

**Portrayal of Girl Power in Meg Cabot's**  
*The Princess Diaries: Princess Mia*



*Building  
Future  
Leaders*

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A thesis submitted in partial fulfillment for the degree of *Sarjana Sastra*

**ENGLISH DEPARTMENT  
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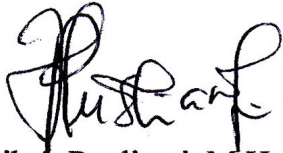
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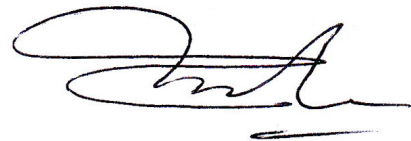
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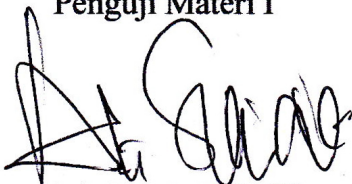
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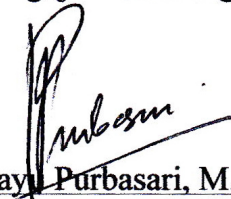
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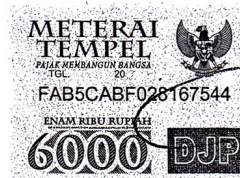
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## ABSTRAK

**Nur Fadhilah.**2012.Penggambaran *Girl Power* dalam *The Princess Diaries: Princess Mia* karya Meg Cabot. Jurusan Bahasa dan Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Penelitian ini dilakukan untuk mengetahui bagaimana *Girl Power* digambarkan dalam novel *The Princess Diaries: Princess Mia*. Penelitian ini dilakukan di Jurusan Bahasa dan Sastra Inggris, Universitas Negeri Jakarta dari Desember 2011 hingga Juli 2012. Data penelitian berupa dialog dan narasi dalam novel *The Princess Diaries: Princess Mia*. Model analisis yang digunakan adalah metode dekriptif analisis interpretatif untuk mengetahui bagaimana *Girl Power* digambarkan dalam novel tersebut. Hasil dari penelitian ini membuktikan bahwa novel *The Princess Diaries: Princess Mia* menggambarkan *girl power* lebih superior dibanding perlawanan terhadapnya. Novel ini melawan dan membentuk citra negatif wanita remaja yang terdapat pada karakter-karakternya menjadi alat pencapaian pribadi.

Kata kunci: *girl power* , penggambaran, citra wanita remaja.

## ABSTRACT

**Nur Fadhilah.**2012.Portrayal of Girl Power in Meg Cabot's *The Princess Diaries: Princess Mia*. English Department , Faculty of Language and Arts, State University of Jakarta.

This study was conducted to reveal how girl power was portrayed in the novel, *The Princess Diaries: Princess Mia*. This study was conducted in English Department of State University of Jakarta from December 2011 to July 2012. The data were narrations and dialogues in *The Princess Diaries: Princess Mia*. The analysis model of descriptive analytical interpretative method was used to find out how girl power is portrayed in the novel. It was done by relating the interpretation of images of young adult women and the characteristics of girl power shown in the novel. The result of this study revealed that the novel, *The Princess Diaries: Princess Mia*, portrayed superiority of girl power to the contradictions of girl power. It countered the disapproval of girl power and altered the negative images carried by the supergirls as the means of establishment of personal empowerment.

Keywords: girl power, portrayal, image of young adult woman.

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Feminism is a social movement, ideology, theory, philosophy, worldview, and a way of life. As such this term overlaps with, yet represents a distinct category from terms such as 'women', 'gender', 'femininity' and 'women's movements' (Milojevic', 2008). Feminists, people who carry the feminism ideology, have been campaigning for women's rights through many media—such as in contract, property, and voting—while also promoting women's rights by infiltrating feminism in arts; paintings, films, and also novels over centuries.

This movement, in the classification formed by the contemporary feminism, is categorized by 'waves' of years. From the first wave feminism in 19<sup>th</sup> and early 20<sup>th</sup> century, second wave feminism, feminist activity which began during the early 1960s and lasted through the late 1970s, to third wave feminism, feminist movement began in the 1980s and continue to the present, writers of the eras had planted their ideas, opinion and thought of feminism in their writings. These three waves embodied many strains that essentially distinct, even against one another as the year passed by and some theories were mended.

Baumgardner and Richards (2000) implies distinction in defining understanding feminism...

"The fact that feminism is no longer limited to arenas where we expect to see itNOW, Ms., women's studies, and redsuited Congresswomen—perhaps means that young women today have really reaped what feminism has sown. Raised after Title IX and William Wants a Doll [sic], young women emerged from college or high school or two years of marriage or their first job and began challenging some of the received wisdom of the past ten or twenty years of feminism." (Baumgardner & Richards, 2000).

The quotation implied that young women adopted feminism in their own ways and capacities. It is supported by the notion that feminist perspective has gradually changed, not to mention, developed in centuries by waves. The latest wave of feminism, Third wave feminism or so-called post-feminism, emphasizes on ambiguity of gender, and comprises elements of anti-racism, queer theory, post-colonial theory; postmodernism, libertarian feminism, and ecofeminism. Also considered part of the third wave feminism is the girl power. Girl power is a pleasure-centered form of empowerment tied to ideals found in third wave feminism, a wave which is different from its former feminism wave. It is a media construct that challenges feminine empowerment by limiting empowerment to a specific body type and active performance by young women (Victoria Newsom, 2005).

They do not do feminism the same way feminists did on seventies since the wide range of differences are not based on the doer only, but also the action and the ideas of what kind of feminism perspective which women, or girls to be specified, are struggling for. Girls conceive feminism in their own capacity and genuine understanding. Newsom implies girl power as the ability for young women to reach for personal empowerment while maintaining a distinctly "girlish" style.

It is the writer's contention that this study is significantly different from previous researches on such issue. Even though some researches on the same field of study had been produced; there has been no in-depth study, as far as the writer's investigation, on girl power by analyzing young adult novel as one of popular culture. This authenticity leads the writer to her other contention that to make a research of it would be intoxicating, important and useful.

To exemplify girl power infiltrations in novel, the writer focuses on analyzing one of the world wide well-accepted novels written by Meg Cabot, The Princess Diary series, specified in the ninth book entitled The Princess Diary: Princess Mia. The analysis is to show how girl power is portrayed in the novel, whether by the presence of this novel, the author was supporting the notion of girl power or contradicting it. The method of analysis is by investigating characteristics that are often shown either in the dialogues or narrations.

The writer's hypothesis is that girl power is implanted in Meg Cabot's *The Princess Diaries* series. The decision on doing study on Meg Cabot's writing is for her feminist side has constantly appeared in her writings. Besides, she is the only one from many infamous young adult novel writers, who won the Evergreen Young Adult Book Award twice; in 2005 by her book *All-American Girl* and in 2003 by her *The Princess Diaries*. She has written many young adult novels; ten volumes of *The Princess Diaries*; two volumes of *All-American Girl*; three volumes of *Airhead*, *How to be Popular*, *Pants on Fire*, *Jinx*, *The Mediator* series, and *Abandon*. Most of them bring out feminism issue.

Amongst the young adult novels she has produced, the writer determined to analyze *The Princess Diaries* for the protagonist portrayed the strongest aspects of girl power there. The ten volumes have constantly presenting Mia Thermopolis as a powerful protagonist who is still carrying the girlish style of her age. Particularly, the writer selected *The Princess Diaries: Princess Mia*.

## **1.2 Research Questions**

Based on the background of study, we can identify some problems:

1. What images of young adult woman portrayed through the girls characters?
2. How is girl power portrayed in Meg Cabot's *The Princess Diaries: Princess Mia*?

## **1.3 Purposes of the study**

The purpose of the study is to analyze the portrayal of girl power and images of the girls characters in Meg Cabot's *The Princess Diaries: Princess Mia*.

## **1.4 Scope and limitation of the study**

Scope of this study is girl power notion derived from *The Princess Diaries: Princess Mia* based on feminism approach. The limitations are the dialogues and narrations portraying girl power produced by the girls characters in the novel, and also dialogues and narrations contradicting girl power.

### **1.5 Significance of the study**

The result of the study surely may become a guidance that helps learner to construct point of view of feminist in novel, the girl power issue in particular. And this study may also be used as preliminary information to other researchers who are interested to conduct further research in the same field of study. Hopefully, the study will contribute broaden knowlegde to the reader especially English Deparment student. Also, the study will be valuable as literature in the study of English Literature in English Department of State University of Jakarta.

### **1.6 Previous Study**

Typical studies on girl power or girlculture had been done by Victoria Newsom (2005), Ashley Lorrain Smith, B.A.S (1999), Rebecca C. Harris (2005), and Alison Jacques (2004). They investigated girl power in popular media such as movie (Scream, Hayao Mizaki's films), drama series on TV (Buffy the Vampire Slayer), Animated (Sailor Moon, Powerpuff Girls), magazine (magazine *horoscope*), and also popular icons (Spice Girls and Riot Grrrl).



## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter presents some theories related to the topic of the study. The theories are about young adult novel, feminism, and girl power movement.

