

CHAPTER 2

LITERATURE REVIEW

This chapter elaborates the variables which will be used to complete the research. Along with the variables, previous researches are also included to guide the writer in finding the gap between them and this research. Not only that, review of the corpus and theoretical framework are also included here.

2.1 Site, Place, and Space

Saukko (2003) proposed two purposes of studying multiple locations or sites. First, it makes us aware that a social phenomenon cannot be ‘typified’, but changes depending on its context and the perspective of the one sees it. Second, it puts a social phenomenon into a wider context, builds a connection between ‘what one is studying and other social processes or locations’. Site itself refers to a place or location where certain phenomenon occurs, it is meaningful. By applying this approach, the writer will examine the role of body and mind as sites to construct identity through the characters in the novels as they undergo several changes regarding the physical and mental state.

Tuan suggested that space means freedom, and place is security. In other words, space is ‘abstract’ and located in and across places (in Cecire et al, 2015). Meanwhile, place is a real site as it refers to ‘security’ which protects, and what protects might be concrete and visible. He stated that ‘what begins as undifferentiated space becomes place as we get to know it better and endow it with meaning’. Therefore, Tuan’s suggestion of space and place implies that both

notions depend on each other. Meanwhile, Foucault (1984) stated that place is meaningless, as ‘a thing’s place was no longer anything but a point in its movement’. In this research, the posthuman environment is a space that contains many places where each place gives certain function and meaning for the occupants.

Tesar (2016) argued that the ‘denial of development can be a productive space’ as seen in the story of Peter Pan. Compared to the ‘urban’ children who live in the fast lane and ‘measured by clock’, Peter Pan experiences his eternal childhood as a challenge. In Neverland, there is nothing to measure or define childhood such as school and rules made by adults. Therefore, Tesar concludes that his article has produced the ‘theorization of ‘event’’ which explains the development measured by the ‘notion of event’, not by a ‘biological clock’.

While the previous study above examined psychological and geographical place, this research uses the body and mind as sites where identity is constructed. Geographical place and social interaction indeed build characteristics of individuals, thus construct a person’s identity. However, I suggest that the real struggle of identity construction occurs between the body and mind.

2.1.1 Body

Regarding the body as a site, Foucault (as cited in Armstrong, 2017) proposed his idea on power, knowledge, and the body through ‘genealogy’ where he found the relation of the three produces subjectivity. As explained by Armstrong, for Foucault, power was ‘centralized and coordinated by a sovereign authority who exercised absolute control over the population through the threat or open display of

violence'. In *Discipline and Punish* (Foucault, 1995) he introduced the term of 'disciplinary power' which 'targets the human body as an object to be manipulated and trained' (Armstrong, 2017). The idea came from his observation in 'isolated institutional settings' such as prison. 'The human body was entering a machinery of power that explores it, breaks it down and rearranges it...Thus, discipline produces subjected and practiced bodies, "docile" bodies' (Foucault in Armstrong, 2017). It means that human body is controlled by power. It is no longer a private entity, but a commodity used for the interest of some powerful group. In the practices of disciplinary power, the body is used to 'simultaneously optimize the body's capacities, skills and productivity and to foster its usefulness and docility' (Armstrong, 2017), involving the surveillance to give the individuals under the exercise of disciplinary power a state of 'conscious and permanent visibility' (Foucault in Armstrong, 2017).

Mukattash (2015) argued that Herman Melville's *Typee* represents 'the body as a site of political change and democracy' through the journey of Tom, the narrator, to the Polynesian tribe called Typee. He found out that the tribe's culture fit the idea of democracy since the people connect themselves to nature depicted from 'clothes, dances, bathing scenes, tattooing, or funeral ceremonies' and create harmony between individual and community. His study focuses on how collective bodies represents the political atmosphere of the place, which means lack of detailed identity construction presented.

