractive to man's viewing, which to women is pleasing though.

Similarly occurred, Ai Lin's wearing of tight leather skirt and sweater is functioned to suit Derek's sexual expectation. It arouses certain sensuous imaginations to Derek in some way. To Derek, the appearing of sensuous imagination when he sees Ai Lin which further lead to the committed sexual activity held afterwards, are able to sexually pleased him. But to Ai Lin, her pleasures might not derive from the enjoyment of the sexual activity itself, but more to her satisfaction for being able to please and pleasure Derek sexually. Finally, everything about woman is always relating to man's assertion. Ai Lin's ability to enjoy sexual pleasure comprises to the assertion of Derek. To this case, woman as presented by Ai Lin is never able to define her own sexuality, since her pleasure doesn't reside in herself but locating to man's (Derek's) desire.

Wrapping up the three discussions above, Ai Lin's masochist attitudes signify within four notifications: First is Ai Lin's sexual inhibition and passivity during her sexual activity to Derek. Second, is Ai Lin's capability to endure for pain and humiliation during their sexual practices, which encompasses to the gratification of Derek's love. Third is Ai Lin's positioning as an object of Derek's viewing and sexual imaginations, which is sexually pleased Ai Lin as well and four is the residing of Ai Lin's sexual pleasures which does not belong to her self rather placed in the ability to please and satisfy Derek (an assertion of man to woman's sexual pleasures).

As conclusion to the previous discussion, Masochism is product of patriarchal system. Ai Lin, in this range of relationship is trapped within the attitudes of masochistic. Again, the inability to escape the overwhelmingly patriarchal ideology is considered as woman's disempowering.

4. Sex as Man's Promising of Love

'Sex as Man's Promising of Love' is the forth discussion of 'Woman's Inferiority under Patriarchal Circumstances'. This section will further discuss about man-woman's personal motives toward sexuality which are mostly differed one to another. Quadagno quoted in Brannon, states that man and woman are actually associated sex differently. Where as man mostly connect it in terms of physiology (sexual activity which delivering pleasures, woman prone to connect it emotionally within personal expectations (288).

Commonly occurred to the world wide patriarchy, woman's personal expectations often put woman in a complete dependency to men. Woman's personal expectations appear as woman's sexual motives which further positioned woman inferior to man. Woman's sexual motives range in many forms. Mostly purpose to seek man's providences over supports and status (ex: material, love, etc). To this notion woman's exchange to man's providences of supports and status are often her sexuality. "The female is continually obliged to seek survival or advancement through the approval of males as those who hold power. She may

do this either through appeasement or through the exchange of her sexuality for support and status” (Millet 54).

To Ai Lin, Derek’s providences of love become her main motive that further characterizes her passive act upon sexuality. As resembled in the following paragraph: “I cannot tell you how many times I enacted this or a similar scenario. I’m ashamed of the passion that controlled me, ashamed of my desperation in his promise of love. But I thought if I pleased him enough, he would love me a little, like Phillip did” (Xu Xi 113).

The quoted paragraph above shows about Ai Lin’s desperation to Derek’s repeated cut of enjoyment which occurred to many of their almost done sexual activities. To this notion, Ai Lin feels suffer and ashamed. She suffers because Derek continually conditioned her as a mere sexual object which has no comprises to any forms of sexual desires and pleasures. Ai Lin is repeatedly conditioned to inhibit her sexual desires and passively exist only to fulfill Derek’s need for sexual pleasures. More over, she also feels ashamed and humiliated as well, through the moment of her incapability to hinder her sexual desire. Ironically, Ai Lin is incapable to renounce her needs of sexual pleasures. Continually, she keeps performing her self (sexually) within passive attitudes, which purposes to please Derek. And the exchange of the pleasing is Derek’s providences of love. “As he brings me to a climax ... he withdraws ... and I beg him, “please, more,” and he says, “you’re a wicked girl Jade and I wont love you anymore if you don’t behave and I pull my skirt and sit up and straighten my hair because I know that is what he wants” (Xu Xi 112-113). This quotation shows

that love becomes Ai Lin's major sexual motive, which characterizes her sexual passivity to Derek. Within Derek's love, she hopes to relieve her psychological insecurities, her needs for man's love, support and status. All of the defloration of sexual motives positioned Ai Lin to enjoy her inability to attain the climax and orgasm of sexual intercourse as former explained. She enjoys her pain and suffering though, since it's paid to Derek's promising of marriage and love.

To this notion, it's clear to conclude that, love and sexuality are actually correlate one to another. In patriarchy, love is often afforded as means of woman's emotional manipulation which for the man is free to exploit (Millet 37). To this case, love is afforded as means for Derek to sexually manipulated Ai Lin and this is obviously positioned herself inferior (disempowered).