#### **2.1 Girl Power**

In 1990s, young woman tied to the popular term ‘girl power’ or ‘girl culture’ emerged in mainstream consciousness. It boomed through girls’ culture products that began in the century and continues to a lesser extent today. Infiltrated by popular media such as pop music, classical Hollywood cinema, and chicklit and teenlit novels, girl power which is still derived as grassroots of feminism, suggested the image of women in new consciousness that girls are associated with fun, confidence, and, often, beauty. As girl power suggested woman as a strong character, it has to do with feminism. Cambridge Advanced Learner Dictionary the third edition defined feminism as the belief that women should be allowed the same rights, power and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state. So, in the most basic sense, feminism is a movement which goals are making women has their own voice to make a decision amongst choices in life, to have equality with man, racial, politic, and economic equality. Feminism rose firstly in 17<sup>th</sup> century yet widely known from the waves which started from 19<sup>th</sup> century until present. In the sequences

there are three waves of feminism. The three waves of feminism have its theory and thought and emphasis on particular feminism issues related. First wave feminism occurred during 19<sup>th</sup> and early 20<sup>th</sup> century, Second wave feminism is feminist activity which began during the early 1960s and lasted through the late 1970s, the third wave feminism is feminist movement began in the 1980s and continue to the present. The roots of third wave feminism had begun in the mid 1980. Third Wave Foundation strives to combat inequalities that women face as a result of their age, gender, race, sexual orientation, economic status or level of education, and succeeded doing that by the empower of young woman. Third wave feminism emphasizes dianoetic power and the ambiguity of gender, third wave theory usually comprises elements of anti-racism, queer theory, post-colonial theory; postmodernism; libertarian feminism; ecofeminism and also girl power or girlculture.

However, Murphy (2010) argued that the recent depictions of girl power in popular media constitute a “backlash” against the concept of feminist potential, especially radical feminism. As Welch (2001) wrote on strands of feminism, radical feminists see women's role in reproduction as both motivating and enabling men to take power over them, others emphasise the wish of men to control women's sexual availability or to use their unpaid domestic labour in marriage. They must struggle as women to overthrow patriarchy and oppression in women-only groups. Smith (1999) supported the argument by stating that some images of girl in terms of sexualized or fetishized is a false value for many radical feminists. For radical feminist, girl power that proclaims the strength and

authority of young women in any form might take it as a misleading conception of feminism derived from popular culture.

Girl power also refers to the idea that women and girls should be confident, make decisions and achieve things independently of men, or the social and political movement that is based on this idea (Cambridge Advanced Learner Dictionary third edition). The girl power notion has a heritage tied directly to nineteen-seventies fantasy and action heroines, and the heroes that third wave generation women grew up watching on U.S. television (Baumgardner and Richards, 2000). Thus, girl power has to do with feminine stereotypes as means of personal empowerment of young women.

### **2.1.1 Characteristics of Girl Power**

As girl power's issue brought by 1990s generation has continuously boomed out, and by now a phenomenon, studies on girl power and the relation with culture study and literature have been done. In their study, Mitchell and Reid-Walsh (2008) presented some characteristics of girl power as embodiments of the supergirl. They are:

1. Embodiment of both masculine assertiveness and feminine sexiness
2. Presenting contradiction of femininity (care, nurturance, emotionality) while performing masculinity in cleverness and rationality) simultaneously.

3. Performing meanness under the boundaries of normative, repressive femininity as an incapacity for rational fraternity.
4. Intensified presentation of competition, aggression and sabotage.
5. Style as means of identity construction.

That all amplify girl power signification which Barbara Hudson (1984) implied, that feminism is girls' authority. It may steps out of the boundary of femininity attached to rebellion in dressing and behavior, or the other way around, is too feminine by the evidence of tangible goods like nail colors and fashionable dresses, and empowered by it.

## **2.2. Portrayal**

As stated on thefreedictionary.com, portrayal is a word picture of a person's appearance and character. (portrayal (n.d.). in The Free Dictionary from <http://www.thefreedictionary.com/portrayal>, accessed on April 1, 2012). The notion of portraying is describing and representing the ideas of someone or something.

## **2.3 Image of Young Adult Woman**

There are some images of young adult woman taken from the society. Positive and Negative ideas of young adult woman are both constructed by society's

observance and judgment. According to Smith (1999), images of young adult woman which obtain positive ideas are:

1. Powerful: outspoken and empowered by realization of their potentials.
2. Actively performing movement: provoking actions as the tools of legitimacy.
3. Politicized as an acquisition in revolutionary political position.

On the other side, Smiths also argued that young adult woman is attached still with negative ideas from society. They are:

1. Inconsistent. Smith argued that the society still sees girl occupied by her inability to scan what she wants.
2. Doesn't exist. Smiths stated that young women, girls, do not really exist, that their opinions are not regarded.
3. Consumer. It has got a relation on cultural studies. Along with consumerism brought by capitalism and pop culture, girl carries an image of girl consumption.
4. Sexualized. Girl is still in many ways problematic, especially in terms of fetishized images of women. As long as they are still in the cover of playboy, modeled parfumes and lipsticks, the society regards girl as an object of sexualization.
5. Preoccupied with romance and relationships.

## **2.4 Novel**

According to X.J. Kennedy (2005), novel is long prose in a book, whose author tries to create a sense that, while we read, we experience a real life. Novels help us to understand our own place in the world in which we live and to illuminate the human experience. Novels can deal with real life events or autobiographical memoirs that become a catalyst for social and political change. Sumardjo (1998) implies that novel is narrative text informing of prose with a long shape that including some figures and fiction event, and is a story with the prose form in long shape, this long shape including the complex plot, many character and various settings.

### **2.4.1 Young Adult Novel**

Young-adult fiction or young adult literature (often abbreviated as YA) is fiction written for, published for, or marketed to adolescents and young adults, roughly ages 14 to 21 (Fox, Rose (2008-03-17). "The Narrowing Gulf between YA and Adult". PublishersWeekly). The Young Adult Library Services (YALSA) of the American Library Association (ALA) defines a young adult as "someone between the ages of twelve and eighteen". Young adult novels have also been defined as texts written for the ages of twelve and up. Authors and readers of young adult (YA) novels often define the genre as "literature written for ages ranging from ten years up to the age of twenty" (Cole). YA literature includes intrinsic elements of literature such as plot, character, theme, and style

like other genres of fiction. However, its vast majority stories portray an adolescent as the protagonist, rather than a child or an adult.

#### **2.4.1.1 The Princess Diaries**

*The Princess Diaries* are ten series of young adult novel written by Meg Cabot, targeted young adult readers. *The Princess Diaries* volume I was published in 2000. This novel is about an ordinary teenage girl found out that she actually is not that ordinary as she thinks she is. Mia Thermopolis, the protagonist of this novel is a New Yorker who goes to Albert Einstein High School. Mia lived with a fat orange cat Fatlouie and her mother Helen Thermopolis, a feminist artist, in a loft. She gets a big surprise that finally after 14 year lives as a normal human, she knows that she is actually princess of Genovia, a small country in Europe. This novel is about how Mia through her life of infamous princess, how she maintained her love life and princess life and her attempt in reaching self-actualization in her new position.

#### **2.4.1.2 *The Princess Diaries: Princess Mia***

This is a volume before the last volume of *The Princess Diaries* series. The story begins with her heart-sink being away, broken up with and presumed hated by Michael, the love of her life and her failing Pre-Calculus. By suggestion from her Father, she is in therapy with an eccentric

psychologist, Dr. Knutz to help her move on from bad scenes of her life. Have not yet success facing trouble, another trouble comes along. By reading her ancestress' diary, Mia discovers something shocking; over four hundred years ago, the princess legally changed Genovia from an absolute monarchy to a constitutional monarchy, led by a Prime Minister. This novel is about her making decision whether she raises courage boost up telling the truth or keep it to herself since her Father would be impacted most by her decision; her life which must go on with or without Michael; and also her one step closer to reach self actualization in the middle of a ss personal time exposed by media, and her social structure climbed as some people tried to take advantages of her.

#### **2.4.2 The Intrinsic Elements of Novel**

The intrinsic elements in a novel are element that directly contribute build the story. Nurgiyantoro (1995) stated that the intrinsic elements are plot, setting characterization, message, point of view, style of writing and theme. According to Foster (1970), plot is events in story that has pressure to causal relationship. Thus, plot is story that contents sequence event but every event connected by causal relationship, one event cause or caused to the other events. Plot has never been completed without the setting in it. Nurgiyantoro (1995) claims that setting is place; time and social condition that become place for figures do and affected an event. The setting will influence the action and way of thought of figures.



As novel revolves around people, author put some figures in it. Figures that showed in a narrative work, that by reader meaning have moral quality and certain tendency that expressed in utterance and action (Abrams, 1990) called characterization. Characterization is divided into some categories. Firstly, protagonist. Protagonist is the main character in a story, drama, novel, or other literary work. In the novel, the author focuses most of the narrative attention to the protagonist (“Literary Terms and Definition”, 2012). Some believe that it makes the reader emphasizes with her or him. In contrast to protagonist, there is antagonist. Antagonist is the character against whom the protagonist contends. Antagonist is defined as the adversary of the protagonist in the literary work.

