

**THE INTERTEXTUALITY OF KURT VONNEGUT'S SHORT STORY
HARRISON BERGERON AND SCOTT WESTERFELD'S NOVEL *UGLIES***



A Thesis

*Submitted in Partial Fulfillment of the Requirements for degree of Sarjana
Humaniora in English Literature Department of Adab and Humanities faculty
of
Alauddin State Islamic University of Makassar*

By

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2019

MOTTO

The worst form of inequality is to try to make unequal things equal

Aristotle

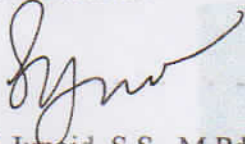
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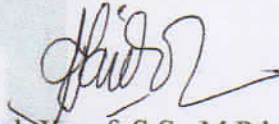
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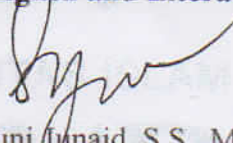
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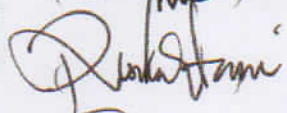
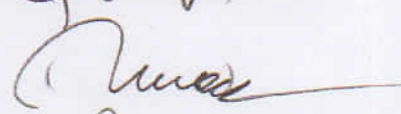
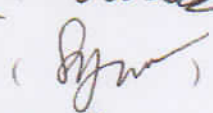
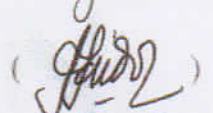
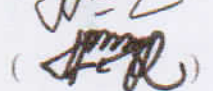
PENGESAHAN SKRIPSI

Skripsi yang berjudul "*The Intertextuality of Kurt Vonnegut's Short Story Harrison Bergeron and Scott Westerfeld's Novel Uglies*" yang disusun oleh Ekha Nurul Hudaya, NIM. 40300114061, mahasiswi jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, telah diuji dan dipertahankan dalam *Sidang Munaqasyah* yang diselenggarakan pada hari Rabu, 21 Agustus 2019 M., bertepatan dengan 20 Dzul-Hijjah 1440 H., dinyatakan telah dapat diterima sebagai salah satu syarat untuk memperoleh gelar Sarjana Humaniora (S.Hum) dalam Ilmu Adab dan Humaniora, Jurusan Bahasa dan Sastra Inggris (dengan berbagai perbaikan).

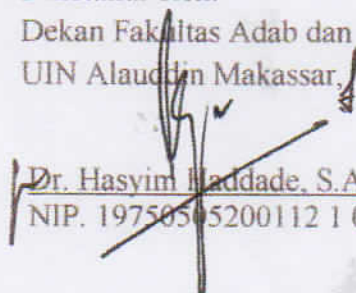
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PERNYATAAN KEASLIAN SKRIPSI

Dengan penuh kesadaran, penulis yang bertanda tangan di bawah ini menyatakan bahwa skripsi ini benar-benar adalah hasil karya penulisan sendiri, dan jika di kemudian hari terbukti merupakan duplikat, tiruan, plagiat, atau dibuat oleh orang lain secara keseluruhan ataupun sebagian, maka skripsi ini dan gelar yang diperoleh batal demi hukum.

Romang Polong, 21 Agustus 2019

Penulis



Ekha Nurul Hudaya

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The researcher realizes that this research has a lot of weakness and it still far from perfectness, but the researcher hopes that it will be useful for the reader or the next researcher.

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The researcher

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ABSTRACT

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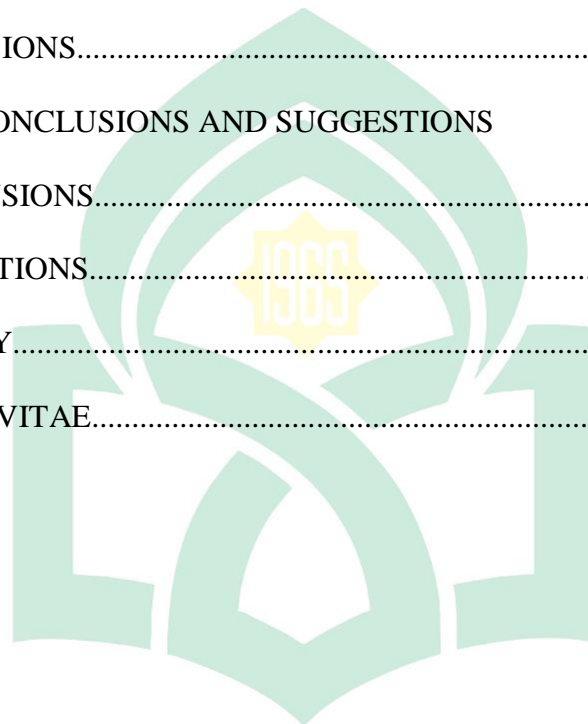
This research discussed about the intertextuality in Kurt Vonnegut's short story Harrison Bergeron and Scott Westerfeld's novel Uglies, which aimed to describe the horizontal and vertical axis in the short story and the novel. This research focused on the horizontal and vertical axis based on Julia Kristeva's theory of intertextuality. The data were analyzed using descriptive qualitative method. The researcher applied note taking as the instrument to get valid data. This research used note taking as the instrument to get the valid data. This research was conducted in order to explain the horizontal and vertical axis of the short story and the novel. The findings revealed the horizontal axis that the Uglies's author was influenced by the Harrison Bergeron's author. Both of the writer were inspired by what was happened in that time. Then in vertical axis, relationship of both of the texts were presented the characteristics of dystopia by Phillip Kendrick Dick. And after revealed the vertical axis, the researcher can conclude the beauty dystopian issue as the highlight of the genre.

Keywords: *Intertextuality, Horizontal and Vertical Axis, Harrison Bergeron, Kurt Vonnegut, Uglies, Scott Westerfeld, Novel, Short Story, Comparative Literature, Beauty Dystopian*

LIST OF CONTAINS

COVER PAGE.....	i
MOTTO.....	ii
PERSETUJUAN PEMBIMBING.....	iii
APPROVAL SHEET.....	iv
PENGESAHAN UJIAN SKRIPSI.....	v
PERNYATAAN KEASLIAN SKRIPSI.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT.....	x
LIST OF CONTENTS.....	xi
CHAPTER I INTRODUCTION	
A. BACKGROUND	1
B. RESEARCH QUESTION.....	6
C. OBJECTIVE OF THE RESEARCH.....	6
D. SIGNIFICANCE OF THE RESEARCH.....	7
E. SCOPE OF THE RESEARCH.....	7
CHAPTER II REVIEW OF RELATED LITERATURE	
A. PREVIOUS STUDIES.....	8
B. CONCEPTUAL FRAMEWORK.....	11
CHAPTER III RESEARCH METHODOLOGY	
A. METHOD OF THE RESEARCH.....	29
B. SOURCES OF DATA.....	29

C. INSTRUMENTS OF THE RESEARCH.....	30
D. PROCEDURES OF THE RESEARCH.....	30
E. TECHNIQUES OF DATA ANALYSIS.....	31
CHAPTER IV FINDINGS AND DISCUSSIONS	
A. FINDINGS.....	32
B. DISCUSSIONS.....	45
CHAPTER V CONCLUSIONS AND SUGGESTIONS	
A. CONCLUSIONS.....	58
B. SUGGESTIONS.....	59
BIBLIOGRAPHY.....	60
CURRICULUM VITAE.....	66



UNIVERSITAS ISLAM NEGERI
ALAUDDIN
 M A K A S S A R

CHAPTER I

INTRODUCTION

This chapter consists of background, research question, objective of the research, significance of the research, and scope of the research.

