

CHAPTER II

LITERATURE REVIEW

2.1. Theoretical Framework

In this chapter, this research aims to define more about the theory that is used to analyze the novels. Concerning to the previous explanation in the chapter I, as stated in background of study and statements of the problem, this research uses the theory of pastiche by Fredric Jameson. Whereas pastiche itself is one of postmodern study, so it tends to be viewed from the postmodern perspective in analyzing the novels.

Furthermore, this research uses two novels to analyze: *The Selection* by Kiera Cass and also *Cinderella* by Grimm's brother. In addition, this research observes how *The Selection* imitates the previous work, *Cinderella*, and how it complies with the pastiche theory of postmodernism.

2.1.1. Postmodernism

As a movement, the term postmodern was firstly used in the late of nineteenth century. Likewise O'Donnell stated, the term 'postmodernism' was first used by artist in the late 19th and early 20th centuries to denote new movements that were breaking free of an old order (8). Postmodernism as a new movement breaks and rejects the idea that emerges in the modern era. Because of that, postmodernism still has a relation to modernism. Lyotard asserts, although the dates of periodisation, a popular version identifies modernity as the period from Enlightenment to the mid twentieth

century, and postmodernity as after that (3). It indicates that modernism is used to denote the Enlightenment era, while postmodern comes after the modernism.

Furthermore, Jameson believes that postmodernism merely means to cultural dominant than just a style. “What has happened is that aesthetic production today, has become integrated into commodity production generally,” and one must now “grasp ‘postmodernism’ not as a style, but rather as a cultural dominant” (4). It means that the term ‘postmodernism’ is so widespread. Indeed, cultural dominant becomes widespread when it is influential within a social or political entity. Together with this, Featherstone also states that Jameson uses postmodernism to refer to culture in the broader sense and talks about postmodernism as a cultural logic, or cultural dominant, which leads to the transformation of the cultural sphere in contemporary society (8).

On the other hand, postmodernism sometimes refers to the condition in certain era. Basically, postmodernism may be understood as the arts and theories that reflect and represent the condition of postmodernity (Fokkema 14). Here, postmodernism includes the condition that change people’s perspective and perception. Whereas the differences between postmodernism and postmodernity is that postmodernism refers to the idea and philosophical value, while postmodernity as the era or historical period when the social, cultural and new trend has created. Grenz states, postmodernism refers to an intellectual mood and an array of cultural expressions that call into question the ideals, principles, and values that lay at the heart of the modern mind-set. Postmodernity, in turn, refers to an emerging epoch, the era in which we are

living, the time when the postmodern outlook increasingly shapes our society. While postmodernity is the era in which postmodern ideas, attitudes, and values reign when postmodernism molds culture (12). Indeed, Jameson marks that postmodernism deals with new idea which has been emerged within the last few years. As Jameson stated that, the last few years have been marked by an inverted millenarianism, in which promotions of the future, catastrophic or redemptive, have been replaced by sense of the end of this or that...taken together, all of these perhaps constitute what is increasingly called ‘postmodernism’” (1). All these concepts are transformed and all things now has changed, that a new theme is presented in our society now which is replaced by postmodernism. Thus, in this case, postmodernism directs to postmodernity as time or era when all of nowadays concepts of idea and principle are emerged.

In literature, postmodernism is part of cultural and historical development that it can be seen from the depiction of the postmodern life and culture. As Hooti & Azizpour stated that postmodernism is used to describe a wide gamut of aesthetic, cultural, historical, literary, and philosophical goings on (15). The term refers to the critical definition in some fields especially on literature or criticism. As what in thesis of Björnsson, Hutcheon states that postmodernism is now used to describe the visual arts, music, dance, film, theatre, philosophy, criticism, historiography, theology, and anything up-to-date in culture in general (4). Postmodernism draws broad ideas that include the critical interpretation of those fields, arts, criticism, philosophy,

historiography, theology, etc. Postmodernism believes nothing is based on logical reasoning. Foucault notes that postmodernity regards the changing world as a complex, confusing and unclear and disputes modern perspectives of objective universal truths (Arthur 17). Nothing is framed within an absolute or universal truth. It is believed that truth is created rather than discovered.

In addition, the postmodern literature denotes a skepticism associated with the belief of reason to identify the truth. Skepticism means doubt towards truth, belief or any idea that generally questioning. As in journal titled *Samuel Beckett's Waiting for Godot: A Postmodernist Study* by Hooti & Torkamaneh, it is mentioned that postmodernism is a comprehensive concept which has been challenged and argued over in so many scientific, literary, philosophical, cultural fields. Some critics regard it as originating in architecture. Based on natural attributes, it cannot be defined as stable and fixed (41). Related with this, the paradox of the postmodern literature incredulity towards reality is, that it cannot deny the reality of its incredulity. The implied position is that it advocates an epistemic foundation of incredulity in its skepticism over reality (Ozumba 18). Here, in postmodern literature, skepticism shows the reaction toward the truth encompassing a broad range of ideas. So, postmodern literature is defined by attitude of skepticism and characterized by uncertainty.

