

CHAPTER II

LITERATURE REVIEW

2.1 Deconstruction

Deconstruction is a theory developed by the French Philosopher Jacques Derrida, which is known as an approach to the reading of literary works and philosophical texts which the texts do not have definitive meaning instead there are the multiplication of possible meanings in a text (Drabble & Stringer, 2007). This theory resists that texts have their fix meanings and find the extent purpose of the actual words on paper. Deconstruction is closely related to the technique of analyzing literary works.

According to Derrida, deconstruction is a radical shift in ideas to go against the limits of absurdity that emerge and suspend all that should be considered about the language, experience, and also the possibility of 'normal' human communication (Norris, 2004). Meanwhile, Miller defined deconstruction as a theory that does not demolish the structure of a text, but as a demonstration that the text itself has already been demolished (2002: 36). Further remarks made by Miller has shown that Derrida repeatedly said that deconstruction should not be assumed as a method to be applied to texts, but a quality of text itself. Deconstruction is also a method to subvert, dismantle, and destroy any ideas on a text or signifier

system (signifier) that have limits, relationships, unity, fixed meaning, truth, or identity. Ideas or thoughts that is used to dismantle things that has been entrenched, according to deconstructionists, are formed in an unconscious state that gives rise to a binary structure or opposition in a text or concept.

Signs in a text do not possess intrinsic meaning, but are defined by relationships to other signs. One of the most powerful creators of a sign's meaning are binary opposition. According to Haven binary opposition is basis to understand the abstract concepts (good/evil, fair/unfair, loyalty/selfishness), and it is an essential tool to understand the meaning (2007: 56). In binary opposition, signs are contrasted with another sign because their meanings operate in opposition. For example, men and women, dangerous and safe, artificial and natural etc. Media often use binary oppositions to configure their representations. A text which uses binary oppositions usually assigns a positive value to one side against the other, by stating that one side is good, it follows that the other is bad. (Nick Lackey, 1998). It means that binary oppositions in a text is infact, it is used to compare the text with its opposition in the form of comparison of the meaning or content in a text.

Searle (in Madison, 1993) shows the strategies used in using Derridean deconstruction as a method of analyzing a text. Primarily, first, a deconstructionist should identify the binary oppositions. After identifying, the deconstructionist reverses the hierarchy inherent in the

binary opposition by proving that one term is superior than the other. Finally is by identifying the features found at the margin of the text, for example if this strategy is used in analyzing a novel, the minor characters should be given as much importance as the major characters because they may be considered as representative of whole. Thus the strategies used in using Derridean deconstruction can be outlined as follows, first Identifying the binary opposition which is identified in a text such as characteristics of women that contain binary opposition, second identifying the hierarchical relationship inherent in the binary opposition, then deconstructing the binary opposition which is found in a text it can be found in dialogues and narration by identifying its instability, and the last citing parts of the text that deconstruct the binary opposition. Those steps can be used to analyze Shopaholic Ties the Knot using Derridean deconstruction.

2.2 Feminism

Feminism became a movement in the West in the 1920s, when women rise and questioned their existence in society. Feminism also known as a movement in order to change or transforms the unfair systems and structures to fair systems and structures for both women and men in society (Fakih, 1997; 100).

Women are restricted and men often forbid women for thinking and often make decisions in politics that are disadvantageous for women.

There are many feminists that disagree with women's right, especially in social, politic and economy (Djajanegara,2003; 4). And according to Das, feminism tries to change the world to the advantages of women (Twentieth Century Literary Criticism: 145). It means gender inequality between men and women are around since a long time ago.

Chris Beasley mentioned that marginal group that identical for women are a mainstream thought since traditional era (1999:8). In general, women has worse stereotype than men. This perspective made women (before feminism existed) marginalized because two things: first, women didn't challenge the authority (men), instead they 'disappeared' from public because they felt they didn't have any power to fight; second, most people still view men as superior, and that view still lingers in society (Chris Beasley, 1999). Since long time ago, women always be marginalized by men and society, not only that but also has worse stereotype than men. Women became minority gender in that era feminist tried to make fair systems and structures for women in society not only that but also tries to change the world perception to the advantages of women

2.2.1 Feminist traits and traditional traits

According to According to Bardwick and Douvan in Djajanegara (2003),

a man is superior than woman in society, and woman should do household things, take care of their children, serve husband and stay at

home. Whereas the man has a job to earn money for family (Djajanegara, 2003). Not only that but also women become inferior and live in patriarchy system, traditional traits are the major problem for women in patriarchy system, it means that women live depend on men, and also they cannot be independent in society (Djajanegara, 2003). Feminist traits come to break the rules traditional traits, that women do not depend on men. Feminist traits and traditional traits have their own characteristics (Bardwick and Douvan, 1995) it can be seen from the table below:

TRADITIONAL TRAITS	FEMINIST TRAITS
Dependent	Independent
Passive	Active
Weak	Self – Discipline
Unpainful – resistant	Calm and Patient
Non – Aggressive	Aggressive
Incompetent	Competent
Inner – oriented	Out – oriented
Empathy	Rational
Sensitive	Insensitive
Subjective	Objective
Intuitive	Analytical
Surrender	Confident
Accepted	Innovative
Not to take a risk	Risk taking/ Brave, leader
Emotional	Non – emotional

People oriented	Work – oriented
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Definitions of the traits:

There are the definitions of each trait as below (Merriam Webster Dictionary)

TRADITIONAL TRAITS	FEMINIST TRAITS
Dependent: decide or controlled by something else	Independent: not requiring or relying on something else
Passive: used to describe someone who allows things to happen or who accepts what other people do or decide without trying to change anything	Active: characterized by action rather than by contemplation or speculation
Weak: mentally or intellectually deficient	Self – Discipline: correction or regulation of oneself for the sake of improvement
Unpainful – resistant: Become weak when she/he had a pain of something	Calm and Patient: a state of tranquility, bearing pains or trials calmly or without complaint, manifesting forbearance under provocation or strain
Non – Aggressive: not fully strong or emphatic in effect or intent	Aggressive: marked by obtrusive energy, marked by forceful energy or initiative
Incompetent: not legally qualified	Competent: having requisite or adequate ability or qualities
Inner – oriented: think and make a judgment based on internal aspects	Out – oriented: considered external aspects
Empathy: identification with and understanding of another’s situation, feelings and motives	Rational: having reason or understanding
Sensitive: highly responsive or susceptible	Insensitive: not responsive or susceptible
Subjective: characteristic of or belonging to reality as perceived rather than as independent of mind	Objective: expressing or dealing with facts or conditions as perceived without distortion by personal feelings, prejudices, or interpretations
Intuitive: known or perceived by intuition	Analytical: relating to or using self-analysis

Surrender: to give up completely or agree to forgo especially in favor of another	Confident: having or showing assurance and self-reliance
Accepted: generally approved or used	Innovative: characterized by, tending to, or introducing innovations
Not to take a risk Doubt to make a decision, not ready to face the risk of it	Risk taking/ Brave, leader: Brave to make a decision, and ready to face the risk of it. having or showing courage. A person who has commanding authority or influence.
Emotional: likely to show or express emotion	Non – emotional: did not arouse or agitate in feeling or sensibilities
People oriented: directed him/herself towards someone or people around him/her	Work – oriented: Directed him/herself towards his/her workplace and workmate.

From the table above, it can be seen that feminist traits characteristics have their own characteristics, it comes from the perspective of actual women and not from the perspective of a men in traditional traits.

2.3 Women Representation in Literary Works

According to Siswanti as cited by Jurnal Perempuan book, women are a product of culture that emphasizes the values of men, and of course literature helped shape and respond to these patriarchal values through the representation of women to use those values and set aside the women's experience. Women writers have been constructed in the community as the "other" or being "second" (not needed). This gender has been labeled weak, untrustworthy, need to be protected, not independent and so on. (2003)

According to Bogstad as cited by Reid, male writers described female in literary text as objectified and sexualized, and the female is portrayed with complete exclusion to misogynistic exploitation (page 170, 2009). Misogyny is a hatred of women attitude. Idea of misogyny led to the emergence of marginalization and stereotypes that harm women. for example, women are not given the opportunity to say an opinion or women tend to be regarded as second class citizen (Chris Beasley, 1999). From the explanation above while male describes women in literary text, male tends to disadvantage female, because misogyny itself means as a hatred of women.

Simone de Beauvoir's terminology is defined as the paradigm of woman as the "second sex" or the "other", this terminology is used in early history of men writing in science fiction novels and stories (Robin Reid, 2009). And according to Newton, Men write women in literature as other, as objects of interest and women portrayed as objects of male (1997). From both of the statements above it can be defined that women in literary text are seen as a minor gender while the men are better than women.

Writers like Simone de Beauvoir, Kate Millet and Lucy Irigaray are a majority of women who tried to write the complexity of women's experiences that are formed by patriarchal society and reinforced by existing institutions (Jurnal Perempuan book, 2003). As cited by Jurnal Perempuan book, from those three majority of women, Kate Millet investigated the writing of literature about writing of literature in

1830-1930, then she found three conclusions on misogynistic statements which are:

- a. The paradigm of sentimental pious woman, a good mother and a timid girl.
- b. The projection of women as sensual and powerful seducer, home wrecker, wrecking the values of integrity and is basically the devil.
- c. Expectations as writers who want liberation and social and culture reform (Jurnal perempuan, 2003).