A. Background

As the reflections of the history of period, there are some messages that the author tried to convey through a literary work. Literature as a facilitator in connection with the desire to pour and reflect on a personal empirical experience into literary works. Thence, the author tried a rebellion over a situation which according to his own observations. However, suddenly the literature also presents an extraordinary feeling of pleasure due to the suggestion of an exhilarating depiction of the atmosphere. In fact, literature also often creates feelings of amazement when literary works illustrate "people who are both extraordinary", which may be very impossible to find in actual factual facts.

That is to say, in reading a literary work, interesting facts can be submitted by a text. Barthes in Luxemburg in Setiawati (2017: 24) argued that literature expresses the unspoken. However a point found by the reader will be certainly different from the other readers. What to be underlying is the fact that every reader has different experiences. It is prevalent that the reader can discover existence of a relationship between the texts. Teeuw in Pradopo (1987: 130) states

that there is no text that the process of its creation as well as the consequences of its readings done without being totally related to the other texts to be exemplification, epitome, framework or reference.

As explained by Kristeva (1980: 36), authors compile text to create their texts from the pre-existent one. Kristeva in Chandler (2017: 252) referred the texts in terms of two axes, the first is a horizontal axis which connects the author and the reader of a text, the second is a vertical axis, which connects the text to other texts. Then, this research divides into the vertical axis that the researcher will compare a text with the newer text and the horizontal axis since the researcher will analyze the relationship between the writer and the reader, not to mention that the writer was a reader of a prior text.

The relationship of the texts brought a historical discourse, in this situation known as historiographic metafiction. As Hutcheon (2004: 124) argued the intertexts of history and fiction take on parallel status in the parodic reworking of the textual past of both the world and literature. That the past really did exist, but we can know that past today only through its text, and therein lies its connection to the literary.

Thus, the researcher will compare the recent literary work with the overpast work using Julia Kristeva's theory of intertextuality. In her essay, *Word, Dialogue, and Novel*, Kristeva mention in Jordaan (2016: 21), that every work comes from

reactions, absorptions, and transformations from the previous work. The principles of intertextuality are understanding what is the substantial and then giving the underlying meaning of the work.

A comprehensive view of the issue, the researcher will analyze two different literary works that 56 years adrift, Harrison Bergeron novel by Kurt Vonnegut and Uglies novel by Scott Westerfeld. Towards the rise of Twentieth century, America witnessed many social and cultural evolution, which reflected in literature. Kurt Vonnegut is an American novelist whose work combines satire, black comedy and science fiction. In 2010, Kurt Vonnegut Memorial Library opened in Indianapolis, his hometown (New York Times, 2010). Short story by Kurt Vonnegut entitled Harrison Bergeron published in 1961. In the short story, Vonnegut is satirizing the collective notion that all people must be equal in all ways. In other hands, no one is superior to others, nothing is prettier than anyone else, and everything else, even in the minds.

Scott Westerfeld is an American author of young adult fiction. In 2001, Westerfeld married to author Justine Larbalestier. His best works are the Uglies trilogy books, also Leviathan series (Goodreads, 2018). Westerfeld had received several awards, one of his achievement, James Tiptree Jr Memorial Award for Uglies novel. Uglies is the first book of trilogy novel followed by Prettiest and Specials. The novel takes the beauty conspiracy theory to its logical extreme. In a

hundred years in the future, everyone undergoes plastic surgery when they turn sixteen. *Uglies* is showing the society reinforce the ideology of beauty. Schools teach young uglies that it is evolution and natural thing, to think people with certain features are more beautiful.

The researcher analyzed these works due to their some similarities –which include in both horizontal and vertical axis. The first, both of the literary works written by authors which wrote mostly satire, showed irony of the recent nature of their time, their works brought the same issues about dystopia and social's system, equality, satire and beauty conspiracy. The former, they are distinctly related that the texts are firmly embedded in a social commentary about the loss of the relevance of demeanor.

It is also related and connected in social reality, where a person's physical appearance becomes the ideal standard for assessing their physic. An appearance qualification in a job selection is one example of how body image is managed in a social, political and cultural system (Wolf, 1997: 28). Many companies do worker selection based on physical appearance, such as Professional Beauty Qualification without even seems discriminated (The Guardian, 2005). Human creates conditions of beauty and others will feel confined to it.

Following that, we must stand against the system's confusion as in the following hadith in

عَنْ أَبِي هُرَيْرَةَ قَالَ: قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ: ((إِنَّ اللَّهَ لَا يَنْظُرُ إِلَى صُورِكُمْ وَأَمْوَالِكُمْ وَلَكِنْ يَنْظُرُ إِلَى قُلُوبِكُمْ وَأَعْمَالِكُمْ)). رواه مسلم

Narrated by Abu Hurayrah Abdrrahman bin Syahrin radhiyallahu hu anhu, the Prophet sallallaahu Alaihi wa Sallam said, Verily Allah does not look at your outward form and wealth; but He looks at your hearts and deeds. (HR Muslim in Malik, 2011: 21).

This hadith shows what the verse of Allah shows in QS. Al-Hujurat: 13,

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۗ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ ۗ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

O mankind! surely We have created you of a male and a female, and made you tribes and families that you may know each other; verily the most honored of you in the sight of Allah is (he who is) the most righteous of you; surely Allah is Knowing, Aware (al-Hujurat 49:13).

From the hadith and the verse, Allah SWT does not look at physical appearance, heredity, or wealth. Allah does not look at any of those things at all but sees the piety of His servants. Whoever has faith to Allah is closer to Him and noble by His side. Therefore, do not boast your wealth, your beauty, your strength, your children, your palaces and the wealth of the world altogether. But the greatest are the strong faith and piety, because all praise is to Allah.

Back to the objects of this research, both of works illustrate how strong the influence of physical beauty on the community system is. So there is a rule for plastic surgery obligations, an unfair physical attribute. An opinion arises, the ideal concept will be created when everyone is just as beautiful, no one is jealous

of others. But there are some people who stand against the system's confusion which is the opposite of the failed system. As what Harrison Bergeron and Shay did. They reject the beauty myth that confines freedom.

These two literary works invite us to reflect on the stereotypes of beauty and diversity that surround us. All forms of discrimination are not justified for any reason. From the explanation above, the intertextuality in this Harrison Bergeron short story as hypogram and Ugliers novel as transformation will be compiled by the researcher.