Author infiltrates ideas through point of view, which is way and or opinion that use author as medium to present figures, action, setting and some events that make a story in fiction work to reader (Abrams, 1990). While to accommodate it, style of writing is put as a way of pronunciation of language in prose or how an author expressing a thing which will suggest ideas (Abrams, 1990). Therefore, style is the way of using language in certain context by certain author for certain purpose. Then, under *theme*, the meaning in a story is contained. It is a central idea or statements that controls the entire literary work. A theme may be a single idea such as “progress”, like in many Victorian works, “jealousy”, seen in Shakespeare’s *Othello*, or may also be a more complex such as “justify the ways of God to men”. A theme is the author’s way of communicating, sharing perceptions, ideas, feeling implied. The last element of novel, and what reader would gained by reading a novel is moral. Kenney (1996) stated that

moral message can be conveyed directly by character of figures, and conveyed indirectly that message just implicit. Moral is one of theme form in a simple shape, but not all theme is moral.

## **2.5 Meg Cabot**

Meg Cabot is a number one New York Times bestselling author of books for both adults and young adults . Born and raised in Bloomington, Indiana, Meg also lived in Grenoble, France and Carmel, California before moving to New York City after graduating with a bachelor's degree in fine arts from Indiana University. Meg wrote the Princess Diaries series, which was made into two hit movies by Disney, sold over 16 million copies, and has been translated into 38 languages.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research Method

This study is using descriptive analytical interpretive study method. This means that the writer attempts to make sense of, or to interpret, phenomena, in terms of the meanings people bring to them by descriptive narration with words (Denzin and Lincoln, 2000). The research method is by transferring a collections of information in the form of source of data by analysis that resulting in descriptive data. Then after the method done, Aikenhead (1992) noted that in such interpretive research, the writer underpined by interpretation to make a meaning of that information in inferences or subjective experiences of individuals.

#### 3.2 Source of the Data

The source of the data is the international edition of *The Princess Diaries* novel series written by Meg Cabot. To specify, the writer decided to randomly select the IX volume of the novel series, *The Princess Diaries: Princess Mia*.

### 3.3 Data

The data are taken from the dialogues and narrations of the novel composed by the female characters categorized in young adult age to refer to girl power notion. The dialogues and narrations would be plotted at story plots, filtered and exposed by a hypothetical analysis using the literature the writer has found.

### 3.4 Data Collecting Procedures

1. Read *The Princess Diaries* novel series.
2. Choose one of the ten books; *The Princess Diaries: Princess Mia*.
3. Read the novel, *The Princess Diaries: Princess Mia*
4. Select the dialogues and narrations in the novel indicating girl power notion.
5. Classify the narrations and dialogues countenancing girl power.
6. Classify the narrations and dialogues contradicting girl power.

### 3.5 Data Analysis Procedures

1. Interpret the characters, dialogues and narrations in the novel related to images of young adult woman.
2. Interpret the characteristics of girl power based on classified data.
3. Interpret the girl power contradiction based on the classified data.
4. Draw the conclusion.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

During the 1980s and 1990s, many more of popular culture products rose out, including romance novel, and it valued girl power syndrome in it. Accordingly, Young Adult novel as one of them has been a closely defined as an insight into girl power. The portrayal of girl power infiltrated in characters of the novel can be seen through the dialogues or narrations presented by the characters in the novel.

#### **4.1 Images of Young Adult Woman within Characters**

One of the ways to analyze a novel is to analyze the intrinsic elements of the novel. Characterization as one of the intrinsic elements of a novel (Nurgiantoro, 1995), gives an insight of certain images that the characters suggest. In *The Princess Diaries: Princess Mia*, there are big exposes in the life of young adult women; Mia Thermopolis, Lana Weinberger, Lily Moscovitz, and Princess Amelie Verginie. By analyzing the characterization of them, images as the ideas that the characters carry would be clearly seen. The characterization is done by displaying character's actions, appearance, or thought, and reactions towards it. Thus, the characters' description is fundamental in the analysis of images of young woman shown in the novel which has a thin line of relation with the portrayal of girl power in the novel.

### **4.1.1 Characters' Description**

Based on the character existence in the novel, the characters can be differentiated into main characters and peripheral characters. The main character is the one whose life exposed mainly in the novel, who has big portion in the story. While peripheral or supporting characters are characters whose appearances are limited portion in the story, yet still functioned as characters that support the development of the story.

#### **4.1.1.1 The Protagonist**

Mia Thermopolis is a sixteen-year-old girl lived in Manhattan. The story revolved around her as the main character as well as the narrator of the story. She is regarded as the protagonist of the novel since she is the character who does ideal notions that affects on the reader's sympathy. She is a human rights' activist and a feminist. It appears in her action donating Green Peace and Amnesty International and takes active role in charities. The portrayal of her as an human rights' activist is clearly seen in Mia's quotation, "I called Amnesty International and donated the exact amount I spent at Bendel's, using the emergency black AmEx." (p.127), as her attempt to relieve from her guilty feelings of spending much money on clothes. In the text, Mia is constructed with the image as a young adult woman who actively performs movement. Donating as much money as she spends to human rights' association, Amnesty International is the proving ground of her active movement.

The other part showing her active movement is by giving speech in front of

the influential woman's association, Domina Rei, which regularly gathers charity gala. As posted in news,

Princess Mia's description of her delight in being able to bring democracy to the people of Genovia is said to have brought tears to the eyes of many members of the audience. And her reference to a famous quote by Eleanor Roosevelt—herself a member of Domina Rei—brought the princess's audience to their feet in a standing ovation. (p.280)

The comment evidences the effect of her active performance is seen in comments about it, "It was completely inspiring," (p.281) from Beverly Bellerieve, star of the news journal television show *TwentyFour / Seven*.

In there, Mia's action implied is her an active performance from young adult as the means of legitimacy that once her Dad repressed by the fact that she was only a girl. By the review posted in news, she awed 2000 successful women in standing ovation. Either the active performance imaged in the successful of proving the power of young adult's voice, and bringing democracy to people of Genovia.

In the novel, Meg Cabot as the author presented Mia Thermopolis as a round character. As Foster (1990) distinguished, this kind of character as a round character whose idea and quality are dynamic and changes as the story goes. Once in the early part of the novel, Mia was far from the society's idea of beautiful: flat-chest, way too tall, befriended with nerds, and kind of invisible in the eye of popular social group, which is a profound of self liberation. Instead of forming her protagonist as a character mingles in society, the author challenges American society's understanding of beauty based on physical

condition and style, by physically constructed Mia's body less attractive and far from fashionable. However, some dynamics and changes are made or even turns 180 degree, and as dynamical as it, her character got impact by it as well.

After her relationship with Michael ended, Mia who was very concern and idealistic becomes an inconsiatent person. She herself feels the difference. It is seen in the quotation, "I seriously don't know what's wrong with me. I've gone from a vegetarian to practically a cannibal in less than a week" (p.27). She also adds the reason, "My sick feeling had nothing to do with all the meat I'd eaten, and everything to do with the fact that Michael's plane had totally landed, and that he'd conceivably be checking his messages at any minute" (p.27), which meant that it is due to the problem in her love life.

Other people also argued the changes. Her mom, Helen felt the difference in Mia regarded her indifference. Mia said, "She says she's never seen me this way—that I didn't even do anything the other day when Rocky tried to stick a dime up his nose. She said a week ago I'd have been freaking out over loose change around the house being a choking hazard. Now I didn't even care" (p.51). And the notion of being confused, then affected by her becomes consistent is evidenced by her quotation afterwards, "Which isn't true... But at the same time, I don't see what I can do to keep either of these things from happening" (p.51).

The other part indicates inconsistency is when she tells her mother that telling her Dad about her depressed moment is not at all matter since she starts



considering to move to Genovia. She told the reader later, “I really didn’t mean to make her cry! I’m sorry to have made her feel bad. Especially because I don’t really want to move to Genovia.” (p.52). Thus, it leads to the interpretation of Mia carrying image of young adult woman which Smith (1999) believed constructed, an inconsistency. She seems not knowing what she wants, what to do, and being indifferent for it.

One other thing should be underpinned behind the similar texts like what seen above is how influencing romance in her life is. Her long dwelling of mournful and sorry for her loss of love are shown in many parts of the novel. The first exemplify it is seen when she spins the worries of not possessing Michael back since Michael has not texted back, “TINA!!!! ARE YOU THERE???? If you’re there, write back. I AM DYING!!!!” (p.15). The other quotation mirroring the same state,

When I close my eyes and go to sleep, I keep hoping that when I open them again, it will have been a terrible nightmare. Only it never is. Every time I wake up, I’m still in my Hello Kitty pajamas—the same ones I was wearing when Michael said he thought we should just go back to being friends—and WE’RE STILL BROKEN UP. (p.44)

Mia narrates it after her relationship with Michael ends by phone. Later revealed, the thing impacted is not only her state of mind, but also her academic performance. She neglects go to school, maintain her social life, and pay attention to herself, since she thinks it does not needed as she loses her motivation in life post broken up with Michael. And the mournful condition continues until the **resolution** part of the novel when she finally gets bravery to

email Michael back as nothing about her status with Michael bothers her. Thus, the image of young adult woman who preoccupied by romance and relationship is indicated in Mia's character.

In the other part of the novel, another image of young adult woman taken by society is also seen. Mia has grown a massive difference physically after her given up being a vegetarian and starts eating meat. Gained more pounds and up-sized breast, she needs new clothes. Then, Lana Weinberger has them go to Bendel's, a fancy shopping place for upper middle class. There they spend thousands of dollars only for clothes. By the action, she carries image of young adult woman as a consumer. It is clearly presented in her pleasant reaction as she surprised of how good she looks in a pair of expensive jeans, saying "But Lana insisted that they would look good on me and made me try on a pair and so I did and...I look AWESOME in them!!!" (p.119).