Cove (2013) analyzed the influence of 'sublime landscape' to the suffering bodies of the characters in the novel. By using Edmund Burke's and Ann

Radcliffe's description of terror, she revealed that the harsh condition of the Gothic setting in the novel builds trauma to the characters as they suffer from war, plague, and death. The pain and suffering of the characters are 'written on their bodies', thus makes the body as 'sites of suffering'. While the body and mental state of the characters in *The Last Man* are affected by the setting, in *Uglies* the bodies are transformed and thus change the subject's identity.

Flanagan (2011) in her article focused on how female identity and subjectivity is constructed in a technologically advanced world, whether it is 'empowering or oppressive'. Using Haraway's view on cyborg and Vint's view of the human body, she examined three narratives—*Uglies* by Scott Westerfeld, *The Adoration of Jenna Fox* by Mary E. Pearson, and 'Anda's Game' by Cory Doctorow—to find out the relationship between the female body, feminine subjectivity, and technology. While her research is conducted through a feminist lens, this research is not limited by gender and will examine the three novels of the *Uglies* trilogy, not only the first of the series.

2.1.2 Mind-Body Problem

The mind-body problem arises when philosophers and scientists question the interrelation and interaction between mental state (mind) and the material state (body). There are two major approaches to this problem: dualism and monism. Dualists believe that mind and body are two distinct entities. Monists denies this duality by arguing that there is only one essential substance. Then monism is

divided into two sub-type: materialism which ‘put mind inside matter’ and idealism which ‘put matter inside mind’ (Whitehead in Young, 1990).

Hanaway (2012) examined how modern machinery affect the cinematography by creating humour that produced by human acting like a machine. By using Bergson’s mechanic of laughter and Merleau-Ponty’s ‘body-subject’, she proved that Charlie Chaplins films and James Joyce *Ulysses* shows the notion of ‘body-subject’ as they present human as ‘cannot be reduced to mere automaton or mere minds’. While she takes early films as the corpus, I use the characters in *Uglies* trilogy to examine the relation or interaction between mind and body.

2.2 Heterotopia

Foucault’s *Of Other Space* (1984) introduces the concept of heterotopia and utopia in relation to space and place where humans and society exist. He also introduces the binary opposition of ‘hierarchic ensemble of place’ in Middle Age such as sacred/profane, protected/exposed, or urban/rural. Not only that, the displacement is also included by the statement ‘there were places where things had been put because they had been violently displaced, and then on the contrary places where things found their natural ground and stability’. By taking mirror as an example, Foucault explains the unreal utopia and the other space, heterotopia.

It is made clear by Foucault that every culture has one or more heterotopia. It could be in the same or different form in each culture. In the first principle, Foucault categorized heterotopia into two main forms. The first one is crisis heterotopia, a ‘privileged or sacred or forbidden places’ reserved for individuals

who are in the state of crisis such as adolescents, pregnant women, women in period, and the elders. The second is heterotopia of deviation, the place for 'whose behavior is deviant'. Individuals who cannot follow the rules or norms of the particular society are potential to inhabit this type of heterotopia. Foucault uses 'rest homes', 'psychiatric hospitals', 'prisons', and 'retirement homes' as examples.

For the second principle, Foucault explains that a particular place could have many functions or changed through times depending on how society value the place. The third principle of heterotopia is that a single real space can contain several places even if they incompatible to each other, cinema and a garden are the examples given by Foucault. The fourth principle categorized heterotopia related to 'slice in time'. There are 'indefinitely accumulating time' heterotopias such as museums and libraries, and 'linked to the accumulation of time' or 'temporal' heterotopias such as festivals.

The opening and closing system is the fifth principle of heterotopia. The 'purification' before entering a particular place makes the place 'isolated' yet 'penetrable', hammin and sauna are the examples. This is what makes heterotopia is outside our ordinary, like our house, workplace, or school or other public places which are free to access. The last principle divides the function of heterotopia 'in relation to all the space that remains'. The first one is to create an illusion that 'exposes every real space', and the second is heterotopia of compensation which creates the other space.