B. Research Questions

Based on the background explained above, the research question that appeared in this research is formulated as:

“How is the horizontal and vertical axis between the short story Harrison Bergeron by Kurt Vonnegut and novel Ugliers by Scott Westerfeld?”

C. Objective of The Research

Connecting with the formulation of the problem mentioned above, the objective of this study is to compare both of the objects. This research is about to find out the horizontal and vertical relationship between the works, and how short story Harrison Bergeron influences novel Ugliers.

D. Significance of the Research

Significances of this research theoretically provide motivation in the improvement and development to the study of literature, especially in comparative literatures. Also it is pleasant to know that this research can be used as a good reference for the further research.. Every single literary work brings the issues for us to be investigated, practically, analyzing the books helps us to enrich our knowledge, develops our attitude and tolerance of differences.

E. Scope of The Research

From the problems stated above, the researcher focused in the intertextuality in dystopian short story Harrison Bergeron and Uglies novel. The researcher used literary intertextuality of Julia Kristeva. Based on Kristeva's intertextuality, the researcher defined the relationship between the short story and the novel, then verify the relationship by finding out the historical background between them.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of two; the first is the previous studies that conveys some previous researchs linear or close to this research; the former is the conceptual framework that conveys the pertinent ideas based on this research.

A. Previous Studies

There are some researchers that analyzed about the intertextuality between novel to novel, film to novel or vice versa which use variety approaches and theories, one of them is intertextuality.

In the proposal of literature research that the researcher submitted earlier for this study, the researcher argued that it was hard to find any previous finding or any research about intertextuality, in this case, that examined a short story and novel as the primary object. In the earlier, the researcher attached theses and articles which have the same variables with this research.

Putra (2012) in his thesis, "*An Intertextuality Study in the Novel and in The Film di Bawah Lindungan Ka'bah*", compared the film that adapted from novel and the novel itself. He elaborated the similarities and the differences between the novel and the film version by using the intertextuality theory of Julia Kristeva. In his research, he found that the film expanded into more modernized and more love stories. From Putra's findings, the film *Di Bawah Lindungan Ka'bah* was

persistent same of the overall main plot of the novel.

Then Kurniawati, Martono, and Wartiningsih (2013) compared two novels in their journal entitled *Intertextuality Analysis of Agnes Davonar's novel Surat Kecil untuk Tuhan and E. Rokajat Asura's novel Air Mata Surga*. The main points of this journal are the similarities and differences of characters, plots, and settings between Surat Kecil untuk Tuhan novel and Air Mata Surga novel.

Both of researches aimed to describe characters, plot, background, intertextual relation, hypogram and transformation relation in novel *Surat Kecil Untuk Tuhan* and in *Air Mata Surga* in order to develop literature study. Their researches were using descriptive method in form of qualitative and used intertextual approach.

There is no plenty preceding study has approached this study, the researcher has taken some of the components from the studies, then made the reference so that it formed in one form of research. The main points in Putra's thesis are only the similarities and differences of characters and settings which are the intrinsic elements between *Di Bawah Lindungan Ka'bah* novel and its film under the same title. That the thesis and the journal are focusing on the similarities and differences in comparative works. Whereas the intertextual theory is not only about comparing two periodical literary works, putting an old literary work as prior text which has influence a latest work in case that it has a same ideology

with the prior text consider to the nature.

By the shortcomings of the two researches above, this research is more developed and varied. Then another difference between those two previous studies and this research is the object. This research will compare short story and novel, two works in different medium.

Thenceforth, Namadi and Zarrinjooee (2014) in their journal *Horizontal and Vertical Intertext: J.M Coetzee's Diary of a Bad Year*, presented the comprehensive findings about their object, *Diary of a Bad Year*. the scope of their research included horizontal and vertical axes based on Kristeva's intertextuality.

In *Diary of a Bad Year*, as Namadi and Zarrinjooee concluded that Coetzee refers to and alludes to other texts, thereby creates a relationship between Coetzee's texts and sources. Under the study of Kristeva, "each word (text) is an intersection of words (texts) where at least one other word (text) can be read". *Diary of a Bad Year* was repleted with transformation and assimilation of another text or group of other texts (Namadi and Zarrinjooee, 2014: 1613).

In *Diary of a Bad Year*, mentioned by Namadi and Zarrinjoe's (Namadi and Zarrinjooee, 2014: 1619) there are some examples of intertextuality in which Coetzee cites, quotes, imitates, alludes, parodies and engages in a dialectic relationship with other texts from the major Western as well as Eastern literatures, for example National shame, the slaughter of animals, origins of the states.

B. Conceptual Framework

Conceptual Framework described in the study supposed to be a reference to support and clarify the research. In connection with the problem that will be examined regarding Intertextuality between short stories Harrison Bergeron and novel Uglies, the theoretical framework relevant to the research is described as follows.

1) Comparative Literature

Such as another types of literary research, comparative literature also has its own objectives, such as looking for the influence caused by a work on other works. Analyze prior text and see the relationship between the texts.

a. History

Comparative literature first emerged in early 19th century in Europe. The idea of comparative literature was presented in an article by Sante Beuve in 1868 (Damono, 2005: 14). Since the 1970s comparative literature began to develop by studying the works of Andre Malraug, William Somerset Maughnam, and Franz Kafka. In the first years, comparative literature simply compared literary works with literary works to look for originality and favoriteity of those works (Endraswara, 2011:130).

b. Definition

In the word of Endraswara (2011) comparative literature is a study of

across cultural text. This study is an interdisciplinary effort, which is paying more attention to literary relationships based on aspects of time and place where the text born. (1) From the aspect of time, comparative literature can compare two or more different periods. (2) The former, the context of the place, will bind comparative literature according to the geographical area of literature.

In accordance with Remak (1990: 13) that comparative literature are about to compare historical events, literary relationships, similarities and differences, themes, genres, styles, tools of cultural evolution, and so on. Mentioned by Sapardi Djoko Damono (2005: 1), comparative literature is an approach in literature that does not produce his own theory. In other words, in this study can use any theory as long as it can still be concerned with literature.

2) Intertextuality

a. History

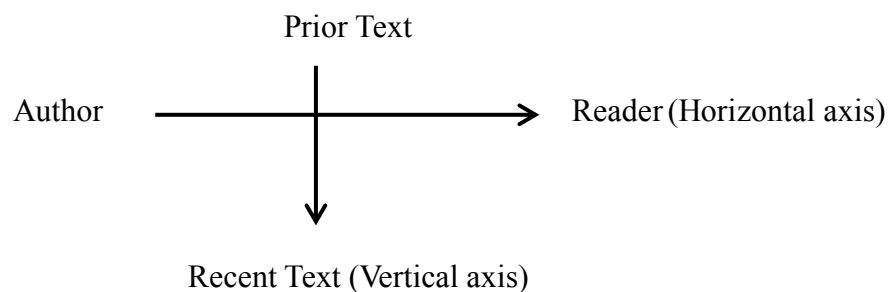
As mentioned by Martinez (1996: 268), the term “intertextuality” was developed by the poststructuralist Julia Kristeva in her essay "Word, Dialogue and Novel" (1966) and then in essay "The Bounded Text" (1966: 67), and since that it's been widely accepted by postmodern literary critics and theoreticians. Her invention was a response to Mikhail Bakhtin and Ferdinand de Saussure's

theory, with his claim that signs gain their meaning through structure in a particular text.