In the quotation implied consumer image that young adult woman perceived by society like what Smith (1999) quoted Lewis, "Middle class adolescent girls who have yet to take on the responsibilities of careers and families experience the leisure side of consumption more fully". That her being such a big spender is an example of girl consumption who cannot be separated by the image a girl gained by it, consumer.

Mia is presented as a teenager who gains power in such young age through a political hierarchy by her status as a princess of a small country in Europe, Genovia. Implied here the image of young adult woman is "powerful". Some

of her actions regarding that will be analyzed in the next sub-chapter, countenancing girl power

## **4.2.2 Supporting Characters**

### **4.2.2.1 Lana Weinberger**

Lana Weinberger used to be the antagonist character, through Mia's line, she introduced Lana's former character, "As if all of that weren't bad enough, somehow LANA WEINBERGER ended up being in the locker room when I was changing" (p.92). The phrase "as if all of that weren't bad enough" shows unwelcome attitude towards the appearance of Lana. The next line of Mia also supports the antagonism Lana used to present, "See, this is EXACTLY why I didn't want to go back to school. I can't deal with stuff like this on TOP of all the other stuff that's going on. Seriously, my head is going to explode" (p.93). Yet, what happened next surprises Mia. Lana shows maturity by talking to Mia and treats her as normal person, not a minority nor "nerds". She is intended to move on and forgets the conflict between her and Mia. From then on, they become close friends.

Lana's character part of popular social group in AEHS. Living in Upper East Side, a living side in New York famous for the wealthy owners of apartments and houses brings access to Lana of indulging in fashion, branded label and trend which followed by the presumption that style is a big part of Lana's life. For her, make up, eyeliner, clothes are things that

matter, “Hey, what do you think of glitter gel? You know, for my nails? Too much?” (p.184). Her interest in fashion and make up makes her know a lot about it, a fashion guru it may called. There is part of the novel when Mia, Lana and Trisha goes to Bendel’s. There, Lana’s wide knowledge of style is obviously seen. In her quotation, “Oh my God, Mia, you can NEVER wear red. Okay? Promise me. Because you look like crap in it,” and “Oh, yeah, that’s hot,” or “No, that’s not you, take it off,” (p.119). And Mia believes the suggestions like an obedient student learnt from the great fashion guru. It is to indicate that being hip, stylish, as one of enchantment for Lana.

Smith (1999) argued that style operates as a tool for playing image precisely. Through Lana’s behavior in picking which fashion items suits Mia represented in her quotations above, it is shown that style enables girls to show how they are positioned by others. Lana positioned herself as fashion advisor whose opinion regards as dictum for Mia. She embodies two images of young adult woman, which are powerful (through her potential in influencing peers opinion in fashion), and consumer victimized by capitalism and popular product (Smith, 1999), since Lana’s bill in Bendel’s comes to \$1,847.56.

The other part of the novel implied other image of young adult woman owns by Lana. Lana’s physical appearance is one of the means for her to establish empowerment. It is seen in Mia’s opinion on her, showed in the quotation, “she’s [Lana] gorgeous and every guy in the store who wasn’t

gay (of which there were approximately two) followed her around with his gaze like he couldn't help it." (p.118)

However, Capturing dualism (beauty and negative images of woman taken by the society, sexualized) in oneself, according to Smith (1999), is not necessarily a negative one and should not be taken as "victims of patriarchal heterosexuality". Even, it is implied in the quotation that Lana gains power through her sexuality. The words "followed her around" shows how the opponent sex captivated by her appearance and sexuality. People of her opposite sex are so intoxicated by her that they will do something that Lana wants and easily get influenced.

#### **4.2.2.2 Lily Moscovitz**

Lily is a genius, activist, and a feminist who is very vocal in criticizing unfairness, and gender discrimination. Mia's quotation on Lily describes it clearly,

She [Lily, red]'d have been all, "Oh my God, how many bras do you need ? No one's ever going to see them, so what's the point ? Especially when so many people are starving in Darfur," and "Why are you buying jeans that have HOLES in them? The point is that you're supposed to wear your OWN holes into your jeans, not buy a pair someone ELSE already made holes in." And, "Oh my God, you're getting one of THOSE TOPS? THOSE TOPS are made in sweatshops by little Guatemalan children who are only paid five cents an hour, just so you know." (p.119)

Lily as an activist never pushes back her thought and opinion on any issues. Her achievement is also supported by her being the executive producers of her own reality show, "Lily Tells It Like It Is" where she talks

about current issues in America. Her achievement proves her active movement. Her status as president of student council is also a legitimacy of her being role of active performance. Lily suggests an image of young adult woman who is powerful, outspoken, and empowered by her realization of her potential and active performance.

#### **4.2.2.3 Amelie Virginie**

Amelie is Mia's ancestress lived in 1660s. She was the fifty-seventh princess of Genovia. She inherited the throne since her parents and brothers died by deathly plague. She ruled Genovia for only 12 days until her death from the virus. Yet within the 12 days, she used her power by making a controversial yet wise to close Genovia port from ships going in and out to lessen the spread of the plague to more and more victims.

She also carries the image of powerful within young adult woman by her struggle for Genovia and to release her from the crawls of Prince Francesco, her dictator uncle. By Mia's narration of Princess Amelie's journal, "Amelie told her uncle to back off. She knew she was saving lives. Fewer new cases of the disease were being reported because of her initiatives"(p.192), her movement is obviously seen. She uses her power and fights against her uncle's tyranny.

### 4.3 Girl Power in *The Princess Diaries: Princess Mia*

As the writer mention above, novel is one of the texts applying the notion of girl power. In such text girl power is infiltrated and takes its role in portraying young adult female in twenties century. Smith (1999) stated that romance fiction was compellingly examined by female readers and character. Characterization in novel tend to take part in conception of women; young adult female in specific. Also, within it, portrayal of girl power is qualifiedly presented by the protagonist with active movement, many of them with seriously empowered behavior like *Xena The Warrior Princess*, Princess Leia in *Starwars*, Buffy in *Buffy The Vampire Slycer*, to Sydney in *Scream* (Smith, 1990).

In the novel, Mia Thermopolis is the ideal role carrying this issue. She is a teenager who lives in Manhattan, New York, which is the heart of America where people from different background, family, attitudes, and perspectives live and survive. She also possesses power through her throne and is the one and only princess who in her eighteen will rule Genovia, a fictional small country in Europe.

Mia, as a portrayal of American girl, shows contradiction in perceiving feminism amongst women in her age. While women of 1990s generation, as Douglas (1994) stated, massively say "I'm not a feminist but..." as a backlash of second wave feminism which in some ways are radical and very strictly decline sexuality and consumerism as part of feminism, she blissfully claims herself a feminist, like her mother, Helen Thermopolis.

Growing up in America, a place where people live solely and carry their personal idealism as the utmost human right, Mia Thermopolis is a minority in her social life. Yet, being different from the popular group never made her devalue her self. Her mother is the one who is most responsible for shaping her daughter that way. She is a feminist, activist, and an artist who never thought twice to go down the street and criticize on many government policies on environmental and woman issues.

Aside that all, she is still a normal young adult, a commoner, who studies in one of the prestigious high school in New York, Albert Einstein High School (AEHS). AEHS is not only prestigious but also popular for the geniuses, rich, and talented students. In there Mia befriends with a genius teenage feminist, Lily Moscovitz, who is very vocal in criticizing unfairness, and gender discrimination. In the previous series of *The Princess Diary*, Lily and Mia also have unfailingly showed their active movement.

#### **4.3.1 Countenancing Girl Power**

The protagonist, Mia Thermopolis plays a big portion in countenancing girl power. Many parts of the novel show her tendency of possessing girl power characteristics within her self. They are portrayed from the very early of exposition part of the overall plot where the readers are reintroduced to the open-ending resolution from the previous book, *The Princess Diary: Princess in Brink*, which is the uncertainty of her relationship with Michael Moscovitz. Later talked is Mia's depression that is subsequent to her breaking up with



Michael and her becoming enemy with her long-life bestfriend, Lily Moscovitz through more massively-effect matter like Genovia's political ideology.

#### **4.3.1.1 Contradiction of Femininity**

As a teenager, love life is one of the personal problems besides academic and family problems that may impact one's condition. Being very nervous and doused in an uncertainty of her relationship with Michael, she covers it up with logical thinking.

The contradiction of femininity shown is one of the characteristics of girl power stated by Mitchell and Reid-Walsh (2008). They studied and concluded that girl who obtains power within herself presents ambiguity of femininity by the embodiment of two contradictory notions, which are feminine emotionality and masculine rationality. The characteristic will be seen in many other parts of the novel. Call this as Mia's assertion,

Because while I know the bond Michael and I have is too strong to be torn asunder by a simple misunderstanding, and that he's going to call when he gets to Japan and tell me he forgives me and everything is going to be all right—what if it isn't? What if he doesn't? Oh, God—my palms won't stop sweating!!!! And I think I might be having a heart attack.... (p.15)

Michael has not called her back, therefore Mia is still dwelling on her worries. Seen in the quotation above, Mia calms herself by relying on her positivity of the strength of their feelings towards each other, even simultaneously she is still in anxiety. Later after the quotation she also mentions some possibilities of reasons of Michael's call's absence. By keeping her mind rational, she clearly shows masculine rationality, and so does in her anxiety that shows her failure in presenting calmness which is

regarded as emotion that she helplessly taken since she is a woman: a feminine emotionality.

