



**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:

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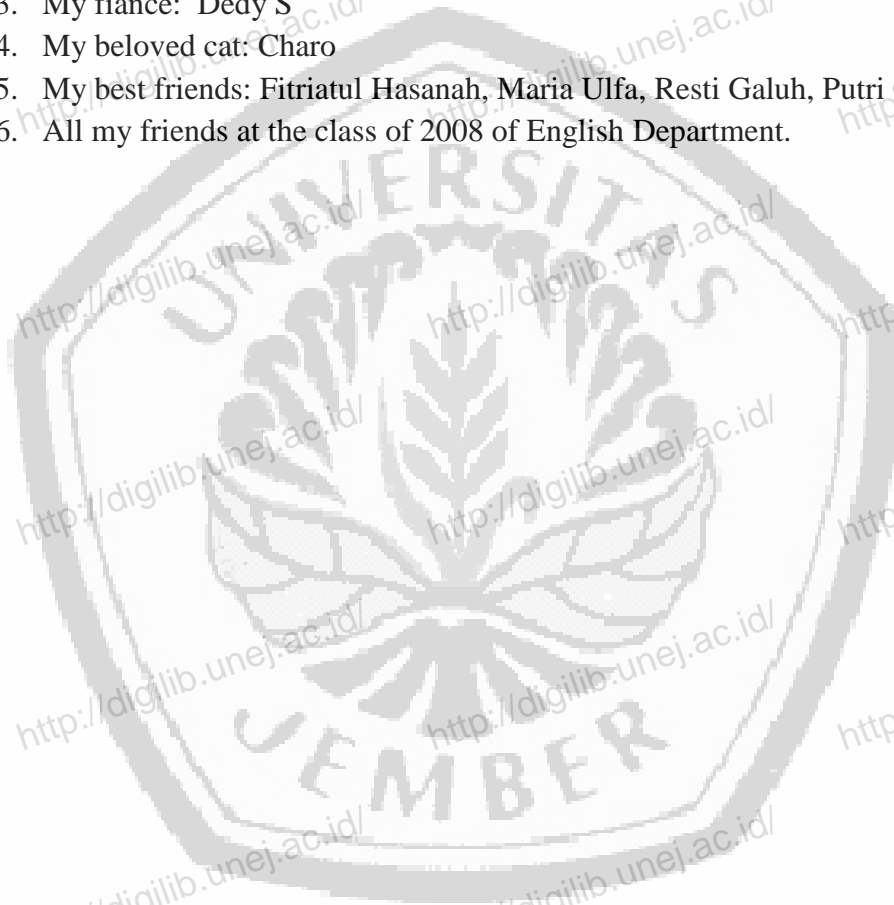
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**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
UNIVERSITY OF JEMBER**

**2012**

## **DEDICATION PAGE**

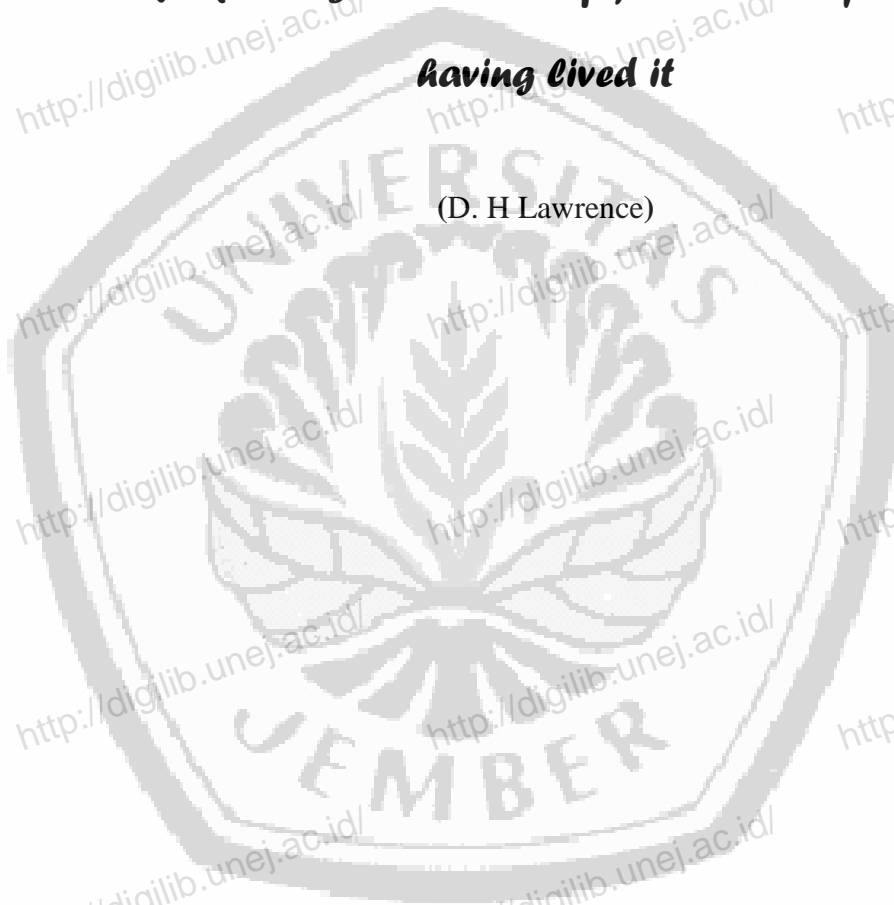
1. To My Mother for her affection
2. My family: Indra, Rima, and Nevina.
3. My fiancé: Dedy S
4. My beloved cat: Charo
5. My best friends: Fitriatul Hasanah, Maria Ulfa, Resti Galuh, Putri Octoviasari
6. All my friends at the class of 2008 of English Department.