It can be said that her own work on intertextuality is also an example of the term itself. That readers are always influenced by other texts, sifting through their archives, when reading a new one.

b. Definition of Intertextuality

Basically, when a text is read in the light of another text, all the assumptions and effects of the text give a new meaning and influence the way of interpreting the other text. Intertext is broadly defined as a network of relationships between one text and another text. Research is done by finding meaningful relationships between two or more texts. Mentioned by Ratna (2004: 173), relationships are intended not only as equality, but also opposite contradictions, both as parodies and negations.



(in Kristeva, 1980: 69)

Kristeva in Jordaan (2016: 21) and Al-Massri (2013: 107) referred to texts in terms of two axes: a horizontal axis connecting the author and reader of

a text, and a vertical axis, which connects the text to other texts.

1. Horizontal Axis

A horizontal axis connecting the author and reader of a text (Kristeva in Al-Massri, 2013: 107). When pouring the experience into text, the author is an individual who re-copies the meaning of life that is already established. Author is a person who passes the memories of his with empirical and lost reality into text with imaginative realities which are multiple interpretations. Thenceforth, the author get the prior knowledge in order to create a work from reading, either intentionally or not. The author was once a reader. That is why the author always related to the reader.

2. Vertical Axis

Vertical axis is the text as a unit itself has a relationship with other texts. As John Fiske, in his book *Television Culture* (1987: 108), mentions that vertical intertextuality is that between a primary text, such as a television program or series, and other texts of a different type that refer explicitly to it.

3) Utopia-Dystopia Concept

a. History

The term of distopia come from antithetical term from Sir Thomas More's book, *Utopia* (Mirenayat & Soofastaei, 2012: 1). According to Abrams

(1957:327) utopia is a term used to refer to an imaginary place where everything is perfect. It has been used to describe the imaginary world where the social justice achieved as well as the principles that could guarantee it.

Dystopia also as a subgenre of science fiction, because it depicts future fictive societies, and many of them use other elements of science fiction like time travel, space flight, amazing and advanced technologies as we can see in 1984 (nineteen eighty-four) novel by George Orwell, Divergent tetralogy novel by Veronica Roth, Hunger Games by Suzanne Collins, or Snowpiercer movie by Bong Joon-Ho.

b. Definition of Utopia-Dystopia Concept

According to Oxford Dictionary, the meaning of noun dystopia, an imaginary state or society which there is great suffering or injustice, typically one that is totalitarian or post-apocalyptic. In contrast, Utopia is people's hopes and dreams of perfect world, the world free of conflict, hunger, unhappiness, war and pain. While dystopia is a society characterized as an illusion of a perfect society but everything goes terribly wrong because maintained through oppressive societal control, in which exploits into an exaggerated situation.

Many societies in fiction are depicted as utopias when in fact they are dystopias; as twosides of the same coin. It seems like a paradoxical situation that arise because in a dystopia, for society A who want to achieve their ideal

government, until many years later will be felt, and people realize inequality for society B. The world they once thought is not the world they thought it was.

In Mirenayat & Soofastaei (2012: 1-2) dystopias usually show different types of oppressive control systems for societies, absence of personal freedoms and are also characterized by mass poverty for its citizens. Dystopian literature shows us a nightmarish image about what might happen to the world in the future.

c. Characteristics of Dystopia

From the definitions of dystopia, Kindred Dick in (Mirenayat & Soofastaei, 2012: 2-3) listed features of dystopia are oppressive control systems for societies, absence of personal freedoms, social stratification, propaganda by use media culture to manipulate and control crowds of people, paranoia and dehumanization, rebel protagonist. Come from those features, the researcher can conclude the characteristics of dystopia as follows:

1. Oppressive control systems for society

Dystopian tales emphasis sense of the powerlessness of the individuals in the face of the oppressive government run by a dictatorship, or organized into massive bureaucratic institutions (as the Ministry of Information in *Nineteen Eighty-Four* (1984)). Dystopian fiction features technology more advanced than we have today, and the

group in power controls it.

2. Paranoia

Paranoia is very evident among the citizens of dystopian societies who live in fear and who are being monitored, betrayed or manipulated. Bywater (1990: 81-82) the paranoid person is continuously occupied and concerned with the threat of being subjected to some external control or some external infringement of his will. While described by Timothy Melley in Bukowski (2014: 10) Paranoia is an interpretive disorder that revolves around questions of control and manipulation. It is often defined as a condition in which one has delusions of grandeur or an unfounded feeling of persecution, or both. The Thought Police and the Thought crime in Orwell's Nineteen Eighty-Four (1984) are the most extreme examples of paranoia.

3. Propaganda

Propaganda is a technique that influences human actions by manipulating representations. Representations can take the form of oral, written, image or music (Lasswell in Munthe, 2010: 41). Propaganda put forth by the government. There is the ruling class that takes control of human minds. For example, propaganda in Nineteen Eighty-four (1984) novel by George Orwell. "*Big Brother is watching you*" and "*War is*

peace, freedom is slavery. Ignorance is strength." (1949: 26) is one of the propagandas which are presented in the 1984 novel. These slogans are everywhere. The authorities use the power of the mass media to manipulate people's views, history, and truth.

4. Dehumanization

Social stratification refers to a categorization of its people into rankings of socioeconomic tiers based on factors like wealth, income, race, education, and power. The standard of living among the classes is lower than in contemporary societies. For examples, in *Nineteen Eighty-Four* (1984), the upper class of society, The Inner Party has a standard of living poorer than the upper class in the real world.

5. Rebel protagonist

The hero in dystopian literature always questions society although he is usually in high-standing within the social system. Camus (1956: 2) portrayed that rebel is the very moment when the slave refuses to obey the humiliating orders of his master, he simultaneously rejects the condition of slavery, in this case, when protagonist realized the misery, he decides to escape or insurge. in *Nineteen Eighty-Four* (1949), there is "proles", in *Snowpiercer* (2013) there is Curtis, and in *Divergent* (2014), they are Divergents. Their goal is either to escape or destruction of the

society's principals.

4) Short Story “Harrison Bergeron” by Kurt Vonnegut

Short story deals with important elements that build the story itself. Short stories must be solid, in which the authors simultaneously create their characters, their universe, and their actions at once (Stanton, 2012: 76). Stated by Klarer, (1998:14) a main feature commonly identified with the short story is its impression of unity since it can be read—in contrast to the novel—in one sitting without interruption. Due to restriction of length, the plot of the short story has to be highly selective, entailing an idiosyncratic temporal dimension which usually focuses on one central moment of action.”