Fraile-Marcos (2012) examined heterotopic space appear in the novel as the main character pursuing his dream to become a model. The first heterotopia is the fashion show, as it brings the audience to experience the collapse of time and space when presenting models. By applying Foucault's example of mirror as heterotopia, Fraile-Marcos takes the Stacey's mixed-race body for the next heterotopic place. When he becomes a model on the catwalk, his body is a utopia for the audience. On the contrary, Stacey also see his true self while doing his job, that there is another Stacey, the real one. The third heterotopia is the airport, where Stacey becomes a model posing for black Canadian runner Olympic champion. The passengers who see the models are mistaken them from the real athletes, implying that the models are 'remaining fixed in space, essentialized in the social imaginary'.

The fourth heterotopia is the fashion district, which appears as a heterochrony. The place takes Stacey back to the past when it was still a fur-trading post which changed through time, but still exist. Another heterochrony is the Scarborough Fair which resembles to temporary festival Foucault gave as an example. As a model, photography is the daily basis for Stacey, a heterotopia used 'to express his perspective of himself and of life around, and on the other, to create an illusion when he poses as a model'. The last heterotopia is Granada, a city in Spain, with its historically-rich architecture, making it 'both a real and unreal space'.

Omlor (2014) investigated the meaning of space in literature in Roberto Bolaño's *2666* by adapting Foucault explanation of mirror as utopia and heterotopia. She stated that the novel is not merely a reflection of the reality, but it

also makes the reader to look back to the reality. By putting the story within the fictional town Santa Teresa and the murder happens there, Bolaño creates a heterotopia based on the real city Ciudad Juárez with the novel as Foucault's 'mirror'.

This research includes the analysis of how heterotopic space affects the identity construction of an individual. Since this article focuses on body and mind, thus the heterotopia here is not only geographical sites. Several binary oppositions are also considered to be analyzed such as man/machine, public/private, and freedom/restriction.

2.3 Subjectivity and Identity

One of the factors to make an individual unique is subjectivity. Subjectivity is how an individual view and perceive things. It is the result of the interaction of self and society, social group, social system, or other individuals. This puts human as an autonomous creature, who motivate and determine their own agency (King, 2009). Thus, subjectivity obviously takes part in constructing identity since it fully controls one's way of thinking and life.

In the surface, identity is recognized at the collective level. Individuals having similarity in gender, nationality, birthplace, ethnicity, institution, and so on form the identity generally. However, a more scrutinized identity could be found within individual level. In the simplest way, we could see it from how an individual fit in many social group as mentioned above. Foucault, as explained by Weedon (2004), proposed that culture and other institutions 'constitute our subjectivity for

us through material practices that shape bodies as much as minds and involve relations of power'. In other words, identity is fluid rather than fixed. It flows and fits the place where the individual is. Weedon added 'some discourses, and the subject positions and modes of subjectivity and identity that they constitute, have more power than others'.

...it is already one of the prime effects of power that certain bodies, certain gestures, certain discourses, certain desires, come to be identified and constituted as individuals. The individual, that is, is not the vis-à-vis of power; it is ... one of its prime effects.' (Foucault in Armstrong, 2017)

Foucault's idea above implies that power is highly involved in constructing identity as he stated that identity is a result of power exercise. Not only affect the body if the individuals, the power also affects the subjectivity of the individuals through the production of knowledge and the 'truth'. As he stated that 'the exercise of power perpetually creates knowledge and, conversely, knowledge constantly induces effects of power' (Foucault in Armstrong, 2017). This creates a continuum between power and knowledge as they both keep producing after one another. The 'truth' follows the knowledge given as the result of power and 'produced only by virtue of multiple forms of constraint' (Foucault in Armstrong, 2017) as well.