Later, Tina, her best friend calls to make sure that Mia is fine and whether Michael has called. Seen in the text, a girl power characteristic that implies in her reply, “Not yet. But I’m sure I’ll hear soon. He’s probably still getting settled and all of that. He’ll call or write as soon as he gets a chance” (p.33). Within the dialogue in her conversation with Tina Hakim Baba, she reassures herself of not freaking out. When Tina asks whether Michael has called, Mia answers diplomatically, tells Tina that Michael has not called is due to a logical presumption that he doesn’t get a chance of doing so. In the text, she represses her panic and worries and performs manly calmness and assertiveness. The indication attached to it, is that she does not react in masculine behavioral since her heart still feels the worry. However, she succeeds in performing contradicting notions: woman’s emotionality and man’s rationality.

The other girl power characteristic implied in the novel is how the novel says “yes” to notion that feminine sexi-ness (beauty) empowers girls. It is obviously seen in JP’s sight when he and Mia has a serious dialogue about Lily as in the quotation, “For the same reason I imagine a lot of girls—including Lana Weinberger—are jealous of you. You’re pretty, you’re smart, you’re popular, you’re a princess, everyone likes you—” (p.150).

In the previous text, Mia releases her oppression to JP about the thing that makes her depressed. Michael's decision on giving their relationship some space and Lily's one-sided judgment that JP and her have romance going on captives her mind a lot. Then, JP assumes that Lily has been like that only shows that she is actually jealous with Mia.

It supports Smith (1999) saying that women are empowered about their sexuality; Mia must not be in doubt about Lily envying her. The testimony is confirmed by the condition that she is not only beautiful, but also popular, powerful, and smart yet contradicts Murphy's contention (2005) of girl power as a backlash of feminism which rather presenting girl's lack of self-esteem in educational achievement, that intelligence and educational achievement is also taken as one of girl's valuations.

The raising action of the story is presented in the other section. Mia reveals the mystery that Princess Amelie, her ancestress, held this whole time. She found an old parchment written by the 16-year-old princess in the back of her portrait. In the parchment, she changed the country from absolute monarchy to a constitutional monarchical country. Mia thinks of exposing it and tells the shocking news to Genovians. However, Phillippe and Grandmere do not take the declaration plan seriously just because Princess Amelie was only a girl. In here, Mia rejects the unfair judgment about girl from older people. Yet again, she performs masculine rationality when her Dad and Grandmere underestimate girls' authority. It is explained in the dialogue below,

WHAT? Of course it does! Amelie completely followed all the rules laid out in the Genovian royal charter—used the seal and got the signature of two unrelated witnesses and everything! If I've learned anything since my princess lessons started, I've learned that. It's valid. (p.251)

The rationality comes with supporting facts, “used the seal and got the signature of two unrelated witnesses” (p.251). Within Mia's quotation above there is also a sight of emotion. She shouts in disbelief of the unfair comment she just heard from the closest yet discouraging people. It is notable as femininity contradiction when she shows masculine rationality and feminine emotionality at almost the same time.

#### **4.3.1.2 Personal Empowerment**

Girl power cannot be measured and categorized in one simple categorization. Smith (1999) defined it as a “real opportunity for empowerment for feminist reader”. That is to say that it speaks to real women who perceive a change in the way feminism traditionally taken. It supports Newsom's (2005) studies that said girl power is a means of “personal empowerment”.

Some parts in the novel reflect how girl power flexibly comes in personal active movement performed by some characters. Firstly appearance seen in Mia's quotation on Lily's attitude. She says,

Lilly CAN be a little judgmental and bossy. But that's why I like her! I mean, at least she HAS opinions about stuff. Stuff that matters, anyway. Most of the rest of the people in our class don't care about anything except who wins on American Idol and what Ivy League school they get into. (p.117)

In here, Lily's vocal opinion and masculine assertiveness makes her look judgmental and bossy. However, the attitude shows another potency that what seen is something affected by her active movement. If it leads to such empowerment for the carrier, thus, it would be categorized as a way of how personal empowerment blooms girl's potential.

In the part when Mia having argumentation of Amelie's Bill of Right, her personal empowerment is also shown. The argumentation between her and Dad and Grandmere does not come to Mia's victory. They tells Mia to forget the parchment and concentrate on her speech and dress for Domina Rei's charity gala. In Mia's opinion, her Dad saying it is invalid is an action of imaging young adult woman as someone who does not exist, whose opinion does not count, and the authority is unreliable. She says, "Isn't it? That it is written by a girl. Worse, that it's written by a TEENAGE girl. So therefore, it has no legitimacy, and can just be ignored—" (p.252).

However, she eventually declines the image by countering back sarcastically. Meanwhile, Mia's hurtful feeling of being underestimated is still in blood. In one strikes back, she finally knows what to do to make the world listens. By speaking up in front of many people, she will get more attention, and finally, people will hear her. Thus, the big decision is taken suddenly. In her speech at Domina Rei's charity gala, she reads the diary of Princess Amelie, sharing her hard times struggling to survive in plague, and

telling her Bill of Rights guaranteeing the people of Genovia the rights to elect their leaders. She knows she is capable of making changes, wants to be heard, to prove to the world that girl has legitimacy. It is represented in her speech, “Even if you’re only sixteen, and everyone is telling you that you’re just a silly teenage girl—don’t let them push you away... You are capable of great things” (p.281).

The “silly” adjective on “teenage girl” confronts people’s opinion that underestimate a girl’s thought. She mentions later that girl can do “great things” that is an encouragement for girls to perform active movement for themselves. She releases power through speaking it up in front of many people, and drags many more audience to hear a different insight of teenager’s image.

#### **4.3.1.3 Confidence, Fun, and Beauty**

Awhile after, Helen tries a mediation to dig some information up the reason Mia sat around the flat all day instead of making any social interaction. Clarifying her thought that her daughter pining for his ex boyfriend, Mia denies the accusation confidently while explaining, “God, Mom! Do you think I’d do that? I’m a feminist, you know. I don’t need a man to make me happy” (p.31). The interpretations based on this statement are: 1) she denies her worries, and 2) simultaneously she shows confidence.

The first motive comes within the statement afterwards “It’s just, you

know, when that particular one is around, and I smell his neck, my oxytocin levels rise, and I feel calmer and more relaxed”. Her worries that she would not feel the same way she feels to another person and gets the same oxytocin effect like Michael’s neck are some reasons why she expect him to call back and forgive her. Yet, the second interpretation not to be ignored is that within the statement, she presents herself in front of other people an image of feminist who believes happiness reached out by self-satisfaction, not gained by man’s existence. As murphy (2005) said, girl power rejected passive feminine behavior and associates confidence as a girl’s potential’s consciousness. In the previous text, Mia evinces confidence in her independency.

In the other part of her speech she also mentions that the time for girl’s voice to be heard will come soon, that girl will be valued not by her fashion or body type as in her quotation, “it’s about time that the world recognize that sixteen-year-old girls are capable of so much more than wearing some navel-bearing outfit on the cover of Rolling Stone...” (p.282). Simutlaneously, it also carries criticism on girl’s movement’s absence. Women in her age who keep her potential deep inside and loose their enthusiasm in feminism by only be passive consumers of what capitalism offers.

#### **4.3.1.4 Style as Identity Construction**

The next characteristic that establishes girl power notion is style. Style

is a means of identity construction. As part of the development of powerful girl, identity is a feminist practice. Smith (1999) considered identity as the ‘doer’ of feminism. Some discursive power are tied up with issue of power. In *The Princess Diaries: Princess Mia*, there are some characters who actively carry this characteristic.

There to say is Lana Weinberger, a pretty girl from way different social group Mia in, is a popular student at AESH. Narrated from the first book of *The Princess Diaries* series, the author presented Lana as the antagonist character, the mean girl in teenlit classic characterization. Yet, in the early part of the book, the author changes the character of Lana from the antagonist to the Mia’s side kick. Lana as an Upper East Side resident had constructed her identity by her fashion, and style, and middle class part.

Quoting Mia, “I mean, at least she HAS opinions about stuff... In Lana’s case, which shade of lip gloss looks best on her.” (p.117), Lana’s interest in make up and fashion makes certain identity and she has got power from it. The next text evidences the statement,

I mean, I would never in my life have tried on a pair of True Religion jeans... But Lana insisted they would look good on me and made me try on a pair and so I did and... I look AWESOME in them! (p.118)

True Religion is a phenomenal brand of jeans based in Los Angeles. Since celebrity like Paris Hilton and Britney Spears wore the jeans, it became a trend and a prestige for young people. By the phenomenon, a certain identity as fashionista and trendy was constructed. Lana as the



suggestor put her power in steering Mia's opinion. While, Mia trying True Religion brings her to the new identity, fancy, which she never carries before.

