

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Fairy tales have always been active with their repetitive imaginative power through “once upon a time” and magical “happily ever after”; they enchant human inside their magical and wondrous adventure. Expressing knowledge and moral wisdom (Barsotti 2015, 69) through marvelous wonders like giant, fairies, beauty and evil symbols have been the concept of fairy tale. Fairy tales had begun long time ago from itsy bitsy tales as preceded by Greek mythologies and Italian folktales (XIAOYI 2017, 274). As the time went by, according to Susanna Basotti (2015), the tales has gone through progressive transformations from oral narration to written literary tale which not only served to explain a reality but also weaved the universal aspect in the human world.

In addition to this, the ancient tales transformed and developed into more modern tales, “but the archetype and symbols remain the same because they express the common heritage” (Barsotti 2015, 70). Fairy tales as the project of imagination mostly deals with universal problem implicitly through symbols or figure of speech. As though human has already known for their false realm yet fairy tales cores of joys have shared happiness to reader. As we realized fairy tales have never gone even though it created long before our generation exists because authors and narrators continuously re-narrate, re-interpret and re-produce those tales.

For example *Cinderella*, *Snow White*, *Sleeping Beauty*, *Red Riding Hood* and *Beauty and the Beast* are familiar faces in literary world. They have been re-

transformed from traditional versions in order to manifest thrilling experience and to fit in popular culture of literary world. It suggests that creating a transformation story means to change and reflect historical or cultural condition. Therefore, an analysis is created to mingle together the original text with the transformative text as the outcomes of intertextual literary products.

In the meantime, intertextuality has been a center of literary device to highlight traditional fairy tales' relevance in changing social concerns and cultural desires of literature. For example, *Beauty and the Beast* is one of popular textual references since its popularity in 1711-1780 by Marie Leprince de Beaumont and Gabrielle-Suzanne Barbot de Villeneuve version, published in 1740. *Beauty and the Beast* has been adapted, re-interpreted as well as retransformed into today's hit contemporary and popular literature. Some products of *Beauty and the Beast* transformations are, *A Retelling of the Story of Beauty and the Beast* (1993) by Robin McKinley, *Beastly* (2011) by Alex Flinn, *Beauty and the Beast* (1991 & 2017) by Walt Disney both in cinema and books, *Barefoot on the Wind* (2016) by Zoe Marriott and more.

Intertextual study is not merely about whether one story is interrelated to one another but also it discusses the shifting context between prior-text to its later text. According to Kristeva, intertextuality means more than comparing two texts which is a "passage for one sign system to another" or the way in which one signifying practice is transposed into another (McAfee 2004, 26). Discussing about signifying practice or meaning-making in literary work, prominently fairy tale, symbols are always significant. Because "the power of fairy tales lies in the symbol", therefore "fairy tales are symbolic" (Walker and Lunz 1976, 1).

Symbols in fairy tales might be static, however the context and meaning change depend on its revision (Schanoes 2014, 63).

Beside symbols, women are also the concern of the fairy and folk tales (Barsotti 2015, Jorgensen 2014, Rowe 1979, Al-Barazenji 2015). For instance, tales of old mothers, princess, queen, maid, stepmother, godmother, and witches are example of women association in fairy tales. Some studies directed fairy tales as a suspect of having significant influence towards female expectation of their role in patriarchal culture (Rowe 1979, 252). In same extent, fairy tales vision of romance and stagnant domestic character continue to “perpetuate cultural ideals which subordinate women” (253). As an example, Belle is objectified by the male figures in Disney’s *Beauty and the Beast* (Chow 2013, 2). Moreover, a fact that Rowe has confirmed, some of Disney’s heroines have adopted conventional female virtues which are patience, sacrifice, and dependency because those virtues comply with patriarchal needs, for instance marriage guarantees women to gain social and financial security (Rowe 1979, 246).

Furthermore, Mollegaard and Sullivan (2017) said that, “time has shown that fairy tale harbor great narrative energy and speak to core values and desires” (Mollegaard and Sullivan 2017, 311). As for example, Cinderella represents a female figure in transforming woman’s victimization over her stepmother’s oppression into independence and self-expression (Al-Barazenji 2015, 50). In result, Cinderella’s mirage is a reward for her long patience (48). However, passive women’s role in fairy-tale is not relevance anymore against modern society thus readers demand a new significance articulation by reevaluating those traditional fairy tales from characterization and “romantic point of view” (ibid).

This condition encourages fairy-tale to mirror women struggle for powers in the society by creating a new character that authorize a power to challenge and, hope, abolish the patriarchal system. Shifting women's role from passivity to positivity (Al-Barazenji 2015, 48) means to encourage women voices in fairy tales. Therefore, fairy tales could not recall as place of "fantasy, escape, recovery, and consolation" (Heerspink 2012, 3).

Besides, different characterization which tends to emphasize man domination in fairy tales perceived as an indisputable condition to women who considered themselves as marginal human beings in real life. It only makes fairy-tale, through characters, settings and plots, reaffirms women as their safe realm and stands as abstract symbols to reflect women's perspective to the world. Simply, classic fairy tales tend to preserve instead of "challenge the patriarchy" (Rowe 1979, 253). Then transformation texts of traditional fairy tales bear a significant role to innovate new sense of heroines that rise women voice, empowerment and gender issues to the surface.

This writing intrigues to explore the development of subjectivity of the female characters in literary works which renders empowerment issue through intertextual discussion between the traditional version of fairy-tales and its contemporary transformation text. This study decided to imply this issue in Marie Leprince de Beaumont's *Beauty and the Beast* and its transformation text, Zoe Marriott's *Barefoot on the Wind* by applying Kristeva's theories, subjectivity and intertextuality.