Vonnegut’s Harrison Bergeron is a satirical and dystopian science-fiction short story, in *The Magazine of Fantasy and Science Fiction*. The story first published in October 1961 and republished in the Welcome to the Monkey House collection in 1968.

a. Synopsis of Harrison Bergeron

In this short story, the story centralized in Harrison Bergeron, a fourteen-year-old, who is genius, tall, extraordinarily handsome, athletic, strong, and brave person.

Because of Amendments 211, 212, and 213 to the Constitution, every American is fully equal, meaning that no one is stupider, uglier, weaker, or

slower than anyone else. The Handicapper General and a team of agents ensure that the laws of equality are enforced.

One April, Harrison Bergeron is taken away from his parents, George and Hazel, by the government. Then Harrison's parents, George Bergeron and Hezel Bergeron. George and Hazel aren't fully aware of the tragedy. Hazel's lack of awareness is due to average intelligence. George can't comprehend the tragedy because the law requires him to wear a radio twenty-four hours a day.

Hazel and George are watching ballerinas dance on TV. The ballerinas have been handicapped so that TV viewers won't feel bad about their own appearance. Because of their handicaps, the dancers aren't very good. A noise interrupts George's thoughts. Two of the dancers onscreen hear the noise, too; apparently, they are smart and must wear radios as well.

Hazel thinks George looks exhausted and urges him to lie down and rest his "handicap bag," forty-seven pounds of weight placed in a bag and locked around George's neck. He says he hardly notices the weight anymore. Hazel suggests taking a few of the weights out of the bag, but he says if everyone broke the law, society would return to its old competitive ways.

On TV, an announcer with a speech impediment attempts to read a bulletin. He can't overcome his impediment, so he hands the bulletin to a ballerina to read. The ballerina begins reading in her natural, beautiful voice, then

apologizes and switches to a growly voice that won't make anyone jealous. The bulletin says that Harrison has escaped from prison.

A photo of Harrison appears on the screen. He is wearing the handicaps meant to counteract his strength, intelligence, and good looks. The photo shows that he is seven feet tall and covered in 300 pounds of metal. He is wearing huge earphones, rather than a small radio, and big glasses meant to blind him and give him headaches. He is also wearing a red rubber nose and black caps over his teeth.

After a rumbling noise, the photo on the Bergerons' TV screen is replaced with an image of Harrison himself, who has stormed the studio. Then he rips off all of his handicaps. He looks like a god. He says that the first woman brave enough to stand up will be his empress. A ballerina rises to her feet. Harrison removes her handicaps and mask, revealing a beautiful woman. He orders the musicians to play, saying he will make them royalty if they do their best. Unhappy with their initial attempt, Harrison conducts, waving a couple of musicians in the air like batons, and sings. They try again and do better. After listening to the music, Harrison and his empress dance. Defying gravity, they move through the air, flying thirty feet upward to the ceiling, which they kiss.

Diana Moon Glampers comes into the studio and kills Harrison and the empress with a shotgun. Training the gun on the musicians, she orders them to

put their handicaps on. George, who has left the room to get a beer, returns and asks Hazel why she has been crying. She says something sad happened on TV, but she can't remember exactly what. He urges her not to remember sad things. A noise sounds in George's head, and Hazel says it sounded like a doozy. He says she can say that again, and she repeats that it sounded like a doozy.

b. Author's Biography Kurt Vonnegut

Kurt Vonnegut Jr. was born on November 11, 1922, in Indianapolis, Indiana, a city he would later use in his novels as a symbol of American values. At Shortridge High, Vonnegut wrote for the student paper, *The Echo*, and he continued his interest in journalism at Cornell, becoming managing editor of the student paper, *The Sun*. Vonnegut would be influenced all his writing life by the simple rules of journalism: Get the facts right, compose straightforward declarative sentences, know the audience.

Vonnegut's job for weeks after the bombing in World War II was to gather up and burn the remains of the dead. His experience at Dresden marked him for life and eventually resulted in his literary masterpiece, *Slaughterhouse-Five*.

After the war, Vonnegut married Jane Cox. They had their first child, Mark. Vonnegut took an advertising job at General Electric to support his family and began writing short fiction on the side. Kurt and Jane had two more children, Edith and Nanette, and Vonnegut redoubled his efforts to publish his stories.

In 1952, his dystopian apprentice novel *Player Piano* was published. Vonnegut's beloved sister Alice Adams died of cancer in 1957, just two days after her husband had been killed in a freak commuter train crash. Kurt and Jane took in three of Alice's children, doubling the size of their family overnight. It became more imperative for Vonnegut to bring in more money.

Within 10 years following the arrival of the Adams boys, the short-story market was drying up and Vonnegut turned his attention to novels. He published the whimsical sci-fi epic *The Sirens of Titan*, the spy novel *Mother Night*, the fanciful anthropological satire of religion *Cat's Cradle*, a critique of economic injustice, *God Bless You, Mr. Rosewater* and, in 1969, his Dresden novel, *Slaughterhouse-Five*.

In these books, Vonnegut mastered his trademark black comic voice, making his audience laugh despite the horrors he described. He had already developed a cult following of college students, but he broke through to a mass audience with *Slaughterhouse-Five* and the excellent film version of the novel that soon followed. By the early 1970s, Vonnegut was one of the most famous living writers on earth.

Yet, the 1970s proved a difficult time for Vonnegut. After his children grew up and left home, his long marriage to Jane fell apart. He moved alone from Cape Cod to New York City, became withdrawn and depressed and suffered

from writer's block. His son, Mark, suffered a bipolar disorder breakdown early in the decade, but recovered to write a book about it called *The Eden Express*.

Not surprisingly, the disintegration of families became a major theme in Vonnegut's two novels in the middle 1970s, *Breakfast of Champions* and *Slapstick*. While not altogether successful as fiction, these books helped Vonnegut work through the emotional problems that had plagued him since childhood.

Throughout the 1980s and '90s, Vonnegut acted as a powerful spokesman for the preservation of our Constitutional freedoms, for nuclear arms control and for the protection of the earth's fragile biosphere. Kurt Vonnegut died on April 11, 2007, after a fall on the steps of his New York brownstone. He was mourned the world over as one of the great American writers of the second half of the 20th century.

5) Novel "Uglies" by Scott Westerfeld

Novel is narrative text informing of prose with a long shape including some figures and fiction event. The intrinsic elements of novel are plot, setting, characterization, point of view, and theme. Sumardjo (1998: 29) states that novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting.

a. Synopsis of Uglies

The world Tally was born into, 300 years after of us, is divided by prettiness and ugliness. The Pretties, the people that live in New Pretty Town, the pretty side of the town, get all the privileges, fun and anything they want. The ugly side of town, Uglyville, they have to wait until they turn 16, to get the surgery, The Operation, to be allowed into Prettyville and live like all the other Pretties. Tally is almost 16 and its summer break. One night, after sneaking into New Pretty Town and trashing a party, on her way out, back to Uglyville, she bumped into another Ugly sneaking into New Pretty Town. The Ugly's name is Shay. They become very close friends, but one day, a week from The Operation, Shay decides to leave and not get The Operation, to keep her face.