The other part of the novel supports the notion appears in Mia's quotation , "And the view from Lana's size 8s? ... she's gorgeous and every guy in the store who wasn't gay (of which there were approximately two) followed her around with his gaze like he couldn't help it." (p.118). It extend to Lana's body type (sized 8) as rationale that guy attracted and spelled under her appearance. As Mitchell and Reid-Walsh (2008) stated, style is exists beyond girls body. It enables girl to signal belonging, friendship and individuality. Style is "form of power" (Mitchell and Reid-Walsh, 2008, p.97). Through indulgence in her style, Lana empowers herself and give some influences to the people around.

#### **4.3.1.5 Meanness as Incapacity of Rational Fraternity**

Girl power has bad and good side in it which is in the same line with Murphy's argumentation (2005) that meanness is an impact of excessive power acceded by girl. In the novel, Lana presents ambiguity of femininity by embodying two contradictory effects by power. In the previous text, some good sides of power has been presented, the next quotation mirrored the other side, "Well, it wasn't you so much I hated as that jerky friend of yours." to which Trisha added, "Yeah, how can you like that Lilly girl,

anyway? She's so full of herself." (p.117).

Lana has power in her hand through her access by her status as upper-east-sider and strong identity through well-accepted style as empowerment. As one of the people from popular social group, she tends to show meanness by talking bad of people who are different (showing attraction on academic achievement than cheerleading and having old-fashioned style) from them (pretty, blond, stylish). By addressing Lily with the words "jerky" and "full of herself", she demonstrates intolerance and refusal of the minority group as one of "the other" side, not to say it as dark one, of girl power that girl sometimes presents the lack of power control in social interactions, which ends to validity of rational fraternity incapability.

#### **4.3.2 Contradicting Girl Power**

Girl power and its flux definitions assimilate varied opinions, and different understandings, let alone contradiction. Among feminists themselves, some agree, while the other portions disagree. People who opt out not to accept girl power tend to underestimate girl empowerment. As Smith (1999) stated, they live with the image of girl as a "doesn't exist" creature (p.8).

##### **4.3.2.1 Inconfidence**

There are some characters in *The Princess Diary* who possesses indications of owning it, even the protagonist herself, Mia. In the rising action of the novel where conflict shown, Mia seems to not be steady. Her

ups and downs are often seen. Sometimes, she acts like a pathetic girl who cries out over boy, yet on the other hand, she keeps her feminist side of her in her critical thinking. Like the rising action obtains, after the arrival of personal invitation to Domina Rei's charity gala, she does not believe herself of getting the invitation and thinks that she is unable to give speech before many important people. It is represented in her narration, "I can't do this. I can't give a speech in front of two thousand successful businesswomen" (p.14).

Lying in the narration a disbelief of herself and her power. Mia also shows contradiction in feminism not only in girl power notion but any other form of feminism. The judgment that woman, in whatever circumstances, condition, political affiliation, and social structure must possesses such trust within herself. Identical notion also appears in Mia's social interaction. When Mia talks about her evaporated spirit of live just after her relationship ended. It implies in Mia's saying, "Oh, right, I remember. The day my ex-boyfriend dumped me and I lost all will to live" (p.184).

#### **4.3.2.2 Powerless**

Getting unexpected email from Michael agreeing that they should probably be friends and gives each other some times, Mia undergoes depression. The impacts are applied on her daily basis. She becomes a

person who devalues herself, loses her spirit in going to school and joint friendships, she carries the lowest interest in her physical condition; starts to eat meat (she was vegetarian), absent-mindedly wears the same Hello Kitty pajamas for days.

The other part contradicting girl power comes within Boris, Tina's boyfriend and as well as Mia's friend. He gives opinion on Mia's vulnerable condition after her breaking up with Michael according to his observance. It is seen in his quotation, "Mia, it is very surprising to me that a feminist like you would be so upset over the fact that a man had rejected her" (p.49). In here, Boris excludes Mia from feminist activist, an image that she brings along with her this whole time. By acting so sadder and desperate, Mia shows a contradicting value to what girl power brings; powerless.

Dr Knutz, Mia's therapist also mentions her capitulation by saying,

The boy you love told you he just wants to be friends, and you did nothing. Your best friend humiliated you in front of the entire school, and you did nothing. Your father tells you he isn't honoring the wishes of your dead ancestor, and you do nothing. (p.272)

In his line, he chooses the words "did nothing" for Mia's reaction in facing problems. In the quotation, Dr Knutz, Mia's physician, reckons Mia's acceptance as cowardice. Mia shows no power by accepting unfairness and keeping silence even inside she does not accept it.

#### **4.3.2.3 Disapproval of Girl's Existence**

Smith (1999) quoted Kristeva, that "woman as such does not exist"

refers to young women or girls who remain as invisible in feminism construction. Society still takes girl as “immature” whose opinion does not count. There indication of girl’s existence disapproval is clearly seen when the dark times comes. After Michael tells Mia that he thinks they are better back as friends, the closest people in Mia’s life try to cheer her up, and it ends disappointingly for Mia chooses to indulge in her depression over anything. Then her Dad, Phillipe, gives a hand. Feeling so disappointed with her daughter, he decides to take Mia to a physician. He takes Mia away from the bed and forcefully makes her leap over him to the limo. Surprised and disliking the forceful action, Mia shouts the fact that she is American and has right on doing anything she wants. Phillipe answers sarcastically, “No, you don’t. You’re a teenager” (p.58).

The implication seen here is adult’s opinion on teenager’s right. He knows exactly that everyone carries along his or her right and his saying no only showing his disapproval of human rights brought by teenagers considering the fact that Mia is under eighteen, a legal age of people considered mature in America’s law, and her status as his daughter who values parents as the guide and on top decision maker. Even he executes a forceful action which he narrates himself as a matter that he will win for Mia’s position as teenager that does not have right to say no to decision taken by older people.

#### 4.3.2.4 Underestimate of Girl's Ability

Later when the conflict arises, adults unfailingly perform the other contradiction of girl power. Narrated in the novel how subjective Prince Francesco judgment is on Princess Amelie's order to close the Port of Genovia to all incoming and outgoing ship traffic to prevent the risk the spread of the deathly disease by plague. Reading the novel and retelling it, Mia narrates, "But Uncle Francesco didn't care. He kept saying she didn't know what she was doing because she was Just a Girl..." (p.191).

Princess Amelie's decision of closing all ports of Genovian decreased Genovia income. Even though it lessen the spreading of plague, Francesco never appreciates it and thought of it as silly idea, and pointed out that the decision is not wise because it was taken by a girl. It represents unfair judgment of older people's on girl's ability in making decision.

Then, retelled by Mia, Francesco burnt all evidence of thing that Amelie had signed, except one that she kept in the back of her portrait. Mia also gives her insight of ignorance of by Parliament of Genovia of looking for what mystery to solve in the Amelie's tetament which clue she wrote in her journal. Princess Amelie's decision of closing all ports of Genovian decreased Genovia income. Even though it lessen the spreading of plague, Francesco never appreciates it and thinks of it as silly idea, and pointed out that the decision is not wise because it was taken by a girl. It represents unfair judgment of older people's on girl's ability in making decision, "I can

only assume they ignored it because they all figured, what could a sixteen-year-old girl have to say?" (p.193). As representation of American girl she presumes the ignorance also for the fact that the will is made by girl, the "invisible" and does not agree with it.

The next appearance of the contradiction of girl power seen as Mia comes to Grandmere and her Dad to tell them that she has revealed a secret within Princess Amelie's letter, she gave Genovian people a right of elect their leaders. It will bring freedom to Genovia as the country will not be absolute monarchy but constitutional monarchy like England. While Mia presents her support, Grandmere acts the other way around seen in the quotation below,

Ridiculous! A Genovian princess granting the people the right to ELECT a head of state, and declaring that the role of the Genovian sovereign is one of ceremony only? No ancestor of ours would be that stupid. (p.249)

In here, adults contradicting girl power is obviously seen, Grandmere underestimates the wisdom a teenager would have, indeed takes it a ludicrous and illogical decision. Similar contradiction is also seen in Phillippe's saying below,

"This is hardly a legitimate legal document that we need to bring to the attention of the Genovian people—or parliament. It's merely an attempt by a scared teenage girl to protect the interests of a people who are long since dead, and nothing we need to worry about—" (p. 252)

By saying "it's merely an attempt by a teenage girl", Phillippe thinks so little of girl dictum, asides the validity of the Bill of Rights Princess Amelie written before she died. It is clearly seen as a presentation of adult's opinion

on girls ability to make choises. Adults thinks that regarding the early years of life, girl's inability to make decision is truthful. Defying the opinion, Mia sarcastically shouts the bitter fact she summons,

“If this had been written by one of our MALE ancestors—Prince Francesco himself—you'd totally have presented it to parliament when they meet in session next month. TOTALLY. But because it was written by a teenage girl, ..., you plan on completely disregarding it.” (p.253)

The quotation implies that adults judge woman unfairly. By the evidences, adult perform gender inequality by taking woman as inferior one. Man, on the other hand seems to be the superior one when it comes to consideration and regards to decision.

Supported also in her narration, “When I showed it to my dad he basically dismissed it because it was written by a teenage girl who only ruled for twelve days before succumbing to the Black Death” (p.261) as a conclusion of girl's ability disapproval as Phillipe's reaction of the legal Bill of Right. The dismissing of the legal bill of right is since it was written by a girl. He underestimates girl's ability and wisdom and neglects the fact that it is legal. After the fight on girl's voice and gaining no victory in it, Mia can conclude that adults ignorance of it is regarding the fact that a girl wrote it. Is is a clear reaffirmation that adults agree on the backlash of girl power.