While Foucault elaborated his idea on identity construction, Judith Butler in *Gender Trouble* (2006) presented her idea of the fluidity of identity performed by the body.

...when agreed-upon identities..., through which already established identities are communicated, no longer constitute the theme or subject of politics, then identities can come into being and dissolve depending on the concrete practices that constitute them. (Butler, 2006:22)

In other words, identity is constructed according to the place where the individual adapts to the cultural practices and norm applied there. However, no matter how hard a person tries to show the identity through his/her body, people would probably have different view on how much that person represents the identity. Therefore, Butler gave her idea of ‘performativity’ where identity is ‘constituted by the very “expressions” that are said to be its results’ (Butler, 2006:34)

Hamdan (2011) examined how mind/body as the basis of human subjectivity is altered by the interference of technology. In the world of *Altered Carbon*, every human has ‘stack’ planted in the base of their skull which record their mind. When a body is dead, the stack could be uploaded into another body or ‘sleeve’. Through her analysis, Hamdan concludes that ‘human subjectivity is primarily based on the mind and body interacting and acting together to produce consciousness that is not fractured’. Although mind and body are two different entities which work in the different realm, both must cooperate to create subjectivity, characteristic, and human being to the individual. Therefore, in this research I will analyze how the environment shapes the characters’ identity thus affects their subjectivity.

2.4 Posthuman

There are many definitions of posthuman proposed by experts. Hayles (1999) gave four views of posthuman. First the posthuman view puts ‘informational pattern over material instantiation’, which implies corporeal matter is less important or even unnecessary. It means that the information within us is what makes us exist,

and the body only act as the medium to carry it. Second, the posthuman view considers 'consciousness' as a 'minor sideshow', not regarding it as the 'seat of human identity'. It is because the consciousness is only a part of the information embodied in a human which 'trying to claim that it is the whole show'. Third, the posthuman view thinks that bodies are able to be 'manipulate[d]' and it has happened before human was born and becomes 'a continuation of a process'. Fourth, the posthuman view suggests that human can be 'articulated with intelligent machines', making human and technology are inseparable. The seamless merging of human body and machine creates no difference between 'bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals'.

On the contrary, Bostrom (2008) argues that posthuman itself means the condition of human whose abilities—physically, cognitively, and emotionally—beyond the human average without any interference from technology. Posthumanity arises from the natural evolution from the human themselves, from how they improve their physic and mental ability. Maree Kimberley (2016) in her article concludes that 'the posthuman is something other or more than human, encompassing but not limited to various combinations and permutations of cyborg, superhuman, genetically superior human, and animal/human fusion'. In other words, a posthuman is defined mostly from the physical aspect as a result of the advance of science and technology. Cyborg itself according to Haraway (in Flanagan, 2011) is 'a hybrid between machine and organism' and described 'the

binary relationship between organism and machine as ‘a border war’’. Thus, a cyborg body is a part of posthuman by referring to Hayles’ view on posthumanity.

From the three definitions above, posthuman is a state where humans are beyond their normal ability, whether they are modified or not, and technology is highly integrated to this life of posthumanism. Posthuman space is portrayed in the trilogy as it set in the future, where human and machine are hardly separated. The research explores the influence of posthuman environment in the novels to the construction of identity, as the surgery alters someone’s identity in the society.

2.5 Scott Westerfeld’s *Uglies* Trilogy

Written originally as a quartet with *Extras* as a companion book told through another point of view, this series present today’s anxiety regarding beauty, equality, and environmental issue. When beauty becomes a dream for most people in the present time, the future world of *Uglies* makes it a normality. Thus, this series satirize this dream and Westerfeld presents it in the form of speculative fiction. The series introduces the distant future dystopian world where everyone must undergo a compulsory full-body cosmetic surgery at the age of 16. Ángel Galdón Rodríguez (2016) proved that Westerfeld’s *Uglies* trilogy is a dystopian work as it has these characteristics: ‘set in the future’, ‘citizens alienation’, ‘totalitarian government’, ‘the dissidence of the main character’, ‘hidden past’, ‘shallow culture’, ‘surveillance’, and ‘romance’. Those characteristics are mostly included in the mainstream young adult dystopian fiction in the last decade.