The concept of postmodernism includes the aspects of contemporary life or history. Jameson finds that the high modernist ideology of agency and individual

style has collapsed in postmodernism, and that “the producers of culture have nowhere to turn but to the past: the imitation of dead styles, speech through all the masks and voices stored up in the imaginary museum of a now global culture” (17). It makes postmodern literature intentionally lose the previous idea by bringing a new imaginary of nowadays culture. Despite, a literary work should not only include past but also the relevance to the present. Hutcheon argues that postmodernism is a fundamentally contradictory enterprise: its art forms (and its theory) use and abuse, install and then subvert convention in parodic ways, self-consciously pointing both to their own inherent paradoxes and provisionality and, of course, to their critical or ironic re-reading of the art of the past (180). In this case, postmodern literature asserts that text may be related with some other past texts.

In addition, postmodernism also emphasizes the diversity of new styles and also its irony. Jecnks asserts that postmodernism is fundamentally the eclectic mixture of any tradition with that of the immediate past; it is both the continuation of Modernism and its transcendence. Its best works are characteristically doubly-coded and ironic, making a feature of the wide choice, conflict and discontinuity of traditions, because the heterogeneity most clearly captures our pluralism (7). The concept of postmodernism comes within certain characteristics that construct the mixture of any tradition to make a sense of ironic. Postmodern authors build his/her work by using the old forms and genres, and imitating the ideas or style of famous authors in previous work. As John Barth pointed in his essay *The Literature of Exhaustion*, that

mentioned by Rezaei in his journal, that postmodern literary work does not pretend to be new and original, but uses the old literary forms, genres, and kinds of literature and art, kitsch, quotation, allusion and other means to recontextualize their meaning in a different linguistic and cultural contexts to show a difference between the past and present as well as between the past and present forms of representation (18).

Here, the vision of past and present is presented in the work of postmodern literature when new work can be taken from the old form of past work. As Jameson has claimed that the historical novel can no longer represent the historical past; it can only “represent” our ideas and stereotypes about the past (24). In this way, Jameson believes that difference between work in past and the present is tends to represent the different concept of ideas, and present our stereotype about the past.

Despite of it, there are many features in postmodern criticism. Featherstone mentions some features such the effacement of the boundary between art and everyday life; the collapse of the hierarchal distinction between high and mass/popular culture; a stylistic promiscuity favouring eclecticism and the mixing of codes; parody, pastiche, irony, playfulness and the celebration of the surface ‘depthlessness’ of culture; the decline of the originality/genius of the artistic producer; and the assumption that art can only be repetition (7). So, one of postmodern feature is pastiche. As according to Woodcock that postmodern authors also employ metafiction to undermine the writer's authority. “Pastiche, along with other metafictional strategies, has been seen as one element in the wider phenomenon

unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter" (17). Jameson describes pastiche similar with parody in the case of its imitation. Both pastiche and parody involve the imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other (Jameson 4). Jameson adds that pastiche is blank parody, parody that has lost its sense of humor: pastiche is to parody what that curious thing, the modern practice of a kind of blank irony, is to what Wayne Booth calls the stable and comic ironies of, say, the 18th century (Jameson 657). It indicates that pastiche is merely less in the sense of humor, irony, satire or a mock.

However, parody and pastiche are key attribute of postmodern culture, whether in literature, film, fashion or design. A parody is a work created to mock or make fun of an original work and also as irony. As in *A Theory of Parody*, Linda Hutcheon defines parody as "imitation with critical ironic distance, whose irony can be cut both ways," ranging from "scornful ridicule to reverential homage" (37). Essentially, both of pastiche and parody are different. The differentiation is that parody gives critical irony, being humorous or satirical, merely fun or mock the previous work or even jocular, but it also presents the respectability to the previous work. Whereas pastiche tends to imitate the previous work and combine it with other genres or styles. Pastiche unable to satirize in any effective way.

Pastiche is prominent in popular culture. Indeed, the *Star Wars* films by George Lucas are pastiches of 1930s science fiction serials like *Flash Gordon* (as cited from <https://fashion-trends.knoji.com/>). As Jameson states in his discussion of nostalgia in postmodernism and pastiche, Fredric Jameson presents *Star Wars* (1977) as a nostalgia film. *Star Wars* reinvents this experience in the form of pastiche: that is, there is no longer any point to a parody of such serials since they are long extinct (Barton & Lampley 54). Here, Jameson gives a sample that a popular work such as *Star Wars* is often considered and described into a pastiche.