#### 4.4 Findings

As seen in discussion part of this chapter, some points regarding images of young adult woman and the portrayal of girl power in the novel through the characters are syntesised as follows:

Young adult women in the novel possess either positive and negative images in them. Mia Thermopolis' performance and powerful actions, by the state of dominantly likewise positively engaged practically present her as a character who embodies power, while consumerism and inconsistency are still unbearable images carried by her. Meanwhile, the supporting character, Lana, is designed by the author as fun and beautiful girl. Her appearance of hip and stylish and sexualized are armed with the empowerment called enchantment adjusts to it. Then Lily is presented as a tough woman paralleled with her active performance and movement. Princess Amelie also shows powerful act as a legitimacy of young adult's abiliy and potency.

Character	Image of Young Adult Woman		Interpretation
	positive	negative	
Mia	Actively perform movement, powerful, politicized	Inconsistent , preoccupied with romance, consumer	Mia's preoccupation with romance makes her become an inconsistent person. She is depressed and wary. However, simultaneously she also embodies positive images. She actively perform movement by her endorsement in green and social campaign, is powerful by her fight against discrimination toward teenagers, and

			politicized by her status as princess.
Lana	powerful	Consumer, sexualized	Lana is tangled with fine clothes and food. She is a victim of capitalism which leads oneself to a form of consumerism of pop product (make up and fashion). By her attractive physical appearance, she is talked as the 'it girl' for boys. She is strong since she is sexy, blond, pretty, yet weak in academic performances, which by all means sexualized. But none of the characteristics of Lana above taken her as a victim of the patriarchal heterosexuality, which means that she gets power instead.
Lily	Actively perform movement, powerful	-	Lily as an activist is clearly shown in the novel. Her active movement is recorded in her reality show which talks about recent issues in America. Her important position as president of student council fixes her power.
Amelie	powerful	-	Being a princess and ruling a country in such young age, 16 years old, makes her be in charge of everything despite the lack of experience, including taking some decision in solving the spread of plague. Power is in her hand when she decides to tell her uncle to back off and stand in the front line of govern.

Table 4.1

According to the result in the table above, it is determined that power is the key word of the characters. All young women characters carry positive images which are Actively perform movement, and powerful, however it is seen that negative images which has been proposed by society are still carried by them.

Later, the second discussion is the way the characters through the embodiment of certain images of young adult women in them portray girl power in the novel. It is described in the discussion and resulted as the table below.

Character	Characteristic of girl power	Interpretation
Mia	Contradiction of femininity	Mia embodies two contradicting notions simultaneously. When she is preoccupied with romance, she performs feminine emotionality and also masculine rationality and assertiveness.
	Personal empowerment	She refuses the image of young adult female that girl's opinion does not exist. She releases power through speak it up in front of many people and by that makes a different insight to teenagers image constructed by older people.
	Style as identity construction	She uplift her identity from a nerd into fancy by buying a phenomenal brand of jeans <i>True Religion</i> which brings prestige for people who wear it.
	Confidence, fun, and, beauty	Mia carries two girls potential. She is beautiful and also popular. To gain power, she uses popularity to s omeachive accomplishments.
Lana	Meanness as incapacity of rational fraternity	Lana's tendency to take other girls who do not belong to popular social group shows that She cannot control her power and ends with her incapability of making friendship rationally.
	Style as identity construction	By putting an interest in make up more than anything, Lana constructs an identity of herself.
Lily	Personal empowerment	Lily as a feminist shows her movement actively. Her attitude towards issues shows an active movement and personal empowerment.
Amelie	Personal Empowerment	She uses her power by fighting against her dictator uncle by telling him to let her decide what she thinks the best which is closing in and out to lessen the plague's spread.

Table 4.2

As presented in the table above, the characteristics of girl power mostly portrayed in Mia Thermopolis by the countenances of contradiction femininity, confidence, fun and beauty, style as identity construction and personal empowerment within her. She also portrays contradiction of feminine behavior (emotionality) and masculine rationality. However, the contradictions of girl power characteristics are also portrayed by the character, her inconsistency of scanning what she wants in life due to her preoccupation of romance, and consumerism as an effect of invasion of popular culture. The others embody the contradiction of girl power are older people in the novel, Philippe, Francesco, and Grandmere. Shown by underestimate Princess Amelie's ability in particular, and disapproving existence of young adult women in general. The author portrayed Mia as the character who is empowered personally by also performing Mia's active performances in spreading the spirit to the mass is means of legitimacy, And by the countenance of contradiction of femininity mostly seen.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter consists of two matters, that are conclusion and suggestion. Conclusion is presented relevantly to the purpose of the study. The main purpose of the study is to analyze the portrayal of girl power in the protagonist character of Meg Cabot's *The Princess Diaries*. The eighth book of the novel, *The Princess Diaries: Princess Mia* is taken as corpus presents in the representation of the series that of analyze two specific purposes, which are: 1) the images of young adult woman portrayed by the protagonist, and 2) how girl power is portrayed in the novel. Suggestion is to English Department students in particular and those who are interested in the study of girl power.

#### 5.1 Conclusions

The portrayal of girl power in *The Princess Diaries: Princess Mia* can be shown by the appearance of girl power's characteristics in the characters categorized in young adult women. The characteristics of girl power mostly embodied in Mia Thermopolis while some of the characteristics are also appeared in Lana Weinberger, Princess Amelie, and Lily Moscovitz. Most of the characters show the portrayal of girl power characteristics as well as a contradiction notions through negative images behelded; inconsistent, preoccupied with romance,

consumer, and sexualized. The character of power, Mia, is nearly doomed to suffering from her romance and friendship crisis. Then relying on her masculine rationality and assertiveness and her attempt to open her arms to style and beauty which brought Lana as the companionship along, she step by step climbs out of the black hole of depression. Whereupon her ancestress tragic story, she gains her movement spirit and counters the contradiction to girl power; underestimate of girl power performed by her own Grandmere and Dad. She brings up Bill of Right written by Amelie that thereby change Genovia's constitution from absolute monarchy to a constitutional monarchy. By her speech on it in front of many people, she proves young woman as the agent of power. *The Princess Diaries: Princess Mia* portrayed superiority of girl power to the contradictions of girl power by dispelling a disapproving behaviors then altering negative images carried by the supergirls as establishment of personal empowerment.

## **5.2 Suggestions**

For further researchers who are interested in studying this area of girl power, it is suggested that they take more various corpus since it would plausibly leads to distinctive findings. It is also recommended that further researchers who expected to give contribution to broaden studies of feminism issue. Hopefully, the study is able to give broaden knowledge to English Department student.

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# APPENDICES

## Countenancing Girl Power

Page, Character	Narration, dialogue	Characteristic of girl power	Interpretation
9, Mia	<p>But Michael’s plane is still in the air for another eleven and a half hours. He’ll call me when he lands. I mean, he has to. Right?</p> <p>Okay, not thinking about that now. Because every time I do, I get these weird heart palpitations and my palms get sweaty.</p>	<p style="text-align: center;">Contradiction of femininity</p>	<p>In here, Mia’s expectation of hearing news from Michael makes her nervous, yet at almost the same time, she keeps thinking positive and logically. Mia performs such contradiction and ambiguity. She embodies both feminine emotionality and masculine rationality.</p>
15, Mia	<p>Because while I know the bond Michael and I have is too strong to be torn as under by a simple misunderstanding, and that he’s going to call when he gets to Japan and tell me he forgives me and everything is going to be all right— what if it isn’t? What if he doesn’t? Oh, God—my palms won’t stop sweating!!!! And I think I might be having a heart attack....</p>	<p style="text-align: center;">Contradiction of femininity</p>	<p>This is also a countenance of girl power where Mia after some time in anxiety, on the other side, relies on her positivity. She mentions some possibilities why Michael hasn’t called and it makes her keep her mind rational.</p>
31, Mia	<p>“God, Mom! Do you think I’d do that? I’m a feminist, you know. I don’t need a man to make me happy.”</p>	<p style="text-align: center;">Confidence</p>	<p>Mia claiming herself a feminist and quoting “I don’t need a man to make me happy.” She proclaims her self-consciousness that is one of the notions of girl who possesses power</p>

			through self-confidence.
33, Mia	<p>ILUVROMANCE: Hey, Mia!!!! Did he call?????</p> <p>FTLOUIE: Not yet. But I'm sure I'll hear soon. He's probably still getting settled and all of that. He'll call or write as soon as he gets a chance.</p> <p>God, I sound so brave and strong, when inwardly, I'm quivering like a—I don't even know what.</p>	Contradiction of femininity	In the dialogue, Mia disguises her real emotion towards the absence of Michael's call. Otherwise, she shows calmness and assertiveness to Tina by thinking logically while simultaneously she is exaggeratedly worried.
150, Mia through J.P.	<p>"Why on earth would Lilly ever be jealous of ME?"</p> <p>"For the same reason I imagine a lot of girls—including Lana Weinberger—are jealous of you. You're pretty, you're smart, you're popular, you're a princess, everyone likes you—"</p>	confidence, fun, and, beauty	JP points out girl's potential that American society idea approves on: beautiful and popular. In girl power, using popularity and beauty to achieve accomplishment is one of the ways.
117, Lily through Mia	Lilly CAN be a little judgmental and bossy. But that's why I like her! I mean, at least she HAS opinions about stuff. Stuff that matters, anyway. Most of the rest of the people in our class don't care about anything except who wins on American Idol and what Ivy League school they get into.	Personal empowerment	In here, Mia's opinion about Lily's attitude leads to conclusion that Lily as a feminist shows her movement actively (Seen in page 119). Her attitude towards issues shows an active movement and personal empowerment.
117, Lana	I mean, at least she HAS opinions	Style as identity	Mia talks about Lana who thinks