To communicate their ideas, humans require mediums, and literature could be one of them. Literature in the patriarchal system become a mediation between the masculine ideology and hegemony through the construction of tools conventions of literary value that is asymmetrical, which is the positioning of men's higher social status than women. The atmosphere in literature is thereby biased on the image and position of women (both as a writer and the characterization of women) in literary works. (Jurnal Perempuan Book, 2003)

Traditional traits is had by women, it is represented especially in novel written by male. (Djajnegara, 2003). But according to Lucille Clifton and Susan Griffin, women can give a positive role when they are exist in literature, women can be presented as hero, activist and a strong leader (Ferguson, 1997). According to Elaine Showalter women wrote in purpose to get an equality for the intellectual achievements of the male

culture, and assign its assumptions about female nature (Newton, 1997).

Those statements shows that women in literature is not only minor character by showing traditional traits characteristics in a story but also they can be a major character because of the feminist traits characteristics they have in purpose to get an equality for the intellectual achievements of the male culture.

2.4 Novel

Novel is a part of fiction literary works becomes the forms of imaginative literature in our language. As cited in Kennedy & Gioia that novel is considered as a picture of real life manners, and the time in which it was written (2010: 259). Novel's story is communicated in printed books. So that novel can be a reflections of people's life in a present day through its characters, settings, and plot. Novel is a book contains length fictional story in prose, that the writer attempts to make sense to the readers while they are reading a novel, they will feel the actual life experience.

According to Croft and Cross (2000: 6) novel is defined as a tale or fictions prose narrative which presents a picture of real life, such as: the emotional crises in the life history of man and woman portrayed in a story. Novel is an extended work of fictional narrative which makes the readers finds experiences in real life, it is because the novelist had made a good

sense through his novels by putting the usual activity of real life in their story.

2.5. Intrinsic elements of novel

2.5.1. Plot

Plot sometimes refers simply to the events in a story, but it can also mean the artistic arrangement of events in a story. According to Griffith Jr, plot is a pattern of carefully selected, causally related events that contain conflict (1990).

Usually, plot have five parts, they are introduction, rising action, climax, falling action, and conclusion. Introduction is the beginning of the story, where the characters are introduced and the source of conflict.

After introduction, rising action or crisis is raised by the author to show the beginning of a conflict. Climax is the moment of greatest tension at which the outcome is to be decided, the climax often takes confrontation between the protagonist and antagonist character. Following climax arise falling action. it is where the solution for the conflict is found. Lastly the outcome or conclusion, it is a brief clarification of all the conflicts quickly follows. (Kennedy & Gioia, 2009)

2.5.2 Setting

By setting of a story, it usually means the time and place that events happen in the story. However, in an effective short story, setting may figure as more than near background. The setting can make things happen such as make characters to act, bring them to realization, or cause them to reveal their inmost natures. The elements of a setting consists of place, time, weather, and atmosphere. The idea of place includes the physical environment of a story, whereas where the story takes place is called locale.

In a setting time may crucially involve by showing the hour, year, or century. It might also matter greatly to a story when the setting of time is described with details. Besides time and place, setting may also include the weather.

Climate can be substantial to a story because it can affect the setting of place and time, the character and also the whole story. Atmosphere is the dominant part of a literary work in form of mood or feeling. It reverse to the total effect conveyed by the author's use of language, images and physical setting. (Kennedy & Gioia, 2009)

2.5.3 Character and Characterization

There are many definitions of character according to many sources. Character is an imagined person who acts or inhabits in a story (Kennedy & Gioia, 2010). According to Nicholas Marsh, characters are the people who take part in text, they live in the ordinary life that the readers meet as they read the text (2002) . Character is a description of a person's abilities, attitudes, traits or attributes.

According to Nicholas Marsh characters are the people in a text, who play in a story and become part of daily life that the readers find while they are reading it. In the novel every character represents their characteristics by their own dialogue, behave, and feelings in the text (2002:25). In other words, characters are figures in a fiction player who make player, person, or thing distinguishable from another player. In a novel, character can be seen by its dialogues to define each other .

Characters may be seem as flat or round character, it depends on how the writes sketches them into a story. Flat characters have the same character through out the story and they rarely become the central characters in a narrative. Different with flat character, round characters are the characters who change significantly during the story, whose personalities are revealed gradually, and usually described as a complex one (Kennedy & Gioia 2010). Flat characters tend to have the same personalities throughout the story and round characters change the personalities during the story.

