WOMEN’S BODIES IN NEIL GAIMAN’ _STARDUST_:  
A JULIA KRISTEVAN ANALYSIS

Thesis
A thesis presented to the English Department, Faculty of Letter, Jember University as one of requirement to get the award of Sarjana Sastra degree in English Studies

Written by:
Garinda Sujarwanti
NIM 080110191021

ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
UNIVERSITY OF JEMBER  
2012
DEDICATION PAGE

1. To My Mother for her affection
3. My fiancé: Dedy S
4. My beloved cat: Charo
5. My best friends: Fitriatul Hasanah, Maria Ulfa, Resti Galuh, Putri Octoviasari
6. All my friends at the class of 2008 of English Department.
MOTTO

A woman has to live her life, or live to repent not having lived it

(D. H Lawrence)
DECLARATION

I hereby state that the thesis entitled Women’s Bodies in Neil Gaiman’s *Stardust: A Julia Kristeva Analysis* is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, November, 2012

The Writer

Garinda Sujarwanti
080110191021
APPROVAL SHEET

Approved and received by the Examination Committee of English Department, Faculty of Letters, Jember University.

Day : Tuesday
Date : November, 13th 2012
Held in: Faculty of Letters, Jember University

Secretary, 
Riskia Setiarini, S.S
NIP. 197910132005012002

Chairman,
Drs. Syamsul Anam, M.A
NIP. 1959091819880211001

The Members:

1. Prof. Dr. Sutarto, M.A
   NIP. 194909211975031001

2. Hat Pujiati, S.S, M.A
   NIP. 198009082005072001

3. Dra. Supiastutik, M.Pd
   NIP. 196605141998032001

Approved by the Dean,

Dr. Hairus Salikin, M.Ed
NIP. 19631051989021001
ACKNOWLEDGEMENT

I thank to the invaluable things who has granted their great blessing so that I am finally able to obtain a great deal of knowledge and finish writing my thesis. In composing this thesis I had to face some difficulties and was nearly down. However, there was also a great desire in my heart to finish my writing.

In this great opportunity, I would like to express my gratitude to those who are willing to help me much more then they feel. I would like to express my deep gratitude to:

1. Dr. Hairus Salikin, M.Ed, Dean of Faculty of Letters and Drs. Abert Tallapessy M.A., PhD., the Head of English Department who have given a chance and permission to write this thesis,
2. Prof. Dr. H. Sutarto, M.A, my first advisor for her approval and guidance to compose my thesis,
3. Hat Pujiati, S.S., M.A., my second advisor who has spent her time to understand and given me valuable advice and suggestion in this thesis with great patient,
4. My Almamater

I am grateful to all their encouragement and help, because I am sure that without them I would find many difficulties in writing this thesis and finishing the study.

Jember,

Garinda Sujarwanti
SUMMARY

Women’s Bodies in Neil Gaiman’ Stardust: A Julia Kristeva Analysis; Garinda Sujawranti, 080110191021; 2008: 49 pages; English Department, Faculty of Letter, Jember University.

This research discusses about women’s bodies in Neil Gaiman’ Stardust. Women’s bodies in Stardust are constructed as second class. It is interesting to analyze the novel because women’s bodies that have been excluded in patriarchal power sometimes unconsciously are able to disturb the hegemony of patriarchy. Therefore this research is conducted under two questions, first how women’s bodies have been excluded and oppressed by patriarchal power, and second, this research evokes the inconsistency and the logical mistakes of the text in representing women’s bodies in masculine writing. To explore the paradoxes and inconsistency in the text is the departing point to deconstruct women’s bodies in Stardust. This then research uses Julia Kristeva’s theory because her theory is useful to offer a central place for developing the feminine subject in psychoanalysis through language. Kristeva’s theory can be used to trace feminine side through demolishing patriarchal perspective in the novel.

There are three critical tools from Julia Kristeva taken to arrange the method of analysis the text; the symbolic, the semiotic and the abject. The symbolic consists of ‘syntax’ and ‘all linguistic categories’. That is, the symbolic is the structure or grammar that governs the ways in which symbols can refer. Besides, it is an oedipalized system, regulated by secondary processes and the Law of the Father. By using these critical means, it is found the concept of women’s bodies in the text dwelled on masculine language. Second, the semiotic or often known as semiotic chora is the way through which bodily energy and affects come into language and it includes both the drives and the articulations of the subject. It is derived from the pre-Oedipal stage and is associated with the feminine and the maternal. This second analysis shows the inconsistency and the logical mistakes in representing women’s bodies to fail the hegemony of patriarchal power in Stardust. The last is the Abject, thus process creates boundaries between self and other that must be in place before the entrance into language. The analysis of novel based on these three tools finds the other self within process to gain subjectivity. Therefore, this research is beneficial to get comprehension about women’s repression through literary work.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>ii</td>
</tr>
<tr>
<td>MOTTO</td>
<td>iii</td>
</tr>
<tr>
<td>DECLARATION</td>
<td>iv</td>
</tr>
<tr>
<td>APPROVAL SHEET</td>
<td>v</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT</td>
<td>vi</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENT</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER 1. INTRODUCTION</td>
<td></td>
</tr>
<tr>
<td>1.1 The Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>1.2 The Problems to Discuss</td>
<td>5</td>
</tr>
<tr>
<td>1.3 The Scope of the Study</td>
<td>5</td>
</tr>
<tr>
<td>1.4 The Goals of the Study</td>
<td>5</td>
</tr>
<tr>
<td>1.5 Approach to Use</td>
<td>6</td>
</tr>
<tr>
<td>1.6 Methods of Research</td>
<td>6</td>
</tr>
<tr>
<td>1.6.1 The Type of Research</td>
<td>6</td>
</tr>
<tr>
<td>1.6.2 Data Collection and Type of Data</td>
<td>6</td>
</tr>
<tr>
<td>1.6.3 Methods of Analysis</td>
<td>7</td>
</tr>
<tr>
<td>CHAPTER 2. LITERATURE REVIEW</td>
<td>9</td>
</tr>
<tr>
<td>2.1 The Previous Research about Stardust</td>
<td>9</td>
</tr>
</tbody>
</table>
2.2 Julia Kristeva’s Theory ........................................ 11
  2.2.1 Kristeva’s psychoanalytic approach ............... 11
  2.2.2 The semiotic, the symbolic and the abject … 13
  2.2.3 The Imposition of the semiotic into symbolic.. 17

CHAPTER 3. WOMEN’S BODIES IN NEIL GAIMAN’ STARDUST: A JULIA KRISTEVAN ANALYSIS ................................................................. 19
  3.1. The Naturalization of the Phallus in Stardust .......... 19
  3.2. The Rhetoric of Abjection: the Loss of Tristan .......... 26
  3.3. Yvaine, Witch, and Una as the Decentered Subject .... 31
  3.4. Deconstructing Stardust: From Revolution to Revolt Culture ........................................ 38

CHAPTER 4. CONCLUSION .......................................................... 43

BIBLIOGRAPHY ................................................................. 45

APPENDICES ................................................................. 47