Just like any mainstream dystopian young adult fiction, this novel features a teenager to explore the world and face extraordinary obstacle to create the coming-of-age vibe. Most of the reasons why the main characters in those fictions to do some ‘adventure’ is because they are forced to do so. It could be said that they do not merely volunteer to do some adventures because they like it and want to challenge themselves. Katniss in Collins’ *The Hunger Games* (2008) will not be a symbol of rebellion if she was not volunteer to replace her sister in the game. The same thing happens to Tris in *Divergent* (2011) her life will not be as complicated if she was not one of the ‘divergents’ hunted by Jeanine. The two examples depict that bizarre social system applied in young adult dystopian fictions forces the main characters to live a harder life than ordinary teenagers.

In *Uglies* world, people were divided into three classes: Uglies, Pretties, and Specials. Uglies were meant for those who are under 16, meaning they have not undergo any surgery, or any normal person without surgery. Littlies, Uglies under the age of 12, lived in their parents’ house in the city. After that, they started to attend school and moved to dormitories until their sixteenth birthday. Once an Ugly finished the surgery, he/she immediately moved to New Pretty Town, a town for young and new Pretties where their job is only to have fun. Parties were held every night, celebrations and parades everywhere, nothing could stop them. The city provided the Pretties everything—hovercars, rooms in mansions, even more surgeries. Now everyone had turn pretty, equality is achieved. There was no protest, clash, and tension in the society, everyone was ‘made’ to be satisfied. The surgery included leaving a lesion on the brain to make the person ‘docile and complacent’

(Flanagan, 2011). Among other ways to create a stable and peaceful society, the surgery seems like the only option left.

Then there were Special Circumstances, an organization which duty was to protect the city and the people live in it from the inside or outside threats. Instead of pretty, they looked fierce. As Tally remarked when she saw Dr. Cable: *The woman was a cruel pretty. Her nose was aquiline, her teeth sharp, her eyes a non reflective gray. Her voice had the same slow, neutral cadence as a bedtime book. But it hardly made Tally sleepy. An edge was hidden in the voice, like a piece of metal slowly marking glass.* (Westerfeld, 2011, p. 101). To be a Special, one must undergo one more surgery to reach the standard of the highest abilities human can achieve. The headquarter stood near the city boundary, far from the people. That was why people almost never see a Special, some even thought they are just rumour.

In the first book, *Uglies* (Westerfeld, 2011), we follow the adventure of Tally in finding the truth about the world she lives in. Tally was an Ugly who could not wait to become a Pretty. Until she met Shay, who did not want to turn pretty, thought that living as one is boring. She did not want to look the same with everyone. It turned out that Shay knew a place out there where people live in the wild, called the Smoke. Her friends already went there and she asked Tally to join. Tally declined, as she has made promise with her best friend Peris who was already a Pretty, to not doing something stupid until her birthday so they could be together again. Unfortunately, Specials already knew this runaway operation and used Tally to find the location of Smoke, otherwise she will become an Ugly for life. Shay left

a clue of the way to Smoke to Tally in case she changes her mind. Only Tally could solve it and she left with survival kit provided by the Specials.

In Smoke, Tally learned about the ugly truth of the surgery, that it leaves lesion on the patients' brain to make them 'pretty-minded'. This revealing gave Tally a dilemma whether to stay in Smoke and betray Dr. Cable or keep pursuing her dream to become pretty. Her ignorance about how the pendant Dr. Cable gave her works led to the doom of Smoke. The Specials arrived and took all the Smokies to their headquarter to turn them pretty, but Tally and David successfully ran away. Then the duo went to the headquarter to release the captives, but unfortunately Shay has turned to be a pretty. Feeling guilty, Tally offered herself to become a Pretty.