Subjectivity itself has strong relation to render women empowerment issues, which conveys women voices of their significant role in societies. In this

case, exploring subjectivity power of female leads character in Marie Leprince de Beaumont's *Beauty and the Beast* and its transformation text, Zoe Marriott's *Barefoot on the Wind* is considered significant. Furthermore, this writing traces back the subjectivity power from Beauty in Marie Leprince de Beaumont's *Beauty and the Beast* to Hana in Zoe Marriott's *Barefoot on the Wind* in the span of two centuries.

In common discussion, intertextuality is discussed separately from subjectivity. For instance, previous studies that have been conducted by Mollegaard and Sullivan (2017) discussed intertextual perspective on contemporary retellings of *Beauty and the Beast* about how female's retellings evaluate *Beauty and the Beast* tale into today's social concerns: criticism toward *Beauty and the Beast* that preserved patriarchy rather than promoting the heroine's empowerment (Rowe 1979). On the other hand, Benjamin M. Sutcliffe (2003) brought subjectivity to discussion by employing Kristeva's Semiotic and Symbolic which is interesting to be discussed further. Because of those studies, this study merges intertextuality and subjectivity in one discussion.

Both of the texts do not only mingle together in terms of literary devices but also in women issue which is subjectivity. Intertextuality embraces various forms of textual borrowing and echoing (Kabthiyal and Dangwal 2016, 298). While subjectivity concerns about how language forms a subject (McAfee 2004, 2) to render women to speak.

As in particular, Marie Leprince de Beaumont's *Beauty and the Beast* has been popular since 18th century and still popular in this era as it is called as traditional fairy tales. Her version was adapted by Disney as a proof of *Beauty and*

the Beast eternal popularity among spectators. This traditional fairy tale according to Karen E. Rowe (1979), tends to adopt what so called “conventional female virtues” that includes patience, sacrifice, dependency and silence because “she submits to patriarchal needs” to receive the reward. By contrast, Zoe Marriott’s *Barefoot on the Wind* (2016) is undoubtedly the transformation of *Beauty and the Beast* as the author had clarified on the first page of the book. In this transformative text, the author evaluated the plot, setting, and female lead character in feminist perspective (Marriott 2016, 1). Therefore, Zoe Marriott’s *Barefoot on the Wind* is absolutely the transformation product of *Beauty and the Beast* that incites shifting meaning to emphasize strong female lead rather than the original one.

In order to trace the subjectivity of both female lead characters, because subjectivity is people’s relationship to language. The first step is exploring how the female lead characters operate when they speak in their culture that involves Kristeva’s famous terms the semiotic and the symbolic. The semiotic aspect of language refers to the inner drives that cause the word to be meaningful. The symbolic aspect of language is the domain of position and judgment or social zone. Altogether, the semiotic and the symbolic constitute language as well as subject or speaking human being (Kabthiyal and Dangwal 2016, 302) that held signifying practices. Hence, Kristeva “has insisted that the study of language is inseparable from the study of speaking being” (McAfee 2004, 27).

Long span of time between Marie Leprince de Beaumont’s *Beauty and the Beast* and the transformation text of Zoe Marriott’s *Barefoot on the Wind* conceal crucial signifying process to be revealed. The fact that Marie Leprince de

Beaumont's *Beauty and the Beast* has been studied by many scholars both in feminist perspectives like Karen E. Rowe's *Feminism and Fairy Tales*, Al-Barenji's *Women's voices in Folk Tales and Fairy Tales* and in intertextual perspective by Kirsten Mollegaard and Kylee Sullivan's *Intertextual Perspective on Contemporary Retellings of Cinderella and Beauty and the Beast*. However, Marie Leprince de Beaumont's *Beauty and the Beast* and its transformation text, Zoe Marriott's *Barefoot on the Wind*, have not been studied yet which was worth exploring in this part. Therefore, those previous studies triggered new insights and ideas to figure out how women's subjectivity power developed in both works. For this reason, Julia Kristeva's intertextuality and subjectivity are suitable theories to reveal subjectivity perspective through intertextual process in the story.

1.2 Statement of the Problems

1. How does the subjectivity power of the female lead characters within the two texts testify their power?
2. How is the process of intertextuality from hypogram to the transformative text?

1.3 Objectives of the Study

Based on the statements of the problem, this study aims to:

1. Examine the subjectivity of women within text through the semiotic and symbolic aspect of language and how the subjectivity powers up the female lead characters.
2. Reveal the process of intertextuality in both texts.

1.4 Significance of the Study

The findings of this study contribute an understanding about subjectivity power of womanhood from merging intertextuality and subjectivity of Kristeva's theory. Besides, this study provides a new breakthrough about the topic which hopefully will incite another or further research about the theories in the future.

It also shows the development of socio-condition of fairy-tale genre in literary works. Because this study is a mirror of women's power subjectivity within the semiotic and the symbolic aspect of language in *Beauty and the Beast* and its transformation text to discover the socio-condition of women in society. "*Barefoot on the Wind*" may associate the condition in society, whether or not the portrayal or the characterization of women in fairy tale has changed or remained passive.

1.5 Definition of Key Terms

- Fairy tales : Is part of mythology and folklore which born as literary genre across generation for centuries that brings universal wisdoms (Barsotti 2015, XIAOYI 2017)
- Subjectivity : Is also called as subject-in-process presents more opportunity for social transformation of what so called politically static subject through the acceptance of symbolic law altogether with the transgression of

the law by semiotic process to reform the order of speaking subject (Bruijn 2006).

- Power : A capacity to cause effect, to have impact on or change things or people, either in physical or social world (Turner 2005, 6).
- Women Empowerment : Denotes a process by which women gain power and ability to challenge and combat their oppression. A woman that aware of self-worth and supporting other women as well as her community (Rogers, 2018)