Characterization is the technique of a writer to create, reveal, or develop the characters in his story (Kennedy & Gioia 2010). It is the way of a writer to describe their characters in the story and give information about their characters to the reader. Characterization is a very important thing to make a story compatible. To make the readers interested with the story, the writer have to describe the character as natural as the real life. If the writer makes a good characterization of his character, it will give a strong sense of characters' personalities in the novel, and it makes characters alive and believable for the readers.

2.5.4 Points of View

Reading fiction literary works the readers recognize points of view in the story. Kennedy & Gioia (2010: 26) stated that points of view is divided into two categorization of narrator: the first is participant narrator as the first person ("I") or can be a major or minor character, and second non participation narrator who is written in the third person ("he", "she") or posses different levels knowledge of character in a story: all knowing or omniscient when the narrator sees into any or all characters, limited omniscience when he only sees one character in a story, and objective when the narrator does not sees any characters just reports the story outside it. A story's points of view makes the readers are easy to

understand the story, the narrator takes significant part and becomes identity of points of view itself.

Dialogue is the part of intrinsic element of novel. According to Susie Brown dialogue is defined as words in a story which were spoken or thoughts by the characters who play in it (2005: 10), It can be conversation and thoughts from the characters in a story. Dialogue gives information to the readers by reading the way how the characters speak and act. Kurtus (2007) in Elements of Fictional stories stated that dialogue is conceived as the speech of the characters.

Good idea consists of four things, there are: spoken words which show what the character is saying, speech tags that show which character is saying, action which shows characters doing and thoughts show the characters thinking (Brown, 2005). These should be balance and do not need to be included all in a story.

2.6 Shopaholic Ties the Knot novel

Madeleine Sophie Wickham (born Madeleine Sophie Townley; 12 December 1969) is an English author of chick lit who is most known for her work under the pen name Sophie Kinsella. Madeleine Wickham was born in London. She did her schooling in Putney High School and Sherborne School for Girls. Wickham worked as a financial journalist (including for Pensions World) before turning to fiction.

Sophie Kinsella is best known for writing the Shopaholic novels series of chicklit novels, which focus on the misadventures of Becky Bloomwood, a financial journalist who cannot manage her own finances. The series focuses on her obsession with shopping and its resulting complications for her life. The first two Shopaholic books were adapted into a film and released in February 2009, with Isla Fisher playing an American Becky and Hugh Dancy as Luke Brandon. *Twenties Girl*, which was released in the UK in July 2009 was also published under the name Sophie Kinsella.

Shopaholic Ties the Knot is the third novel written by Sophie Kinsella, this novel comes from SHOPAHOLIC series about Becky Bloomwood. *Shopaholic* tells about: a self-obsessed, often whiny woman whose credit card bills are usually overbearing, and a her boy's mother (husband-to-be) whose work on the family's charitable foundation.

Becky is Living in New York and working at the perfect job (personal shopper for fashionable Barney's) Becky has good life. She buys expensive furniture, antiques and clothing then hides the bills from her lover not only that but also she writes letters to banks, creditors and trying to explain away her expenditures. Becky cleverly delaying the payment of her bills at the same time.

When her gorgeous, wealthy boyfriend (Luke) proposes marriage in one of the most romantic and unexpected manners, and witnessed it

can't get any better for Becky. "OK. Now, I may be engaged, but I'm not going to get carried away. No Way. I know some girls go mad planning the biggest wedding in the universe and thinking about nothing else...but that's not going to be me." she was very happy when Luke proposes marriage to her, then by the end of the next page, Becky is already planning to try on diamond-encrusted tiaras for the ceremony. Weddings are shopper's license to go all out, spare no expense and spend, spend, spend.

Becky's mom who has been waiting for this day since Becky's birth, begins to plan an outdoor ceremony in their backyard in England, while the control is on Luke's mother (mother-in-law) offers to make a royal wedding for their marriage in New York City's Plaza Hotel. It becomes complicated when their family force Becky to celebrate their wedding in different place in a same time. According to "The Realistic Bride" who is a consultant for Becky's wedding tells her to attend wo weddings, on the same day, in two different countries.

2.7 Theoretical Framework

This study uses deconstruction theory to analyze the characteristics of women in Shopaholic Ties the Knot novel by Sophie Kinsella. This theory helps the writer to identify words, phrases, clauses, and sentences taken from narrations and dialogues from women characters that indicating the portrayal of women characters which show binary

opposition to characteristics of women in traditional traits and feminist traits.