

**Paralyzing Gender Performativity
In The Novel *Big If* by Mark Costello**

THESIS



By:

**DINO PASCA ERA
48193/2004**

ADVISORS:

**Dr. Kurnia Ningsih, M.A.
Winda Setiasari, S.S., M.Hum**

**ENGLISH LITERATURE DEPARTMENT
FACULTY OF LANGUAGE AND ARTS
STATE UNIVERSITY OF PADANG
2010**

HALAMAN PERSETUJUAN SKRIPSI

**Paralyzing Gender Performativity
In The Novel *Big If* by Mark Costello**

Nama : Dino Pasca Era
NIM/BP : 48193/2004
Program Studi : Bahasa dan Sastra Inggris
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

Padang, 07 Februari 2011

Disetujui oleh:

Pembimbing 1

Pembimbing 2

Dr. Kurnia Ningsih, M. A
NIP. 19540626 198203 2 001

Winda Setia Sari, S.S.,M.Hum
NIP. 19751227 200012 2 001

**Diketahui,
Ketua Jurusan**

Dr. Kusni, M.Pd
NIP. 19620909 198803 1 004

HALAMAN PENGESAHAN LULUS UJIAN SKRIPSI

Dinyatakan Lulus Setelah Dipertahankan di Depan Tim Penguji Skripsi

Jurusan Bahasa dan Sastra Inggris

Fakultas Bahasa Sastra dan Seni

Universitas Negeri Padang

Paralyzing Gender Performativity

In The Novel *Big If* by Mark Costello

Nama : Dino Pasca Era

NIM/BP : 48193/2004

Jurusan : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Padang, 07 Februari 2011

Nama	Tim Penguji	Tanda Tangan
1. Dr. Kurnia Ningsih, M.A.	Ketua	(_____)
2. Winda Setiasari, S.S., M.Hum	Sekretaris	(_____)
3. Dra. An Fauzia Rozani Syafei, M.A	Anggota	(_____)
4. Muhd. Al-Hafizh, S.S.,M.A	Anggota	(_____)
5. Delvi Wahyuni, S.S., M.SA	Anggota	(_____)

ABSTRACT

Era, Dino Pasca 2011. *Paralyzing Gender Performativity in the Novel Big If* by Mark Costello

Pembimbing: 1. Dr. Kurnia Ningsih, M.A

2. Winda Setiasari, S.S., M. Hum.

Skripsi ini merupakan analisa novel *Big if* (2002) karya oleh Mark Costello. Permasalahan yang dibahas dalam analisa ini adalah sejauh mana *paralyzing gender performativity* di tengah masyarakat dan sejauh mana karakter dan setting mengungkapkan *paralyzing gender performativity* tersebut. Analisa ini dilakukan dengan mengaplikasikan konsep *gender performativity* oleh Judith Butler, konsep *power* dan *knowledge* oleh Michael Foucault, konsep *counter power* oleh Helen Tiffin, dan konsep *indirect resistance* oleh Slemon.

Hasil penganalisaan menemukan bahwa *gender performativity* bukan merupakan suatu hal yang mutlak. Identitas yang berdasarkan gender adalah identitas buatan. Analisa ini juga menunjukkan bahwa *gender performativity* dapat dihancurkan karena merupakan konstruksi dari patriarkal. Hal ini diperlihatkan oleh empat karakter utama dalam novel, karakter pertama mematahkan performativitas gender melalui karir dan sikapnya dalam menghadapi hidup di kota super metropolitan. Karakter kedua berjuang dalam karir dan sebagai orang tua tunggal bagi anaknya. Karakter ketiga sukses menghancurkan performativitas gender dalam karir dan menerapkan relasi gender yang berbeda dalam kehidupan keluarga dan sosialnya. Karakter keempat dan seorang suami mempraktekkan relasi gender yang baru dengan menunjukkan apresiasi dan kasih sayangnya kepada istri tanpa dipengaruhi oleh *gender performativity*.

ACKNOWLEDGMENTS

Praise to Allah S.W.T who has given blessing, strength and knowledge for me in finishing this thesis entitled **Paralyzing gender performativity in Mark Costello's novel, Big If**. Shalawat and sallam are sent to the beloved prophet Muhammad S.A.W who has struggled in making the world a better place.

The deepest gratitude is dedicated to his thesis advisor: Dr. Kurnia Ningsih, M.A as the first advisor who has willingly provided her time, guidance and advice in helping him writing this thesis. Then, it also goes to Winda Setiasari S.S, M.Hum, as the second advisor and the examiners; Dra. An Fauzia Rozani Syafei, M.A, Muhd. Al Hafizh, S.S, M.A and Delvi Wahyuni, S.S, M.SA for the exceptional and helpful contribution through their critics, comments and suggestions.

