

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

Outside Beauty by Cynthia Kadohata mostly talks about the relationship of the family and perspective of beauty. The main character of the novel is a girl 13 years old who is struggling with her life, use her ability to take care of the other characters. In progress she builds her perspective about beauty there are some factors that involving the way she thinks about anything. The writer tries to follow the thread of the main character way of thinking and way to develop her meaning of beauty. In the novel, also talked about the main character's mother as the one who causing the disorganized of her family life.

The writer wants to describe how the main character to keep her perspective and how struggle the main character to survive with her sisters without the existence of a father. In order to find it out the writer also contribute the own perspective and conception in viewing the problems which occurred in the novel. The writer hopes that this study could be useful for academic research and for anyone who read it and also for anyone who wants to enhance knowledge, especially focus on the developing of a young girl to preserve the meaning of beauty in the middle of her struggle life without the existence of the parent.

The writer wishes with the intrinsic approach and using beauty myth as the supporting background, the purpose and the message of the novel could be transferred

to the reader and to convince the reader that the conception and the perspective of the writer is capable to believe.

1. Intrinsic Approach

In analyzing the issue, the writer focuses on the novel *Outside Beauty* itself. The writer discusses the main character's perspective about beauty and the process of building that perspective. Then, the appropriate starting point is by focusing the analysis on the intrinsic elements of the novel. In fact, the most important thing to begin the analysis is to go directly toward the work. The main thing in order to begin an analysis of a literary work is discussing its intrinsic elements in order to give clearer understanding about the literary work itself. Intrinsic approach covers the elements such as characters, plot, setting, point of view, and theme. In order to maintain the objective of the study, the writer focuses on the character. It is because the main character of the novel is interested to be analyzed and the issue of the novel has a related with the main character of this novel.

Characters and Characterization

Since the writer focuses on the main character, the writer considers the work of Edgar V. Roberts' *Writing Theme about Literature* to define the character. Roberts, in his book, stated that,

Character in literature is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior.

Through dialogue, action, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters at whom you may laugh or whom you may dislike or even hate (64).

Thus, the readers may know the personality of the characters in the story through the character's actions and dialogues toward other characters.

In studying a literary character, it is important to know the traits of the character. According to Roberts, a trait is a mode of behavior or quality of mind, such as acting first and thinking later, or looking into a person's eyes. Often, traits are minor, but sometimes a particular trait may be the primary characteristic of a person (65). So, characters may be lazy or ambitious, careful or careless, confident or self-doubting, and so on.

Moreover, Roberts also stated that there are two types of character. The first is 'round character' and the second is 'flat character'. Round character profits from experience and undergoes an alteration, which may be the realization of new strength and the acceptance of new condition. Obviously, round characters are central to serious literature, for they are the focal points of conflict and interest. Round character can be called as dynamic character (66). In contrast to round characters, flat characters do not grow, no matter what the circumstances. They end where they begin, and they are static, not dynamic like the round characters.

In Gill's *Mastering English Literature*, he also explains about round and flat character. He explains that round characters are full, complex and rich, whereas flat

characters are simple ones. Then, another way of distinguishing between characters of a wide and those of narrow range is to call one open and other closed (94). It means that the open character can grow and develop, whereas a closed one is fixed and not changing. Gill also explains about the difference between the character and characterization. Character is a person in literary work, while characterization is the way in which the character is created (127). Gill argues that characters in books may have all sorts of links with the people we meet everyday (in some cases we feel more strongly about them than real people) but we only meet them in books. A way of putting this is to say that characters are all the products of characterization; that's to say, they have been made in a particular way. Characters are what they are like because of the way they have been made. The kind of conversation they have, the things they do, their appearances and so on are the particular ways which the author has chosen to characterize his or her characters (127).

It is important to understand the character's feelings, thoughts, words, and also action in the novel by focusing an attention on the characterization of the main character, in this case, Shelby. Then, by analyzing the character as one of the intrinsic elements, the expectation is to achieve a deeper understanding of Shelby as the main character.

Moreover, in this thesis, the writer wants to seek the beginning of the problem dealing with the different perspective about beauty from Shelby as the main character in the novel *Outside Beauty*, in contrast with her mother Helen Kimura who brings the suffering to her children because of her perspective about beauty. Then finally,

the main character deals with her suffer when she be separated from her sisters because of her mother got a car accident.

2. Beauty Myth

Regarding to the writer's purpose to find out the meaning of beauty and this can be specified as beauty issue. The beauty myth is an appropriate theory to analyze it. Using the beauty myth theory by Naomi Wolf it is clear enough to analyze the issues inside the novel. The novel was written mostly in western culture background, because the author of the novel lives in America, she was born in Chicago and the novel talks about American family life that consist of different nationalities and ethnies. Naomi Wolf is an American author and a political consultant and lately, she is described as the third-wave of feminist movement. Wolf argues that women were under assault by the "beauty myth" in five areas: work, religion, sex, violence, and hunger. Ultimately, Wolf argues for a relaxation of normative standards of beauty.

The affluent, educated, liberated women of the First World, who can enjoy freedoms unavailable to any women ever before, do not feel as free as they want to. And they can no longer restrict to the subconscious their sense that this lack of freedoms unavailable to any women ever before, do not feel as free as they want to. And they can no longer restrict to the subconscious their sense that this lack of freedom has something to do with apparently frivolous issues, things that really should not matter (Wolf 9)

Many are ashamed to admit that such trivial concerns to physical appearance, bodies, faces, hair, clothes-matter so much. But in spite of shame, guilt, and denial, more and more women are wondering whether they are entirely neurotic and alone but rather that something important is indeed at stake that has to do with relationship between female liberation and female beauty.