As conclusion to the discussion about 'Woman's Inferiority under Patriarchal Circumstances', Ai Lin's relationship to Derek represents several notions which put Ai Lin's positioning sub ordinance and inferior compared to Derek. As resembled to many patriarchal held upon relationship, sexuality is closely relate to an assertion of mastery. One side announces to be the higher caste (Derek), where as on the other side positions as victim who is expected to surrender, serve and satisfy (Ai Lin) (Millet 20).

D. Love, Sexuality and Marriage (a Significance of Woman's Power)

'Love, Sexuality and Marriage', is the forth form of Ai Lin's sexual relationship which occurred within Ai Lin's marriage relationship to Vince. This relationship signifies Ai Lin's empowering, further explained.

Marriage is the joining of two strangers as companion within mutual relations. It constitutes the process of taking and giving between man and woman as wife and husband. One wants to give his or her partner all the gratifications of love, affection, attention, comfort and pleasure, expecting that the partner wanting the same (Wolman and Money 100).

There are two words closely relate to the term of marriage: Love and Sexuality. Sexuality is part of marriage where as man and woman suppose to enjoy the equal sexual relations for both him/her and the partner. Sexual relation within marriage (marital sex) is functioned not only to relief physiological pleasures but more to an exchange of socio emotional closeness (Posner 112). To be able to perform and enjoy sexual relations in any forms (ex: sexual affection, sexual intimacy, sexual intercourse, and any other forms of sexual activity), there should be love present within marriage. Love operates as an ultimate code words for sex as quoted in Dixon by Batsleer "To be able to perform sexual attraction and the pleasure ness of its relation, love should be present" (168).

Commonly noticed, woman's positioning as wife within marriage is often objected. In patriarchy, the term wife usually implies the inferior position and the status as merely sexual object (Millet 49). Most marriage only focuses to

husband's (man's) dominances. Wife, in the opposition, served only as an object of marriage functions, such as: delivers baby, serves husband, acts docile and pretends inexistence to any forms of sexual desire, etc. But things are occurred differently in nowadays marriage. Modern marriage provides greater chances to an equal man-woman's positioning in any forms. The ideal conception of modern marriage, signifies the shared of mutual relations, ex: the shared of love and equal sexual satisfaction to both wife and husband (man and woman). The empowering mind set of woman does not anymore presented sub ordinance rather being dominance by self positioning herself as subject of marriage it self. Woman as subject of marriage refers to many examples which often occurred in the current phenomena: woman's state for equal sexual satisfaction, woman's sexual initiation, woman's adultery within marriage, woman's questing for divorce, etc. To a side of perspective, woman as subject of the marriage, signifies woman's empowering

The notion of woman's empowering within marriage is also applied to Ai Lin's marriage relationship to Vince, described below.

Long after her tragic separation with Derek, Ai Lin meets an Italian man, named Vince da Luca in one work occasion. Ai Lin's age is up twenty at that time and she is well empowering herself as a woman with good job and financial dependency. Through the meeting, Ai Lin and Vince fastly attracted one to another and they start to bound romantic relationship.

Through their months of closeness, Ai Lin still feels uncertain to their relationship. Ai Lin still trapped within self conflicts which refer to her past

traumatic experiences of love. Her two tragic separations with men she used to love, Phillip and Derek still infuriates her. The sadness of its separation hasn't relieved yet. She is not ready for other love and commitment, but Vince's love assured her to marry him instead.

Phases only two months of relationship, Ai Lin and Vince are finally married. But all the notions of Ai Lin's psychological frailness, lead to the later problems to their marriage. After their second wedding anniversary, Ai Lin starts realizing her false decision to marry Vince. However, marrying Vince cannot escape herself frailness and self insecurity. Suddenly she feels a growing fear that Vince will later leaves her, similarly occurred to people she loved who has left her in the previous experiences. ex: Phillip and Paul's departure, her mother's death, Derek's redemption, etc. Her buried psychological scars forces Ai Lin to believe that love is inexistence for her, included Vince's love. "I was afraid love would leave me, the way it had when Phillip left me and later when Derek dumped me. And so I ran away to escape the possibility of pain" (Xu Xi 76). All the fears result in her distances to Vince's love. She loves Vince once at a moment in her previous life, but not this time. "I felt a sudden urge to cry ... I loved Vince, and I didn't know what could possibly be the matter but something was stopping me from loving Vince completely" (Xu Xi 73).

When Ai Lin finally realizes that she doesn't love Vince anymore, making love to Vince becomes so desperately frustrated her since then. Stated by Scruton "To receive erotic love, however, a person must be able to give it; or if he (or she) cannot, the love of others will be torment to him (or her)" (qtd. in Bonevac 74).

Love inexistence, results to Ai Lin's undesirable to Vince. Later on she rejects Vince sexually.