Special thanks are also given to The Head of English Department Dr. Kusni, the secretary of English Department Dra. An Fauzia Rozani Syafei, M.A and Dr. Kurnia Ningsih as the head of study program. The great appreciation is dedicated to his academic advisor Winda Setiasari S.S, M.Hum that guides him in his academic year in the universities and to all of the English Department lecturers and staffs, who had taught, guide and assist him during his academic years in university.

Above all, his deepest gratitude and appreciation are also expressed to his beloved parents. The writer genuinely thanks them for their love, patience and support (material and immaterial). His special thanks also go to his sisters and brothers for their support and affection. They become his energy and patience to be able to get through difficulties that the writer faced in writing this thesis that requires a quite long period of time.

Finally, a great appreciation is given to his faithful companion Eldi Ferti Dwi Putri for her motivation and patience in accompanying him to achieve his graduation. The appreciation also goes to Ana, Ira, Jojo, Mira, Inang and Beti for being there for him, for their affection, support and motivation. They have helped him to make it through his struggle. His gratitude is also intended to all of his friends in 4NK and 4Kep of 2004 as well as his seniors and juniors in English Literature. A special thanks indeed to Alex, Indah, Anggia, Rina, and all of his friends who were cooperative and helpful. The writer cannot make it on his own. Thanks to you all.

Padang, February 2011

Dino Pasca Era

TABLE OF CONTENTS

TABLE OF CONTENTS.....	i
CHAPTER I. INTRODUCTION	
1.1 Background of The Study	1
1.1.1 Paralyzing Gender Performativity	7
1.1.2 A Brief of Mark Costello	9
1.1.3 Big If	10
1.2 Problem of Study.....	11
1.3 Purpose of Study.....	12
1.4 Previous Study.....	12
1.5 Theoretical Framework.....	15
1.6 Methodology.....	21
CHAPTER II DISCUSSION	
2.1 Vi Asplund.....	22
2.2 Gretchen Williams	31
2.3 Peta Boyle	36
CHAPTER III CONCLUSION	46
BIBLIOGRAPHY	49

CHAPTER I

INTRODUCTION

1.1 BACKGROUND

Gender has been the most controversial issues within the world of human being. The problem defines as a conception of man and woman produced by social and cultural system through the patriarchal creation. It is the main tool of patriarchal to control women and forced them act under the roles of men. Koenig (2009) says that patriarchy is an ideology and a hierarchy. It means that patriarchy not only clarifies how the social life is constructed but it is an ideology that had been planted into human's mind and it is aimed to legalize the hegemony of masculine as the superior above other humans. Based on the assertion of superiority of elite men (the originator of the patriarchal ideology) to other men and of all men to women it has historically dominated the world, its resources and ideas and continues to do so as it gives control and advantages to men that it withholds form women and vulnerable groups (men and women who are suffered under the patriarchal conception). Patriarchal is a system of controlling and manipulating social, cultural, and values of life based on the point of view of men. It works through gestures, language, behavior, and symbolic social signs and modified all of those values into their own purposes in gaining full power and authority toward women. This system produces gender, to manipulate and maintain domination over women. The domination reflects in the social and cultural system through the action, roles, and rules.

Meanwhile, the application of gender in social and cultural system toward woman's life produced inequality between men and women. The inequality created stereotype as labeled marks for women. The stereotype produced the standard idea or belief for women. It occurs from attached performance of gender between masculine and feminine. The performance of the stereotype constructed through the creation of cultural and social values is to exclude woman rights and produce the identity of woman based on the camouflage identity. The problem of camouflage identity is the effect of manipulating the social life and it is resulted in the identity of human based on their stereotype. For instance, women are regarded as weak, emotional; decide things based on feeling, and do the domestic area job. Thus, those values are practiced under traditional marital life. According to stereotype, women is fully determined by men and considered as the husband private possession. Therefore, they cannot have their rights outside the domestic area because of the perspective of patriarchal regarding women as the human that destined to serve husband, children, doing the domestic area tasks.

Human tends to live in the practical society of stereotype and burden all of pressure on woman. The phenomena of this society life derived from the performativity, which construct the social and cultural system. Performativity is derived from J.L. Austin terminology and it accounts for the situations where a proposition may constitute or instantiate the object to which it is meant to refer. The notion of performativity also used in the social sciences to observe the daily behavior or performance of individuals based on social norms or habits.

Philosopher and feminist theorist Judith Butler (2000) defines performativity as the reiterative power of discourse to produce the phenomena that it regulates and constrains. The concept is highlight on the manners in which identity is passed or brought to life through discourse. It means that the identity of a person is not made naturally by the nature rather it is constructed by the continuous power of discourse. It grants the power as the performativity action and holds repeatedly to produce the identification based on social norms and cultural roles. The key to performativity is repetition. It means the practices of performativity done in a series of time to construct the identification of one's and force them to behave based on that identity. The statements are not singular in nature or use and must be used consistently in order to exert power. Performativity also appears in the matters of gender problem as gender performativity that construct the identity of human.