## MOTTO

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

(D. H Lawrence)



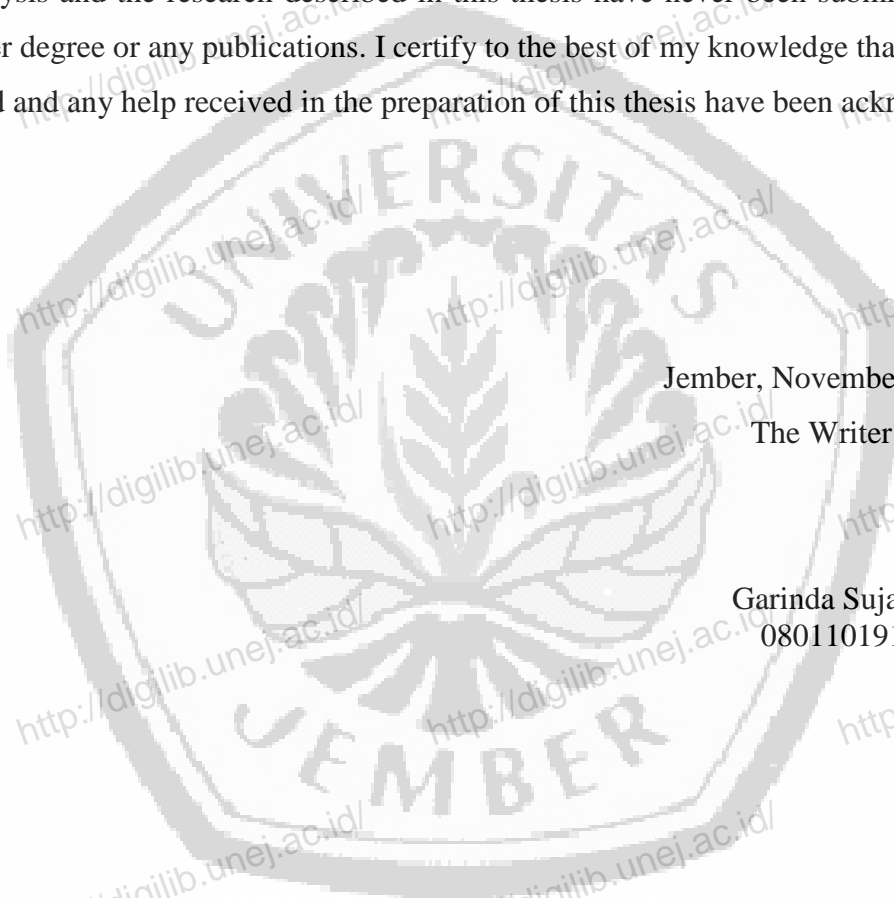
## DECLARATION

I hereby state that the thesis entitled **Women's Bodies in Neil Gaiman's Stardust: A Julia Kristevan 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

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## APPROVAL SHEET

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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:

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## SUMMARY

**Women's Bodies in Neil Gaiman' *Stardust*: A Julia Kristevan Analysis;** Garinda Sujarwanti, 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.

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