I could hear Pinkerton's and Butterfly's duet. It irritated me, because it turned Vince on. I knew he was masturbating in our bedroom. My body froze ... A part of me wanted to go to him, feel him in me, but something held me back, tightening my every fibre so that passion had no outlet ... how was it that love had come to this? (Xu Xi, 2002: 71-72)

During her marriage to Vince, Ai Lin attains good relationship to Vince's brother, named Don. In one desperate moment of her marriage life, Ai Lin decides talking with Don about her marriage problem to Vince. Somehow, desire overwhelmingly takes control upon Ai Lin, a sexual desire which never occurred to Vince. Start by a firm kiss, they make love up to night in Don's apartment. To this committed sexual adultery with Don, Ai Lin feels relieved and happy, a feeling that she is never able to perform to Vince. Later, when she goes home, Vince notices her act. Vince is mad and arouses in anger. But it only stands over night. He decides to forgive Ai Lin afterwards. He assumes that Ai Lin's act of adultery to his brother only refers to a mere coincident falseness.

The fact that Vince loves her so much, frustrates Ai Lin even deeper. Vince is a nice man who preserves his tenderness, care and secure to Ai Lin. Patiently, he accompanies Ai Lin through the moment of her psychological frailness. He keeps trying to assure her that he will never leave her, no matter

what. But Ai Lin grows in madness, an emotional insanities which she cannot refer for the causes.

When Vince returned, he found me curled up on the floor in a corner of the bedroom behind a locked door. I had smashed every basil pot except one. Vince never said a word. He put me to bed, cleaned up the mess and continued to live with me and love me as before, more sadly perhaps patiently nonetheless ... I began to sense the loss of that delicious, sweeping feeling that used to engulf me when I felt Vince's body close to mine. And I felt sad and alone. (Xu Xi, 2002: 78-79)

Ai Lin feels that there is something wrong occurred to her, which makes her marriage doesn't go well like it used to be. She cannot stand to more fights and arguments to Vince which are mostly initiated by her. She cannot stand to see Vince's eyes overwhelmed by sadness, patiently restated that he always loving Ai Lin no matter what. She cannot stand to think that Vince will later leave her. "If I hadn't left Vince he surely would have left me."(80). Unable to stand to the growing insanities, Ai Lin decides to leave Vince and later on quests for divorce.

Based to the description above, it is concluded that, Ai Lin's relationship to Vince is actually do not fit to Ai Lin's expectation of marriage. To Ai Lin, the forming relationship with man within marriage, functions largely to renounce her need to obtain love. The presence of love will later lead her able to perform sexual desiring to Vince, as resembled in the earlier moment they known each other.

Despising any facts to Ai Lin's psychological frailness: an inferior signification that she cannot liberates her mind and soul to the fear of loosing love - Ai Lin's marriage relationship to Vince, in some way, resembles Ai Lin's empowered positioning as woman.

Ai Lin's quest for love is the main signification of her empowering. The unfulfilling of love results to Ai Lin's sexual rejection to Vince and further leads to the committed an adultery act to Don, Vince's brother. She even decides to end their marriage relationship to Vince by questing divorce. All the notions above, signify Ai Lin's dominance position as woman within marriage. Ai Lin's willingness to renounce her wanting within marriage appears as woman's rebellion to the commonly social construction toward wife within patriarchal marriage. It rebels "woman's automatically serves masochistic" as most marriage take for consequences. Where as most women in this world wide patriarchal marriage, deals to desperate in being sub ordinance, for the sake of woman's properness, without acknowledges herself what does she really wants in her life and her marriage, opposed to it, Ai Lin is able to positioned her self dominance by put her needs as the center of importance. Her quests for love put her position as woman who be the subject of her marriage. Through love she is able to take control upon marriage decision (whether she wants Vince or not, whether she wants to keep the marriage or not and any other notion that circulated to her needs). Everything is then centered to her want, her self as woman. Ai Lin's capability to renounce her needs and being subject of importance to her marriage signify her empowering.

E. Sexual Revelation as Woman's Power

Ai Lin's relationship to Don is her last sexual attainment to men in her life. Don is Vince's brother, a man who once ever made love to her while she still engages within marriage to Vince. It is described that, in one moment, coincidentally Derek meets Ai Lin around his apartment. At that time, Ai Lin is suffered within marriage desperations to Vince. Derek then takes her to his apartment, trying to calm her. A sudden desire overwhelmingly takes control upon Ai Lin. Started by a firm kissing; they both wound up making love afterwards.

I could feel my entire body opening, relaxing ... he kissed me firmly on the lips and before I knew it, I had my tongue in his mouth and minutes later we wound up on the couch. Don and I wound up making love that day into night and it so relieved me to feel open and happy that I didn't even think about the wrongness of it all until much too late, until much too much passion had overtaken and conquered me. (Xu Xi 73-74)

To the notion above, make love results to Ai Lin's relieving. She feels open and happy. She enjoys the intercourse with the equal shared of sexual desires and sexual pleasures to Don. Despising any notions about morally construct to the act of adultery, the committed sexual activity to Don, obviously represent the awareness of Ai Lin's power, woman's power. Ai Lin's ability to fulfill desire upon sexuality, enjoy its pleasure within relieve, even initiates for sexual activity it self represent as form of woman's empowerment.

CONCLUSION
CHAPTER IV