Furthermore, gender is destructive venom for the rights of human and it is a worldwide phenomenon organized and well structured into the very basic of human behaviors and actions. Around the globe, it is applied through the regulation of society law that legalizes men as the source of knowledge and power. On the other hand, the applications vary for western and eastern hemispheres. Women on western region faced the problems of gender toward their career, family, and the stereotype of beauties. The problem of gender in career appears form the limitation of several jobs for women such as, president, priest, and secret service. Family life provides the gender problem in the matters of domestic areas and childcare. Nowadays, women in western encounter the

perspective of their beauty based on man taste and valuation. They tend to race to be an attractive woman to satisfy man without acknowledges their own needs and body. In the eastern region woman deal with more sophisticated problem in their life such as, arranged marriages, domestic areas, and the stereotype of woman as forlorn creatures.

Gender performativity is a term proclaimed by Judith Butler in her study *Gender Trouble*. Butler (2002) states that the research conducted that men and women are not naturally gendered beings, but are yet constrained into play-acting the normative conceptions of femininity and masculinity imposed on them by the hegemonic masculinity of society. It focused on the repetition of action to clarify the special right of men by manipulating and constituting the cultural life and social life. She adds that there is no ideal form behind those performances: “There is no gender identity behind the *expressions* of gender; that identity is performatively constituted by the very “expressions” that are said to be its results”. It means that performance constructed overtimes and satisfy the masculine as the state of authority or command in a superior group by manipulating the social, cultural, values of life based on patriarchal ideas of gender.

The improvement of knowledge had provoked the awareness of woman toward their suffering of patriarchal cultural and social constructions. They begin to maintain their own awareness and struggle against patriarchal discourse by paralyzing gender performativity. It means that women have to cease out the state of gender and its performance, which located woman as the object of authority by

seeking and maintaining women own or nature performances of woman. Butler (2002) argues that through generations of reiterative performance, the binaristic categories of sex and gender have settled in our culture as conceptual norms. Nevertheless, the very reiterative and performative nature of the law that enforces such norms creates an opportunity for disruption of that law. Women's struggling against patriarchal oppression appears in reality life and is exposed by women in the field of literary works.

Paralyzing gender performativity appeared in reality life in the struggling of Aung San Suu Kyi and Shirin Ebadi, the woman hero of equal rights and citizenships in Iran. Daw Aung San Suu Kyi is a fearless woman that opposes the military regime in Burma. Burma campaign (2009) states that she is awarded the Nobel peace prize, Sakharov Prize from the European Parliament, United States Presidential Medal of Freedom, and Jawaharlal Nehru Award from India. She has been called the Champion of Democracy and Heroine of Burma. She has used her fame to ask people beyond the Burmese borders to join her struggle for freedom in Burma, saying, "Please use your liberty to promote ours." Asking for economic sanctions on Burma, she has told the world that economics and politics cannot be separated. Injustice and lack of peace in Burma means injustice and lack of peace for the rest of the world because it threatens peace and justice everywhere else. Woman in world history (2003) states that

“On 26 August, she addressed a rally of 500,000 gathered in front of the Shwedagon Pagoda in Rangoon. She also joined the newly-formed National League for Democracy (NLD) political party. The uprising for freedom and democracy was squashed by the military, which killed thousands. It was, however, forced to call for a general

election in 1990, and Suu Kyi's party won 82% of the votes."

It means that the regime never recognized the results. Instead, Suu Kyi and her supporters were detained by the regime, and she has been in and out of arrest ever since, whether in prison or under house arrest. Her house became the national center for the democracy movement. Refused even visits from her family, she has drawn strength from what she calls engaged Buddhism, the principle of loving-kindness put into action. Her speeches, comments, and letters reflect her ideas of self-sacrifice, non-violence, and the value of a democratic society.

Shirin Ebadi is an advocate woman in Iran, struggling for equal rights and the citizenships of woman in Iran, the establishment of children rights concept, censored journalists, prisoners of conscience, victims of violence, and student activist whose human rights have been violated. According to Shirin Ebadi (2003), the problem "...is not the religion that binds women, but the selective dictates of those who wish them cloistered." It means that she opposes not the religion but its narrow legal interpretation, and the outdated patriarchal traditions that keep the current Iranian order in power. She therefore supports the full separation between religion and the state. The noble foundation (2003) states that in her recent biography, "Iran Awakening: A Memoir of Revolution and Hope," she also states her determination to help correct Western stereotypes of Islam, especially the image of Muslim women as docile, forlorn creatures. Shirin is a practicing Muslim who believes in an Islam that can be compatible with democracy.

In analyzing gender performativity, people can see women perspective in their action of struggling against the patriarchal system and discourse. Moreover, people can also consider women as human with their abilities and performance as a human. In *Big If* written by Mark Costello (2002) the novel shows the efforts of women in paralyzing gender performativity as the action of women struggling against the patriarchal construction of cultural systems and reborn their true identity as woman.