Living as a pretty in the second book, *Pretties* (Westerfeld, 2011), Tally must once again involved in the business of the Smokies. To gain popularity, Pretties formed cliques, which has different characteristic one another. Tally was nominated to join Crim clique led by Zane. The clique was for those who did great tricks in their Ugly days, that was why Tally was nominated regarding her business with Special Circumstances. Apparently, Crim was formed to reveal the secret of being Pretty.

Then they planned to see Maddie, who resided in the unknown New Smoke, after Tally and Zane found the pills hidden by Croy, by taking advantage of the detached hot-air balloon they are riding. Tally and Zane did not land on the same ground, instead Tally landed on deep forest where she met Andrew, a 'primitive', maybe more 'primitive' than the Smokies. People like Andrew considered Tally's

kind as god, which improved the primitiveness of them. After a brief stay in Andrew's village, Andrew helped Tally to reach the New Smoke.

In New Smoke, Tally found out that Zane is dying. Unfortunately, once again, the location of the New Smoke was known by the Specials, thanks to Zane's visit to the hospital where they put a tracking device in Zane's tooth. Also, once again, Tally was forced to turn to a Special after seeing a Special Shay.

Just like the title of the third book, *Specials* (Westerfeld, 2011), we follow Tally's life as a Special. In one of her duties as a Special, she crashed an Ugly party and found a Smoke girl distributing pills to cure pretty-mindedness. From this, she knew that Smoke was still alive and they made a progress in warning people of the danger of the surgery.

Zane was getting better now, but his brain was severely damaged. Crims clique had a plan to take Zane to The Smoke, but the tracking necklace the authority obliges Zane to wear became the obstacle. Then, Tally and Shay went to the armory to find a tool to cut the necklace. Unfortunately, they destroyed the armory by releasing metal-eating bacteria unintendedly, but they succeeded to take the tool. Zane and the Crims who were now invisible by the city tracker left to the New Smoke, while Tally and Shay silently followed them.

The Smokies now resided in a city called Diego, where everyone has the right to choose the appearance they want, even it is to be 'ugly'. Tally met Fausto, a runaway Special. He tricked Tally that she can have a surgery to make her more special, but Tally realized it. She ran away, but Diego authorities were faster and

take her to the hospital. The doctor said that the Special surgery made her to have more adrenaline thus makes her euphoric and full of anger. Apparently, Tally's Special body violates the surgery policy.

Before the doctor attempted to undergo a surgery to Tally, Shay arrived and informed Tally that the Special had arrived. The third book has a slightly different ending to the previous books. Specials were indeed attack Diego and the event killed Zane, but Tally stayed a Special, as Dr. Cable begged her to become her last 'creation' after all the Pretties and Specials had been cured. The repetition of plot is obvious in this series, with the ending of the first and second book act as cliffhanger, so it makes the reader curious of what will happen to the transformed Tally and her becoming life.

2.6 Theoretical Framework

This research highlights the role of body and mind in constructing identity of several characters in Westerfeld's *Uglies* trilogy set in posthuman space. Focusing on body and mind, this research uses Foucault and Yi-Fu Tuan's concept of space and place, Hayles' view on posthumanism, the concept of identity construction and disciplinary power by Foucault, and Judith Butler's performativity to analyze several characters in the novel. The concepts of space and place is used to examine how space and place affect the characters' identity and subjectivity, the places include the body and mind of the characters. The posthuman view is applied to examine how the world of space of posthuman takes part in constructing identity. Mind/body problem is also included to be used an approach to analyze whether

identity is constructed as the result of mind/body interaction or each entity can determine different identity. The result is expected to answer the question of the role of body and mind in constructing identity from the analysis of the descriptions and dialogues in the narratives.