More women have more money and power and scope and legal recognition than we have ever had before; but in terms of how we feel about ourselves physically, we may actually be worse off than our unliberated grandmothers. Recent research consistently shows that inside the majority of the West's controlled, attractive, successful working women, there is a secret "underlife" poisoning our freedom; infused with notions of beauty, it is a dark vein of self-hatred, physical obsessions, terror of aging, and dread of lost control (Wolf 10)

The beauty myth tells a story: The quality called "beauty" objectively and universally exists. Women must want embody it and men must want to possess women who embody it. This embodiment is an imperative for women and not for men, which situation is necessary and natural because it is biological, sexual, and evolutionary: Strong men battle for beautiful women, and beautiful women are more reproductively successful. Women's beauty must correlate to their fertility and since this system is based on sexual selection, it is inevitable and changeless (Wolf 12)

"Beauty" is not universal or changeless, though the West pretends that all ideals of female beauty stem from one Platonic Ideal Woman: the Maori admire a fat vulva, and the Padang, droopy breasts. Nor is "beauty" a function of evolution: Its

ideals change at a pace far more rapid than that of the evolution of species, and Charles Darwin was himself unconvinced by his own explanation that “beauty” resulted from a “sexual selection” that deviated from the rule of natural selection; for women to compete with women through “beauty” is a reversal of the way in which natural selection affects all other mammals... If the beauty myth is not based on evolution, sex, gender, aesthetics, or God, on what is it based? It claims to be about intimacy and sex and life, a celebration of women. It is actually composed of emotional distance, politics, finance and sexual repression. The beauty myth is not about women at all. It is about men’s institutions and institutional power (Wolf, 12-13)

Competition between women has been made part of the myth so that women will be divided from one another. Youth and (until recently) virginity have been “beautiful” in women since they stand for experiential and sexual ignorance. Aging in women is “unbeautiful” since women grow more powerful with time and since the links between generations of women must always be newly broken: Older women fear young ones, young women fear old and the beauty myth truncates for all the female life span. Most urgently, women’s identity must be premised upon our “beauty” so that we will remain vulnerable to outside approval, carrying the vital sensitivity organ of self-esteem exposed to the air (Wolf 14)

The beauty myth appeared as a tool to support their concepts in terms of a beauty. The concept of beauty, from the beauty myth perspective is depend on how a woman brings her beauty into her purpose, but sometimes, the purpose is against the

feminist oppression. Wolf argues that women in Western culture are damaged by the pressure to conform to an idealized concept of female beauty—the Iron Maiden throughout modern society, from Victorian Times to today. She argues that the beauty myth is political, a way of maintaining the patriarchal system. It allows women to enter the labour force, but under controlled conditions. She also claims that this system keeps women under control by the weight of their own insecurities. The beauty myth is sometimes viewed as succeeding *The Feminine Mystique*, which relegated women to the position of housewife, as the social guard over women. In this sense, Wolf claims that public interest in a woman's virginity has been replaced by public interest in the shape of her body.

The Beauty Myth is the last and most dangerous of a long line of lies concerning the rules of feminine attributes and behavior. It is the most dangerous because it has succeeded in effecting women's internal sense of themselves. It has created a standard of femininity that is impossible to attain, and women are reacting with increasingly obsessive behavior in their attempts to measure up. Energy that might be used to further positive goals is turned inward instead--dissipated in guilt, shame and unhappiness at one's physical faults. The attitudes toward women at that time are pretty obvious: women were seen as walking wombs, and anything they did to expand their usefulness in the world was attacked as a threat to this reality. That women could have had more to offer society beyond the children they bore was not conceivable or allowed.

B. Related Studies

The writer did not find any related studies on the internet and also from library. But, the writer has found some comments on the novel and the interview between Cynthia Kadohata and one of her fans. In Cynthia's fan's blog, Samantha, ask about the purpose of Cynthia Kadohata write the novel. Cynthia Kadohata inspired by her close relationship with her sisters, she grown up in the middle of a lovely family.

Even though the writer did not find any related studies on Cynthia Kadohata's *Outside Beauty*, the writer had found the academic research using Beauty Myth. The academic research entitled *From Competition to Unity: Battling the Patriarchy and Going Beyond the Beauty Myth* by Mala Matacin. It is an analysis about how women compete with one another through their beauty and body images issues. Mala Matacin uses Beauty Myth by Naomi Wolf because the beauty myth is used to describe a political weapon where the competition between women has been made part of the myth so that women will be divided one another.

The writer also found some journals that also using beauty myth, the journals are *The "Beauty Myth" Is No Myth. Emphasis on Malw-Female Attractiveness in World Folktales* by Jonathan Gottschall in 2008. First is a journal about the perspective of the phenomenon of apparently greater emphasis on human female physical attractiveness which has spawned an array of explanatory responses. Second is a journal about *Film Review on Beauty Mark: Body Image and the Race for Perfection* by Carol Poll in 2009. The movie is a poignant video memoir of Diane

Israel, the film contains interviews with male and female body builders and also interview with Naomi Wolf.

The writer also found a thesis from Linguistic field which is conducted by Ribka Wardhani. This unpublished thesis' entitle *Girl's Guide To Beauty: A Semiotic Approach in Reading Beauty Construction in the Front Covers of Kartika Magazine*. The writer of the thesis also uses The Beauty Myth theory by Naomi Wolf.