1.1.1. Paralyzing Gender Performativity

Paralyzing is a progress or effort to make things incapable of moving from one point and the action to force something not move or react. In addition, it also means to break down or to paralyze a person or even a state. Encyclopedia of philosophy (2007) defines that paralyzing is bringing (a system, place, or organization) to a stand still by causing disruption or chaos. It means the process of paralyzing occurs as the force authoritative power to break down the conception of the current condition.

Gender appears as the result of patriarchal construction of ideas in social, controlling the behavior, actions, roles, and norms a particular sex performs. It also builds the identity of a person to be masculine or feminine. Therefore, it is not only social construction but also the identification of a person. It lead to the conclusion that gender is an action or performance, a set of manipulated codes, costumes, rather than a core aspect of essential identity. According to Butler (1990),

“Gender is performative: no identity exists behind the acts that supposedly “express” gender, and these acts constitute—rather than express—the illusion of the stable gender identity. Furthermore, if the appearance of “being” a gender is thus an effect of culturally influenced acts, then there exists no solid, universal gender: constituted through the practice of performance, the gender “woman” (like the gender “man”) remains contingent and open to interpretation and “resignification.”

It means gender is a manipulation of concept and being forced to certify the existed identity that occurs in society by performing action toward culture and social system. The identity is constructed by the cultural system by forcing performative acts to show and marked human based on their signification of forced identity. Gender is a forced performance from repetition of action in maintaining the concept of binary identity of gender as masculine and feminine. Gender performativity draws on the assumption that nothing exists prior to systems of representation, thus it is wrong to think that gender identity is inscribed on a pre-existing sexed body.

Performativity often creates the judgment, placement, and value of thing through the repetition of action toward the actor. Butler as the matter of identity also coins the term, because the performativity construct identity. She (1990) argues that our sense of independent, self-willed subjectivity is really a retroactive construction that comes about only through the enactment of social conventions. It means that performativity explores the ways that social reality is not a given but is continually created as an illusion through language, gesture, and manner of symbolic social signs.

Gender performativity is a role and system to certify the patriarchal authority’s power by maintains human performance according to their modeled

identity as masculine and feminine. According to the system, the patriarchal produces a continuous performance through cultural and social life. It means that gender is not one's nature identity rather it is a requirement for a human to drag or behave based on their performativity as the effect of social construction of gender.

Paralyzing gender performativity in this study means to break down all of stereotype and the performance of gender in the society and patriarchal culture by maintaining women own performativity. It is also means to define women as their own words and terminology without any tension and pressure from anything.

1.1.2. A Brief of Mark Costello

Mark Costello was born and raised near Boston. He is a former federal prosecutor. In 1990, he co-authored *Signifying Rappers: Rap and Race in the Urban Present* with David foster Wallace. Meanwhile, at the same time he wrote his first novel, *Bag Men*, with the name of John Flood. According to Robert Birnbaum (2002), *Bag Men* told about an official corruption and corrupt prosecutor, so it made him to choose the best mechanism of the *Nome de plume*. The reason of the mechanism is to grant he was not affected the novel because of his job as the prosecutors.

The success of his first novel inspired him to quit his job as the federal prosecutor and begin to start his career as writer. Many of his stories were influenced by his time in college as the comedy writer and as a political operative for a number of different democrats. After he quit from work as the prosecutor, he begin to focus on the novel and work as the law teacher in Fordham University.

The first novel, *Bag Men*, had a numerous differences from the second novel, *Big If*. In addition, *Big If* is based on the political intrigue of American governmental system. It also nominated for the *National Book Award* because of it meaning in revealing the life of secret service. It been filming in the Hollywood, but he refused to write the script of the film. The refusal is based on his view that many films do not reflected the idea of the novel and the pressure to meet the market is a dangerous situation for writer.

Mark Costello had a unique method of writing in composing the work of his novel. Robert Birnbaum (2002) says that Costello said that a good fiction is accidental. It is a traffic accident on the page of beautiful things and true things and resonant things. Nevertheless, Mark Costello system in writing a composition is to let something and if you are not willing to let it happen, you are going to come up with something very controlled. It cannot have a taste of literary value if the work occurs as something very organized.

1.1.3. “ **Big If** ”

Paralyzing gender performativity can be revealed through Mark Costello’s novel, *Big If* (2002). Gender performativity occurs as the discourse of patriarchal construction. It divides human gender into masculine and feminine. The problem appears in *Big If* as the movement of four characters attempting to break down the construction of gender performativity. The movements are reflected in the characters decisions in career, family, and social life.

The first character, Vi Asplund, shows the effort through her moderate intentions to have a career as a *secret service*. She proves her determination in

choosing career and appears as the winner in her career. She dares to break the gender conception by perform her life outside gender role model of stereotype.