Pastiche is applied when the work is passing the previous work from its style or mode. Jameson, notes a shift in private styles, whereby instead of creating our own unique styles we look to the past and imitate old, dead styles through pastiche (Jameson 74). Moreover, its style from the past is innovated in postmodern literature. As in thesis of David Leddy, titled *The Corbicula Cycle: Postmodernism and Identity in On The Edge, Through The Night And In The Shade*, Jameson discusses postmodern culture as being characterised by the cannibalisation of styles from the past and present, by the loss of authentic artistic style in favour of pastiche, and by the breakdown of firm distinctions between high and low culture. Because of that, pastiche would deal with the loss of personal identity, and it also makes a differentiation between low and high art. As Hasan claims that pastiche relates to in which continuity and discontinuity, high and low culture, mingle not to imitate but to

expand the past in the present" (172). In pastiche, one work may be categorized as high art, while another one is the low art.

So, pastiche tends to create the new form by combining some styles or genres in one work. Though pastiche imitates the previous form, it does not mean that historical past is represented, indeed it can only represent the ideas about the past. Thus, in this one of the postmodern feature, pastiche does not pretend to be new or even original, but uses some old genres, or style in order to show the difference between the past and present as well.

From the previous explanation of Fredric Jameson theory of pastiche, it clearly describes how pastiche deals with a literary work itself. Whereas pastiche is one of features in postmodern study. While we know that postmodern tries to reject the old idea or belief. In other hand, pastiche is different from the parody by Linda Hutcheon. Pastiche gives a notion that it builds with combination of styles or even genres. This method tries to reveal that what author has written is an imitation of the previous work that firstly existed, even though when it is seen from the story line or the characters instead.

2.2. Review of Related Literature

Relates to postmodern study, pastiche is one of its focuses. Whereas still few of researchers who conducted the similar research, that there is a lack of analysis regards to the pastiche or even postmodernism used in *The Selection*. However, there are

several studies which conducted using pastiche as its literary criticism and theory, but nothing in which used *The Selection* as a subject of its analysis. There are some similar studies about pastiche which is applied in different novel. Whereas, there are also studies which conducted using novel *The Selection*, but none of them which is using pastiche as a theory. These studies which relate to this research are conducted within the last few years.

The first is the study from Islamic Azad University wrote by Maedeh Zare'e (2016) with title: *Pastiche in Paul Auster's The New York Trilogy*. This research described the three novels comprising the trilogy *City of Glass*, *Ghosts*, and *The Locked Room* which retelling the same story. According to researcher, Quinn, Paul Auster as the author of mystery novels does not have any tangible information about real crime. Therefore, his stories are not real detective ones but kinds of imitation of this genre on which he has no sufficient information. That an imitation in the detective genre is used by Auster in writing of the whole novel *The New York Trilogy* (2015). It was described as a postmodern detective story in which Auster borrows some elements from detective fiction and uses his own writing to explore the nature and depicts the limitations of the genre, and to ask questions of a more philosophical nature concerning perception, interpretation, and the availability of truth, or meaning. Moreover, this research shows that those three stories are *pastiche* to each other as they imitate themselves. By means the main characters of three stories are somehow like each other.

For the novel, *The Selection* also had been analyzed by I. A. Ika Sarita Dewi from Udayana University in 2016 titled *Conflict and Psychological Aspects of America Singer in the Novel The Selection*. This research focused on the conflict and psychological character of America Singer that applied the theories of *Practical Psychology* by Karl S. Bernhart and the theory of conflict by Gail and Myers. This present study showed that America Singer is introvert and phlegmatic one. It proved by how she can keep something that happens in her life secret and always resolves the problem by herself.

The next research is from Padjajaran University, by Nisa Faridah titled *Kewajaran/Naturalness Terjemahan Novel The Selection Karya Kiera Cass (Naturalness in the Translating Novel of The Selection by Kiera Cass)*. This study aimed to determine the application of adjustment in the novel so that the translation remains acceptable and natural to the novel, *The Selection*. This study used the theory of naturalness proposed by Peter Newmark, that the levels of naturalness are categorized. These categories include word order, collocation and cognate words in sentences with informal and colloquial styles affect the casual language that used in novel and translation. Based on this study, the research is concluded that the adjustment made to the translation is to see the emphasis on the target language due to different word order structure, the use of different forms of collocation with the same meaning and the use of cognate word is not equivalent in Indonesian language.

Whereas the translation of the novel achieve the natural translation because it follows the rule of grammatical in the target language.

Toward the explanation about the theory and previous studies that have conducted, it can be concluded that the theory and the novel have ever been analyzed by academic students or other researchers. However, none of those studies which analyzed the same novel, *The Selection*, with same theory, postmodern pastiche by Jameson. Furthermore, this research deals with its differentiation with other previous studies that have conducted.