Tally is instead taken to a place called Special Circumstances, a secret government agency to keep the city safe from both foreign and domestic threats. Dr. Cable, the head of operations, suspends Tally's operation until she finds Shay. Tally needs to travel quickly, as she left a few days after the operation, and if she arrives too late, she will arouse suspicion. She manages to decipher the message, but along the way she almost drowns and is lit on fire.

On her journey to the Smoke, she discovers things that city people would never know. In the Smoke, Tally discovers a whole new world, different standards, different rules and different culture. Either unfortunately or fortunately,

she grows close to the Smokies. David, and her worked close together and get together. Shay, however is left alone and starts to hate Tally. One day, David takes Tally to his parents, where they explain that New Pretty Town does not make people happy, it changes the brain to always be happy and to coexist in peace, without any kind of conflict. Essentially, everyone in New Pretty Town has had their mind altered.

After hearing this, Tally decides to stay and decides to burn her tracker. Unfortunately, the tracker activates itself if it is damaged, too, so Special Circumstances came and destroyed everything the Smoke has built and took them back to the city. Tally and David, were able to escape and then afterwards, to go to the city to rescue whoever is left. They finally made their way back to the city and broke into Special Circumstances through the roof, where no one would expect them to enter. They broke everyone out, but Shay had already turned pretty, all her hate buried, all her anger, covered up.

Maddie, David's mother, found a cure on the Pretty brain lesions, that makes Pretties happy, but she would not test it on Shay, because Shay refused to take the cure. Instead, Tally decided to make herself Pretty, and sacrifice her freedom to test the cure. Tally and Shay returned to the city, where they both live Pretty lives.

b. Author's Biography Scott Westerfeld

Scott Westerfeld was born in Dallas, Texas. He now divides his time between Sydney, Australia and New York City. He is the author of twenty-two novels. Five are for adults, and the other seventeen for young adults.

Spending his early career as a composer whose musical compositions have been performed in dance productions both in the United States and in Europe, Scott Westerfeld moved into writing as a ghostwriter and creator of educational software programs for children. Now, as a fiction writer working primarily in the science-fiction genre, he pens novels and short stories for both adults and younger readers.

Westerfeld began his fiction-writing career with the novel *Polymorph*, which explores identity and sexual issues via a title character who is able to change gender and appearance. Westerfeld reshapes his sci-fi for a younger readership in several trilogies, including "Midnighters" and "Uglies." "Midnighters" takes readers into a parallel world where hidden dangers lurk for a group of Midwestern teens, while in the "Uglies" books he creates a near-future world where cosmetic surgery is a required process for everyone at age sixteen. *Uglies* follows soon-to-be sixteen Tally as she discovers that there are options to the government-sponsored surgery scheduled to make her beautiful and a future life in New Pretty Town. At an outpost that is home to a group of

renegades called the Smoke, she learns that a world in which everyone is equally beautiful has a terrifying down side. Praising *Uglies*, the first novel in the trilogy, *Kliatt* reviewer Samantha Musher wrote that in the work Westerfeld "asks engaging questions about the meaning of beauty, individuality, and betrayal."

CHAPTER III

RESEARCH METHODOLOGY

The research method used by a researcher to carry out research, in this case, literature research. The research methods helped researchers to aim the study results.

A. Method of Research

The research method that used in this research is qualitative. Qualitative method is used to get in-depth data, a data that contains meaning (Sugiyono, 2014: 3). Data in qualitative method will be described by using words instead of numbers as mentioned by Moleong (2007:11), qualitative research is descriptive, it means that the data collected is in the form of words or images especially in Harrison Bergeron short story by Kurt Vonnegut with the Uglies novel by Scott Westerfeld.

B. Sources of Data

In this research, there are two kinds of data, the first is primary data and the former is secondary data. Primary data sources are the main sources of research obtained without going through intermediaries (Siswanto, 2010:54). The researcher collected the primary data from Harrison Bergeron short story and Uglies novel. The novel Uglies by Scott Westerfeld published by Simon & Schuster (USA) in 2005 with 439 pages, while Harrison Bergeron by Kurt

Vonnegut has 6 pages, collected in *The Magazine of Fantasy and Science Fiction* in 1961, published by Mercury Press London. The researcher also taken the secondary data from previous studies as reference, supported by some journals and books.

C. Instruments of the Research

According to Sugiyono (2014: 59), Arikunto in Ratnasari (2014: 4), and Patton in Stewart (2010: 293), in qualitative research, the research instruments or research tools are the researchers themselves, the researchers are as actors of all research activities. Researchers who play a role in setting the focus of the research, collecting data, analyzing data, reviewing data, and collecting the results to make conclusions. Data collection in this study carried out by reading Kurt Vonnegut's short story Harrison Bergeron and Westerfeld's novel Uglies.

D. Procedures of Collecting Data

In searching ideas in the story, the researcher has read, taken notes and documented the texts, Harrison Bergeron by Kurt Vonnegut, then applied the same steps to novel Uglies by Scott Westerfeld.

1) Reading

Reading is a process of readers combining information from a text and their own background knowledge to build meaning as mentioned by Nunan in Wardah

(2014: 1). The first procedure in this research itself is reading the novel and short story to get the needed data.

2) Note Taking

The researcher will write the data from the text of short story Harrison Bergeron and Uglies Novel based on the plot and characters analyzed using note-taking method.

3) Studying

The researcher compared the literary works short story Harrison Bergeron and Uglies Novel. Study means that the research is order to analyze the relationship of issues brought in the literary works.

E. Techniques of Data Analysis

The researcher analyzed the data according to Intertextuality theory by Julia Kristeva, especially the horizontal and vertical axis. The data collected and classified is the quotations (words, phrases, clauses, or sentences) and phrases that reflect intrinsic elements in Harrison Bergeron short story by Kurt Vonnegut and Uglies novel by Scott Westerfeld.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the research findings and discussion. In this chapter, the analysis of the data in line with the research questions. The finding part explains the result of the analysis. The discussion part presents the detail description of the data findings.

A. Findings

In this chapter, the results of data analyzed are consisted of: what is stated in the problem statement which is based on the background of this research, and this study delivers the researcher to two major forms: the horizontal-vertical intertextual relationships, and dystopian beauty in short story Harrison Bergeron and Uglies novel.

The form of intertextual relationships between short stories and novels according to Kristeva's concept of Intertextuality divides into the horizontal axis and vertical axis (Kristeva in Jordaan: 2016: 21). The horizontal axis is looking for relations between the author and the reader, while the vertical axis is looking for relations between a prior text and the next text.

Since the researcher discovered the relationships between these texts, the researcher also captured explanation of the distopian beauty found in these two

literary works. The following are the intertextuality analysis data in Kurt Vonnegut's short story *Harrison Bergeron* and Scott Westerfeld's novel *Uglies*.