Gretchen William raises her son as a single parent in an opaque schedule between her career and personal life. She is the only woman in secret service reached the positions of director and turned into a single parent. The reason is to free from the tension and determination of marital life. The character playing the role of career women and shown her role as human without forces to be the object of man.

Petulia Boyle proves her capability in working area and family life. She earned the best agent in her career as the properties agent. Her skills and competence guarantees her successful efforts in paralyzing gender performativity within the career. Her great attempts occur in managing the family life. She determines the public area in her family and sharing the domestic task. She tends to face the problem together with her husband. All of her effort reflects the different gender relations. Jens Asplund is Petulia Boyle husband and he destroys paralyzing gender performativity by carries out his family life outside the box of gender. The result of their effort accumulates as the main weapon to reconstruct people paradigm in paralyzing gender performativity.

1.2 Problems of Study

Gender performativity had created inequality between men and women through the circulation of time in human life. The product of inequality had located men as the source of command and authority power within the

stratification of human. It forced women as the other had to live their life as the object of command and suppress all of their rights and needs to serve the superior.

Although the circumstance is controlling the rights of women under men as the superior, the improvement of knowledge provokes women to reproduce their perceptions of position in life. Knowledge had taught them and reflected their position for so long was completely camouflaged by the performance of gender performativity. In order to paralyze the circumstance, women begin to seek their own performativity and breakdown all of the gender performativity. Therefore, the research will figure out three significant problems in the struggling of women to break all of the gender performativity, having career, being married, expressing ideas. Thus the research questions to reveal the meaning are:

1. How far does the novel show the efforts of paralyzing gender performativity?
2. To what extent do the fictional devices such as the point of view (implied author), characters and setting give contribution in revealing paralyzing gender performativity?

1.3 Purpose of the Study

The purpose of this research is to reveal out how far *Big If* evokes paralyzing gender performativity. It is also done to figure out to what extent characters, setting, and language support paralyzing gender performativity.

1.4 Previous Study

The analysis about *Big If* focuses on paralyzing gender performativity problems has not been found yet. Nevertheless, there is analysis about *Big If*

written by Anne Trembley (2002). In addition, there are some studies in journals that have given contribution and inspiration in analyzing this novel through gender performativity issue.

The first analysis is written by Anne Trembley (2002) entitled her analysis *Presidential Politics and War-Game Computer*. The analysis was focused on the use of power and psychological perspective of Sigmund Freud. This study unveils the failure connection of job and reality life in maintaining life through the characters. The secret service agents represent the characters. The conflict explores the political campaigns of vice president and a well-detailed accounting of dysfunctional and disconnected people lives toward computer war game. In her analysis, Trembley analyze the discourse as the result of power. It constructed into secret service agents life and forced them to consider their ultimate destination to protect the vice president in a lifetime service. The characters failure to connect their personal lives and the duty leads into the death instinct. The death instinct emerges as the feeling of failure and direct toward to a dysfunctional person that cannot maintain their life from the service as the secret service agents.

The study of gender performativity found in the analysis of Katrine Stelmok and Jack Wilson examined the brilliant drama of Oscar Wilde and illustration of the drama by Audrey Beardsley, *Salomé*. The analysis is entitled *A Tragicomedy of Gender Performativity and Patriarchal Subversion in One Act* (2005). This study analyzes the text of *Salomé* and images of the drama. The article reveals *Salomé* as the effort of woman to overturn the law of the heterosexual patriarchal through performative gestures. Focusing on the character

and symbol, Stelmok and Wilson examined Lacan ideas on the law of the phallus as the power relations in define the Victorian law of gender and the role of gender performativity as the performative gesture that held repeatedly in her appearance and action from feminine into masculine to knock over the law of the phallus.

In addition, Anna Hickey-Moody discussed about gender performativity in her analysis, *Gender Performativity, an Ethics of Self and the Art of Marilyn Manson*. This article analyzes the modification of Manson body and his music (shock-rock) as the popular culture to stabilize the heteronormative. Moody, reveals the struggling of Manson in stabilizing the heteronormative through Artaud idea from theatre of Cruelty as a form of embodied transgression, within which the body becoming serves as a site for restructuring cultural belief systems. Manson challenged dominant perceptions of the gendered human body through depicting himself as an androgynous cyborg; his small, metallic breasts bereft of nipples, his genitals invisible, and his posture submissive.

The result of Manson work have succeeded in querying popular media discourses of gender performativity, their inclusion in Shock-Rock as a mainstream, popular music genre offers an indication of the less than transgressive nature of their ostensibly radical gendered performativity. Manson, like all Shock-Rockers, re-positions the limits of gender performativity in public discourse. However, once again in a manner akin to fellow Shock-Rockers, Manson is not telling us a different story about gendered roles and their social value. The band and particularly their front man, Marilyn, might give the Western media consuming public a different image, or aesthetic of gender.