trough Mia	about stuff... In Lana's case, which shade of lip gloss looks best on her.	construction	lipgloss and mascara as "stuff that matters". Girl power is also characterized by style as a way of constructing identity. By putting an interest in make up more than anything, Lana constructs an identity of herself.
117, Lana & Trisha	<p>"Well, it wasn't you so much I hated as that jerky friend of yours."</p> <p>To which Trisha added, "Yeah, how can you like that Lilly girl, anyway? She's so full of herself."</p>	Meanness as incapacity of rational fraternity.	Lana as one of the people from "popular" social group tends to show meanness by talking bad of people who are "different" (showing attraction on academic achievement than cheerleading and having old-fashioned style) from them (pretty, blond, stylish). One of the dark side of girl power is girl sometimes presents incapacity to control power which ends by the judgment that it is validity of rational fraternity incapability.
118, Mia	I mean, I would never in my life have tried on a pair of True Religion jeans... But Lana insisted they would look good on me and made me try on a pair and so I did and... I look AWESOME in them!	Style as identity construction	True Religion is a phenomenal brand of jeans based in Los Angeles. Since celebrity like Paris Hilton and Britney Spears wore the jeans, it became a trend and a prestige for young people. By the phenomenon, a certain identity as fashionista and trendy was constructed. Mia trying True Religion brings her to the new identity, fancy, which she never carries before.
118, Lana through	And the view from Lana's size 8s? ... she's gorgeous and every		Mia considers Lana's body type (sized 8) as rationale that guy

Mia	guy in the store who wasn't gay (of which there were approximately two) followed her around with his gaze like he couldn't help it.	Style as identity construction	attracted and spelled under her appearance. Size and body shape are part of style that American society provably agreed takes effect as empowerment of woman.
191, Amelie through Mia	Amelie told her uncle to back off. She knew she was saving lives. Fewer new cases of the disease were being reported because of her initiatives.	Personal Empowerment	By this action, Amelie obviously performs action against tyranny that Francesco, her tyrant uncle, does. He distrusts Amelie of ruling Genovia even though she is the legal leader for she is only a sixteen-year-old girl. Even so, Amelie does not obey Francesco and makes decision of closing Genovia's access in and out. She uses her power through her throne.
251, Mia	"WHAT? Of course it does! Amelie completely followed all the rules laid out in the Genovian royal charter—used the seal and got the signature of two unrelated witnesses and everything! If I've learned anything since my princess lessons started, I've learned that. It's valid."	Contradiction of femininity	Mia presents facts to support her argument on the legality of the document while still emotionally explaining it by shouting. Once again, she performs two actions that opposite each other: masculine rationality and feminine emotionality
252, Mia	It was all just so unfair. "Isn't it? That it's written by a girl. Worse, that it's written by a TEENAGE girl..."	Personal empowerment	Mia counters them with sarcastic comment to show her disapproval and disbelief in her Dad and Grandmother's underestimating reaction towards the legal document written by Amelie, a 16-year-old

			<p>Genovian princess who ruled for 12 days before she died from rare disease, only for it has been written by teenage girl. She refuses the image of young adult female that girl's opinion does not exist.</p>
281, Mia	<p>“Even if you're only sixteen, and everyone is telling you that you're just a silly teenage girl— don't let them push you away... You are capable of great things”</p>	<p>Personal empowerment</p>	<p>This is a part of her speech in front of 2000 people of prestigious and exclusive club, Domina Rei. In here Mia encourages young adult women to not be afraid of anything, to stand-up. She releases power through speak it up in front of many people and by that makes a different insight to teenagers image constructed by older people.</p>
282, Mia	<p>“it's about time that the world recognize that sixteen- year-old girls are capable of so much more than wearing some navel-bearing outfit on the cover of Rolling Stone...”</p>	<p>Personal empowerment</p>	<p>Mia optimists that there will be a time soon when the society sees girl and considering their opinion. Simultaneously, She also criticizes women in her age who loose their enthusiasm in feminism and be only the consumer of pop culture.</p>

## Contradicting Girl Power

Chapter, page, Character	Narration, dialogue	Girl Power's Contradiction	Interpretation
14, Mia	I can't do this. I can't give a speech in front of two thousand successful businesswomen.	Inconfidence	By saying that she is unable to speak in front of many people, Mia felt unreliable, in confident about herself. She devalues herself by declaring that.
49, Mia through Boris	"Mia, it is very surprising to me that a feminist like you would be so upset over the fact that a man had rejected her."	Powerless	By Boris's statement, he excludes Mia from feminist activist. Since girl power has similar traits to its root, feminism traditionally, so an act of sobbing her heart out and feel powerless by simple things without acting tough does not belong to girl power characteristics.
58, Phillipe through Mia	<p>"I'm an American! I have rights, you know!"</p> <p>My dad looked at me and said very sarcastically, "No, you don't. You're a teenager."</p>	Disapproval of girl's existence	When Mia protests on her father act of carrying her in his lap to the limousine, Phillipe, Mia's Dad, performs disapproval of human right. Even though he knows exactly that everyone deserves his or her right, he sarcastically says "no" for Mia is the one who says that considering the fact that she is under eighteen, a legal age of people considered mature in America's law, and her status as his daughter who values parents



			as the guide and on top decision maker.
184, Mia	Oh, right, I remember. The day my ex-boyfriend dumped me and I lost all will to live.	Inconfidence	In the quotation, Mia thinks little of herself. She shows lack of self-esteem by letting herself depressed by breaking up with her boyfriend. She does not value herself worth to survive in the world just because Michael decided to give some space to their relationship.
191, Francesco through Mia	But Uncle Francesco didn't care. He kept saying she didn't know what she was doing because she was Just a Girl...	Underestimate of Girl's ability	Princess Amelie's decision of closing all ports of Genovian decreases Genovia's income. Even though it lessen the spreading of plague, Francesco never appreciates it and thought of it as silly idea, and pointed out that the decision is not wise because it was taken by a girl. It represents unfair judgment of older people's on girl's ability in making decision.
193, Genovia Parliament through Mia	I can only assume they ignored it because they all figured, what could a sixteen-year-old girl have to say?	Underestimate of girl's ability	Amelie wrote a journal in which presented Amelie's thought and analysis on Genovia's matters. Before she died, she made a will to Genovia parliament to keep it. But the parliament ignored the

			journal for a negative judgment on girl's incapability. She lived in 1660's when women position are oppressed and domesticated. People neglected her document since she was only a girl whose voice was not worth to regard
249, Grandmere	<p>“Ridiculous! A Genovian princess granting the people the right to ELECT a head of state, and declaring that the role of the Genovian sovereign is one of ceremony only? No ancestor of ours would be that stupid.”</p>	Underestimate of girl's ability	In here, Grandmere, Mia's grandmother underestimates the wisdom a teenager would have. (The “princess” she talked about was a 16-year-old ancestor, a Genovia's princess in 16 century). That decision makes by teenager was ludicrous and illogical.
252, Phillipe	<p>“This is hardly a legitimate legal document that we need to bring to the attention of the Genovian people—or parliament. It's merely an attempt by a scared teenage girl to protect the interests of a people who are long since dead, and nothing we need to worry about—”</p>	Underestimate of girl's ability	By saying “it's merely an attempt by a scared teenage girl”, Mia's Dad thinks little of a teenage girl dictum, even if the girl was the legal ruler at that time and the document was legal.
253, Phillipe through Mia	<p>If this had been written by one of our MALE ancestors—Prince Francesco</p>	Underestimate of	Mia shouts the bitter fact covering Grandmere and Phillipe's judgement. That older people

	<p>himself—you'd totally have presented it to parliament when they meet in session next month. TOTALLY. But because it was written by a teenage girl, ..., you plan on completely disregarding it.</p>	<p>girl's ability</p>	<p>portray gender inequality by taking woman as inferior one, while man as the superior one whose voice will be heard, his opinion will be regarded.</p>
<p>261, Phillippe through Mia</p>	<p>When I showed it to my dad he basically dismissed it because it was written by a teenage girl who only ruled for twelve days before succumbing to the Black Death</p>	<p>Underestimate of girl's ability</p>	<p>Mia concludes that Philippe's reaction of dismissing the legal bill of right since it was written by a girl. He underestimates girl's ability and wisdom and neglects the fact that it is legal.</p>
<p>272, Mia through Dr. Knutz</p>	<p>The boy you love told you he just wants to be friends, and you did nothing. Your best friend humiliated you in front of the entire school, and you did nothing. Your father tells you he isn't honoring the wishes of your dead ancestor, and you do nothing.</p>	<p>Powerless</p>	<p>In this line, Dr. Knutz chooses the words "did nothing" for Mia's reaction in facing problems. In the quotation, Dr Knutz, Mia's physician, reckons Mia's acceptance as cowardice. Mia shows no power by accepting unfairness and keeping silence even inside she does not accept it.</p>