1) Horizontal Axis of “ Harrison Bergeron” Short Story and “Uglies” Novel

A horizontal axis connecting the author and reader of a text (Kristeva in Al-Massri, 2013: 107). When pouring the experience into text, the author is an individual who re-copies the meaning of life that is already established. Author is a person who passes the memories of his life with empirical and lost reality into text with imaginative realities which are multiple interpretations. In this function, it reciprocally requires the role of the audience of literary readers as receptors who accept the message of the universal values of life that the author wishes to convey. The same is true for author Kurt Vonnegut who 'recorded' American in the 1960s in his writings of *Harrison Bergeron*.

Kurt Vonnegut wrote *Harrison Bergeron* in 1961, which the Civil Rights Movement was in turmoil. The movement concerned with sex, race, domestics, and also politics. In the 1960s also the appearance of what was called as the hippies and many protests popped up. One of those were demanding equality protest. The information access had already been sophisticated with the emergence of television and television programs. Thereabout five months before publication of the story in 1961, Newton Minow, new chair of the Federal Communications Commission (a government agency that regulates broadcast

media), called television a "vast wasteland" of mediocrity in programming. Vonnegut described this in his short story, when television and radio became the instrument of controls. Many critics credit television for the decreasing attention span of the population. They also suggest television programming desensitizes people to real life, in part because it requires nothing of the viewer.

That Vonnegut way of looking at things revealed realities of the world that many were not ready to deal with. These realities resulted in many challenges of his books by schools and public libraries, numerous court cases, and even book burnings. It was in these challenges that he became more than a quirky writer exposing the absurdities of life, thrust into the role of defender of expression, an affliction to the powers that all too comfortably be.

Vonnegut's influence came from the unique way in which he looked at the world and how he expressed that vision. Through his writing, he redefined writing itself, opening up new forms of expression, and influencing generations of writers. And in the process, his perspective helped uncover hidden truths about the way our world really worked. Also, his short story Harrison Bergeron became a compulsory text in school textbooks in America. Yet it cannot be said that Westerfeld deliberately wrote the same thing. Westerfeld raised the issue of beauty dystopian based on his anxiety on his social condition. While in line with

the opinion of the Kristeva that the author's work can be intentionally or unintentionally related to the writer's writings that first existed.

In linear, Scott Westerfeld also mentioned about the society in that time. It was 2005 when the plastic surgery outbreak. Television programs made it increasingly difficult to agree on what constitutes a 'normal appearance'. Everyday people began to undergo changes to their appearance, some as a young teenager. Teens became engulfed in the media, obsessing over the fantasy to look identical to their favorite celebrities.

Television, as a main-stream media source, has the power to enforce a particular propaganda. Westerfeld wrote the *Uglies* in the early years of the 21st century, whereas the access of media became more sophisticated than Vonnegut's time. Informations that were spread massively then forms a society that is easily infiltrated by conspiracies regarding the standards of beauty and idealistic.

2) Vertical Axis of “Harrison Bergeron” Short Story and “Uglies” Novel

Vertical axis is the text as a unit itself has a relationship with other texts. As John Fiske, in his book *Television Culture* (1987: 108), mentions that vertical intertextuality is that between a primary text, such as a television program or series, and other texts of a different type that refer explicitly to it.

As explained before that this study aimed to analyze the relationships between the short story and the novel. Data shows the parts in both texts that conceive

characteristics of dystopia in accordance to Philip Kendrick Dick (in Mirenayat & Soofastaei: 2012: 1). To understand the data, the researcher presents data in tabular form, by mentions **E** is **extract**, **C** is **chapter**, and **P** is **page**. At least there are five points as follows:

1. Oppressive control system

The aspects found in most of the dystopian novels are a totalitarian government, political repression, dehumanization, restrictions of freedom and oppression which led to the rebellion. Here are the parts of the Harrison Bergeron short story that present the oppressive control system:

- (E1) All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General. **(E1.P1)** (Vonnegut, 1961: 1)
- (E2) He was required by law to wear it at all times. It was tuned to a government transmitter. **(E2.P1)** (Vonnegut, 1961: 1)
- (E3) Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on. **(E3.P1)** (Vonnegut, 1961: 5)
- (E4) She was referring to the forty-seven pounds of birdshot in a canvas bag, which was padlocked around George's neck. **(E4.P1)** (Vonnegut, 1961: 2)

All the data above presented the oppressive system in order to control the society. **Extract 1** and **Extract 2** are the constitution that must be obeyed. Then **Extract 3** shows that the law is absolute and must not be ignored, Diana Moon

Glampers shot them as a law enforcement. **Extract 4** is a rule for all the people.

Wearing pounds of birdshot according to one's physical strength.

Here are the parts of the *Uglies* novel that present the oppressive control system:

- (E5) Out here, you find out that the city fools you about how things really work. **(E5.C2.P59)** (Westerfeld, 2005: 59)
- (E6) And this is Special Circumstances. **(E6.C2.P105)** (Westerfeld, 2005: 105)
- (E7) She remembered all the tricks Special Circumstances had played on her today –how they'd kept her waiting for an hour in the hospital, waiting and thinking she would soon be pretty, the brutal flight here, and all the cruel faces in the halls –and she decided “I can't help you,” Tally said. **(E7.C3.P109)** (Westerfeld, 2005: 109)
- (E8) “Then I'll make you a promise too, Tally Youngblood. Until you do help us, to the very best of your ability, you will never be pretty.” Dr. Cable turned away. **(E8.C3.P110)** (Westerfeld, 2005: 110)
- (E9) She sat and stared, having to remind herself every few minutes that it had all really happened: the cruel pretties, the strange buildings on the edge of town, the terrible ultimatum from Dr. Cable. Tally felt as if some wild trick had gone horribly wrong. **(E9.C3.P111-112)** (Westerfeld, 2005: 111-112)
- (E10) Dr. Cable shook her head. “My promise, Tally, was that you wouldn't be pretty until you helped us to the very best of your ability. I have every confidence that this is within your ability.” **(E10.C4.P132-133)** (Westerfeld, 2005: 132-133)

In **Extract 5**, they approved that the confusing system fools the people. As Tally Youngblood brought and interrogated by Special Circumstances, in **Extract 6** and **Extract 7**, she found out that the city is oppressive by the dictatorship of

Special Circumstances. **Extract 8** and **Extract 9**, as the consequence of Tally's relationship to Shay, she must obey the order of Special Circumstances, to be a spy.

2. Paranoia

Defined by Bywater (1990: 81-82) the paranoid person is continuously occupied and concerned with the threat of being subjected to some external control or some external infringement of his will. Here are the parts of the Harrison Bergeron short story that present the paranoia in its text:

- (E11) "If I tried to get away with it, then other people'd get away with it – and pretty soon we'd be right back to the dark ages again, with everybody competing against everybody else. You wouldn't like that, would you?" (**E11. P2**) (Vonnegut, 1961: 2)
- (E12) "The minute people start cheating on laws, what do you think happens to society?" (**E12. P2**) (Vonnegut, 1961: 2)

Extract 11 and **Extract 12** showed what Hazel and George thought, that indicates the paranoia. As the society runs the rule, they think that everything under control is the only way for their life.