Those studies have given the major influence and contribution into this analysis to focus on the characters. Unlike the analysis, this study not only focuses on the characters, but also setting and the point of view (implied author). The difference of this study from the previous analysis is in the focus of analysis. The study explores the effort of woman in paralyzing gender performativity. In exploring the meaning, characters give important element in revealing paralyzing gender performativity. Setting also give influence in exploring the meaning in how gender performativity of the patriarchal society could be reproduced by the own performativity of women to gain their true identity.

1.5 Theoretical Framework

The analysis of this research is dealing with the terms gender performativity. This term is derived from the combination of gender and performativity. It is important to understand the terms gender and gender performativity. Gender comprises a range of differences and values toward masculine and feminine accumulated by the social practice. Diamond stated that (2000):

“Males and females, as biological entities, were accepted as essentially similar cross-culturally but men and women, by virtue of the multitude of different roles they played in diversified societies, were not so easily catalogued. These anthropological life-style differences came to be accepted as social and cultural constructs. Indeed, the terms sex and gender came, for most investigators, to signify and reify these different areas of consideration; sex would refer to biological traits while gender would refer to social/cultural ones.”

It means that gender not a nature trait in categorizing human, but it is rather a nurture of social and cultural. The nurture of gender is accomplished by stating ideologies and role of human into two categories, masculine and feminine.

Gender application in reality life can be seen as stereotype. It is the standard idea to judge and define women as feminine. It has produced the images and perception of women in the society. It is dominating the woman life forces them to act, behave, and think based on the stereotype. Women stereotype are powerless, irrational, sensitive, and motherhood. Many of the women had life in their own stereotype without realizing they are living under the stereotype perspective of men.

Gender performativity is a term created by Judith Butler; a prominent American post-structuralist philosopher. The application of gender needs repetition of acts to certificate heteronormative of gender as the only standard in society and it is defined as gender performativity. Judith Butler (1990) says that the concept of gender performativity is at the core of Butler's work. It extends beyond the doing of gender and can be understood as a full-fledged theory of subjectivity. She also (1999) states that:

“Gender performativity cannot be understood outside of a process of iterability, a regularized and constrained repetition of norms. And this repetition is not performed by a subject; this repetition is what enables a subject and constitutes the temporal condition for the subject. This iterability implies that ‘performance’ is not a singular ‘act’ or event, but a ritualized production, a ritual reiterated under the through constraint, under and through the force of prohibition and taboo, with the threat of ostracism and even death controlling and compelling the shape of the production, but not, I will insist, determining it fully in advance.”

It means gender performativity as the repetition of action that allows men as the subject patriarchal system had a determination toward women. It also forced women into their category of feminine. This condition made them has to act and behave as their feminine categorization. It is the main tool of patriarchal system in suppressing the rights and life of women. It shaped the abilities and performances of woman according to regulative discourses of patriarchal. Gender performativity is aimed to keep the patriarchal oppression.

The problem of gender performativity involves power as the agent of society and culture in defining, categorizing, and naming human as masculine or feminine. In the matters of gender, power occurs as the tools and weapon to maintain the patriarchy as the superior of the gender hierarchy level. Foucault (in Alimi, 2000) argues that

“Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always the elements of its articulation.”

It means the power relation is applied through a detailed organization and the individuals whether conscious or unconscious always support the application of power. In the gender problem, masculine and feminine as the primary target of power, the practical of power created their inability to react against the power that captured them and constructed their unaware condition. The circumstance appears from the assembling discourse as the continuous consequence of power and it resulted in their knowledge of regulations and prohibition as masculine and feminine. Foucault (1983) again asserted that knowledge is “an invention” behind

which lies something completely different from itself: the play of instinct, impulses, desires, fear, and the will to appropriate. Knowledge in gender matters function as discursive act to certify the patriarchal power.

Nevertheless, power does not exist only on the dominant agent; the subordinated are also able to build power within them. Tiffin (1990) defined as counter power; a counter power is usually projected by the subordinated to interrogate the dominant from the power privilege. Foucault could connect a counter power with the definition of power; he states that there is always a possibility of resistance as the consequence of power relations.

Resistance is the counter power of subordinated areas and it worked in two directions, direct and indirect direction. The direct resistance is usually related to the physical conflict. According to Kitano (1985), direct resistance includes some kind of retaliation. It is regularly in use as a sign of contentment. For instance, women demonstrate the oppression of gender by boycott, protest march on the street, and striking the public policy of gender. It is clear that the direct resistance always appears as the physical contact.

Indirect resistance is the most frequent resistance applied by the subordinated. It is usually aimed to suppress the destructive physically that potential to be appeared without endure the primary goal of resistance. Slemon (1990) defines resistance as redefining representation. It is a kind of interrogating the meaning production by understanding how one's identity is constantly being produced through a play of difference linked to reflected by shifting and conflicting discursive and ideological relations, formations, and articulations. In

brief, counter power or resistance emerged from the struggling within the domination power. Women as the minority or the inferior of patriarchal treat this resistance as their ultimate weapon in paralyzing gender performativity.

The composition of the analysis is constructed by context-based interpretation. It focuses on the interpretation of how text and social phenomenon are unified. In this analysis, the novel shows the condition of women as the career women in facing life, family, and their job. In the specific condition, there is a gender performativity within their life, family, and job. The social and cultural values of patriarchal arise as the dominant power and discursive act that legalize the oppression of women. In their effort, these women attempt to paralyze gender performativity by achieving their true identity.

The analysis of the study is also constructed through the investigation of its fictional devices. It focuses on the point of view (implied author), characters, and setting. Madden (2002) argues that point of view is the perspective from which the narrator tells the story. The stance of the narrator is viewed from the first person, second person, third person, and multi point of view. The novel is told in the multi point of view.

Implied author is a vital point in analyzing point of view. Coney (1988) says that the concept of implied author is used for purposes of interpretation. The interpretation is often preceded by the narrator description. Schmid (2006) states that

“The concept of the implied author refers to the author-image contained in a work and constituted by the stylistic, ideological, and aesthetic properties for which indexical signs can be found in the text. Thus, the implied author

has an objective and a subjective side: it is grounded in the indexes of the text, but these indexes are perceived and evaluated differently by each individual reader.”

It means implied author is the course of action in emerging ideas and meaning from the text through the interaction of reader and text by observing it behind the text. The assessment of the text in implied author is various based on the perception of the reader. While, Iser in Selden (1993) argues that meaning, in this theory, lies in the adjustments and revisions to expectations, which are brought about in the reader's mind in the process of making sense of his or her dialectical relationship to the text. The ideas and meaning are various depend on the reader's interpretation toward text. It really requires the critical reading to get the main idea of the interpretation.

The character is one important aspect that is involved in the fiction. The meaning is also built and affected by the character. A character is a person presented in dramatic or narrative work, and characterization is the process by which a writer makes that character seems real to the reader. Meanwhile, Wheeler (1999) states that careful readers note each character's attitude and thoughts, actions and reaction, as well as any language that reveals geographic, social, or cultural background. It means, in analyzing a text of fiction from the standpoint of characters, it also done by observing outside the role of the characters itself. It is not simply about the binary characters of protagonist or antagonist but also examining the character's ideas, action, manner, behavior and interaction with others character. In this analysis, the characters is represented by the four woman; Vi Asplund, Peta Boyle, Gretchen Williams, and Jens Asplund. The effort of their struggle in paralyzing gender performativity could be seen through their attitude, action, personality, and ideas.

Setting is the crucial component in revealing the meaning of the text. Setting is symbolized by the location and constructs the ambiance of the story. It has a direct and indirect collision on character and conflict. It supports and emphasizes the meaning of the story. Meanwhile, setting refers to the environment, the physical place and time in which the story takes place. The mood is the feeling communicated by the setting is usually established by description. Madden, (2002) defines setting is more than just physical surrounding. It includes the changing atmosphere in the story. The setting could be a world's natural, manufactures, political, culture, and temporal environment. In this study, setting is focused on the patriarchal cultural, social, and family system. The characters in the novel are lived in those system that portray men as the superior and authorities in all aspect of life.

1.6 Methodology

The analysis of Mark Costello's novel, *Big If* (2002), is focused on the topic of paralyzing gender performativity. To reveal the meaning, it will use some fictional devices; point of view (implied author), characters, and setting. In analyzing point of view, it will be emphasized on implied author. It is function as the tool to investigate ideas beneath the text. Characters are analyzed by exploring the protagonist think, or do in unveil the meaning. Moreover, setting gives much contribution in sustaining the meaning. It offers a description historically and culturally that improves in understanding the conflict. Setting also helps in presenting the atmosphere of the story. Furthermore, the analysis will be related to the concept of gender performativity and the power relations.

CHAPTER 3

CONCLUSION

Paralyzing gender performativity is aimed at destroying the immortal conception of gender. Its main field is to observe the performance of human in seeking back a new identity for man and woman. The portrait of this study is reflected implicitly in the literary work.

Big if (2002) by Mark Costello portrays this new phenomenon in gender problem. It appears in the struggling of 4 characters. They are extremely courage to show their existence in their career, family life, and society.

The first character shows her effort in paralyzing gender performativity from her childhood until her adolescence. The first effort appears in her childhood experience she destroys the balance of gender by performing outside her mainstream of gender due to bullies. She fights the bullies in a physical way and it destroys the gender image of woman, they should act lamely. Her second effort represent in the matter of career. She prefers the distinguished career in her life. She acts as a decision maker for her own life. She also proves her competence and quality as the qualified person and best agent.

The second character shows her intention in destroying the gender performativity through her career and being a single woman and parent. She shows that being a career woman means a dedicated, loyal, and responsible person. These attitudes lead into her continuation of career. Her decision to be a single woman comes from her bad experience with man. She views that woman could be

stand on their own feet. She proves it by declare her status as a single parent. She sets her main goal to educate and grow up her son to be a different man from the patriarchal ideas.

The third character shows her effort in breaking all of the patriarchal norms toward gender by her career and family life. She chooses to be a career woman instead of being a domestic worker in family. The character family life is totally different among others. She initiates to be a decision maker in the family. She opposes the traditional view by sharing domestic tasks with her husband. It is the main turning point in breaking the gender performativity in family life. In the matter of authority, the character and her husband treat each other as partner not as superior and inferior.

This new phenomenon of study approves that identity of human is a result of a repeated action. It can be replaced by figuring out and applying the real identity of human. The paralyzing gender performativity also provides the basic theory to negate the norms of patriarchal ideas of gender. This study is carried out in the reality by the society; they start to treat each other in family life as partner. They begin to seek an agreement before they take a step into marriage. The agreement is focused on the domestic task, the property, the career, and the different gender relation in their marital life. This agreement allows women to have a career as their capability, competence, and ability. They show their quality within career by reaching the finest position. It leads to the society awareness that woman also has the same opportunity and quality to work as career woman. The

entire things would initiate the paralyzing gender performativity and produce a new identity of woman as human not as the inferior beneath the superior.

BIBLIOGRAPHY

- Alimi, Moh. Yasir. 2004. *Dekonstruksi Seksualitas Poskolonial: Dari Wacana Bangsa Hingga Agama*. Yogyakarta. Lkis
- Aschrof, Bill, Gareth Griffiths and Helen Tiffin. (Ed) 1995. *The post – Colonial Studies Reader*. London. Routledge.
- Birnbaum, Robert. 2002. *Mark Costello*. Retrieved on April 13th, 2009. <http://www.identitytheory.com/people/birnbaum56.html>
- Butler, Judith. 1990. *Gender Performativity*. Retrieved on February 21st, 2009. <http://www.absoluteastronomy.com>
- _____. 2000. *Gender Performativity*. Retrieved on February 25th, 2009. <http://www.bgsu.edu/cconline/butler/performativity.html>
- Costello, Mark. 2002. *Big If*. New York. W.W. Norton & Company, Inc
- Campaign, Burma. 2009. *A Biography of Aung San Suu Kyi*. Retrieved on March 5th, 2009. <http://www.burmacampaign.org.uk/index.php/burma/about-burma/about-burma/a-biography-of-aung-san-suu-kyi>
- Diamond, Milton. 2000. *Sex and Gender are Different*. Retrieved on March 5th, 2009. http://www.hawaii.edu/PCSS/online_artcls/intersex/sexual.I.G.web.html
- Foundation, The Nobel. 2003. *Autobiography of Shirin Ebadi*. Retrieved on March 5th, 2009. http://nobelprize.virtual.museum/nobel_prizes/peace/laureates/2003/ebadi-autobio.html
- Hornby a.s. 1995. *Oxford advance learners*. New York: Oxford University.
- Kitano, Harry H.L. 1985. *Race Relations*. New Jersey. Prentice-Hall, Inc.
- Koenig, Shulamith. 2009. *Transforming the patriarchal system to a human rights system, through human rights education and learning*. Retrieved on March 16th, 2009. <http://www.choike.org/2009/eng/informes/1589.html>
- Madden, Frank. 2002. *Exploring Fiction – Writing and Thinking About Fiction*. New York. Addison Wesley Longman, Inc.

- Moody, Anna-Hickey. 2002. *Gender Performativity, An Ethics of Self and The Art of Consuming Marilyn Manson*. Retrieved on April 22nd, 2009. <http://www.anna-hickeymoody.co.id>
- Philosophy, Encyclopedia of. 2007. Paralyzing. Retrieved on February 19th, 2009. <http://www.e-encyclopedia.com/philosophy/paralyzing>
- Schmid, Wolf. 2006. *Implied Author*. Retrieved on March 16th, 2009. http://www.icn.uni-hamburg.de/images/download/handbooknarratology_modelarticle IMPLIED AUTHOR.pdf
- Selden, Raman and Peter Widdowson. 1993. *A reader's Guide To Contemporary Literary Theory*. Kentucky. The university press of Kentucky
- Stelmok, Kristin m. and Jack Wilson. 2005. a tragicomedy of gender performativity and patriarchal subversion in one act. Retrieved on March 11th, 2009. <http://humanitieslab.stanford.edu/materialworld/71>
- Wheeler, I. Kip. 2009. *Literary Terms and Definition*. Retrieved on March 18th, 2009. <http://web.cn.edu/kwheeler/lit-terms-c.html>
- Woman in World History. 2009. *Speaking Truth to Power*. Retrieved on April 10th, 2009. <http://www.women in world history curriculum.com>