Here are the parts of the Uglies novel that present the paranoia in its text:

- (E13) A false alarm. She would really be in trouble if they caught her now. She never even heard of anyone doing anything this bad. (**E13.C1.24**) (Westerfeld, 2005: 24)

- (E14) She was probably going to get caught tonight, and never be turned pretty at all. **(E14.C1.P25)** (Westerfeld, 2005: 25)
- (E15) “But what if they get mad enough that they won’t make me pretty?” **(E15.C2.P55)** (Westerfeld, 2005: 55)

The paranoia of the society proved in **Extract 13** and **Extract 14**. Tally is worried about the consequences that she will not be pretty. Linear to the **Extract 15**, all her thought is just to turn pretty, so that the society who are covered in paranoia will continue to obey the rules.

3. Propaganda

Propaganda is a technique that influences human actions by manipulating representations. Representations can take the form of oral, written, image or music (Lasswell in Munthe, 2010: 41). When this becomes a compulsion for the citizens and the people in it try to escape. They are dehumanized and their freedom is curbed. This creates rebellion but no ultimate solution is found. Here are the parts of the Harrison Bergeron short story that present the propaganda in its text:

- (E16) And George, while his intelligence was way above normal, had a little mental handicap radio in his ear. **(E16.P1)** (Vonnegut, 1961: 1)
- (E17) Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains. **(E17. P1)** (Vonnegut, 1961: 1)
- (E18) He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that. **(E18. P2)** (Vonnegut, 1961: 2)
- (E19) “If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few.”

“Two years in prison and two thousand dollars fine for every ball I took out,” said George. **(E19.P2)** (Vonnegut, 1961: 2)

In **Extract 16** and **Extract 17**, Vonnegut introduced us to the handicap. The oppressive government uses this as propaganda, to control the society. **Extract 18** showed that the government threatens people with punishment and imprisonment, including to any offense, they must pay the fine just like **Extract 19**.

Here are the parts of the *Uglies* novel that present the propaganda in its text:

- (E20) But he was so pretty now. At school, they explained how it affected you. It didn't matter if you knew about evolution or not –it worked any way. On everyone. **(E20.C1.P16)** (Westerfeld, 2005: 16)
- (E21) It was biology, they said at school. Like your heart beating, you couldn't help believing all these things, not when you saw a face like this. A pretty face. **(E21.C1.P17)** (Westerfeld, 2005: 17)
- (E22) The warden was being kind, waiting for her to give herself up. Letting her surrender. The teachers did that at school, sometimes. Made you realize that you couldn't escape, until you confessed everything. **(E22.C1.P22)** (Westerfeld, 2005: 27)
- (E23) So what if people look more alike now? It's the only way to make people equal.” **(E23.C2.P45)** (Westerfeld, 2005: 45)
- (E24) On school trips, the teachers always made the Rusties out to be so stupid. You almost couldn't believe people lived like this, burning trees to clear land, burning oil for heat and power, setting the atmosphere on fire with their weapons. **(E24.C2.P62)** (Westerfeld, 2005: 62)

- (E25) It's wrong to live in nature, unless you want to live like an animal. **(E25.C3.P92)** (Westerfeld, 2005: 92)
- (E26) This city is a paradise, Tally. It feeds you, educates you, keeps you safe. It makes you pretty. **(E26.C3.P106)** (Westerfeld, 2005: 106)
- (E27) That was one of the reasons they'd come up with the operation. No one got the disease anymore, since everyone knew at sixteen they'd turn beautiful. In fact, most people pigged out just before they turned, knowing it would all be sucked away. **(E27.C5.P200)** (Westerfeld, 2005: 200).

Extract 20, Extract 21, Extract 22, Extract 23, and Extract 24 all present that as a repressive, government's propaganda infiltrated in school's lessons. **Extract 25** and **Extract 26**, are what the children believe, as the result of propaganda in their education. **Extract 27** is the most crucial propaganda thrown into society for the benefit of the authorities, makes people believe that it is for the peace life.

4. Dehumanization

Dehumanization is one of eight forms of "moral disengagement" described by the psychologist Albert Bandura. Humans are capable of terrible crimes, and civilization has developed ways to inhibit aggression. However, we have not eliminated violence, in part because of techniques for creating (false) excuses and justifications for immoral behavior. Here are the parts of the Harrison Bergeron short story that present the dehumanization in its text:

- (E28) It was tragic, all right, but George and Hazel couldn't think about it very hard. **(E28.P1)** (Vonnegut, 1961: 1)
- (E29) They were burdened with sashweighth and bags of birdshot, and their faces were masked, so that no one, seeing a free and gracefull gesture or a pretty face, would feel like something the cat drug in. **(E29.P1)** (Vonnegut, 1961: 1)
- (E30) "Go on and rest the bag for a little while," she said. "I don't care if you're not equal to me for a while." **(E30.P2)** (Vonnegut, 1961: 2)
- (E31) She must have been extraordinarily beautiful, because the mask she wore was hideous. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred-pound men. **(E31.P3)** (Vonnegut, 1961: 3)
- (E32) And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, huminous, timeless melody. **(E32.P3)** (Vonnegut, 1961: 3)
- (E33) The rest of Harrison's appearance was Halloween and hardware. Nobody had ever born heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little car radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging headaches besides. **(E33.P3)** (Vonnegut, 1961: 3)

In **Extract 28**, George and Hazel and all the people couldn't think very hard because of the handicapper, **Extract 29**, ballerinas burned by pounds of birdshot, and they wore mask. All above shows the dehumanization that happened to the society. **Extract 31** and **Extract 33** prove how the dysaster made with the rule. Ballerina and Harrison Bergeron appearance were set by the oppressive

government. Same as **Extract 32**, they must underestimate and self-defame according to the system.

Here are the parts of the novel that present the dehumanization in its text:

- (E34) Of course, Peris could sleep as late as he wanted now. Just one of the advantages of being pretty. **(E34.C1.P5)** (Westerfeld, 2005: 5)
- (E35) New pretties were always having too much fun to notice little things out of place. **(E35.C1.P6)** (Westerfeld, 2005: 6)
- (E36) They lived like uglies, a hundred or so together in a big dorm. But this dorm didn't have any rules. Unless the rules were Act Stupid, Have fun, and Make Noise. **(E36.C1.P12)** (Westerfeld, 2005: 12)
- (E37) Everyone judge everyone else based on their appearance. People who were taller got better jobs, and people even voted for some politicians just because they weren't quite as ugly a everybody else. **(E37.C1.P39)** (Westerfeld, 2005: 44)

In **Extract 34**, **Extract 35**, and **Extract 36** the rules just dropped them, immoral behavior guaranteed as part of their social position. As the researcher finds in **Extract 37**, the people are not valued. they are only accepted from their physical appearance.

5. Rebel protagonist

Camus (1956: 2) portrayed that rebel is the very moment when the slave refuses to obey the humiliating orders of his master, he simultaneously rejects the condition of slavery, in this case, when protagonist realized the misery, he decides to escape or insurg.

Here are the parts of the Harrison Bergeron short story that present the rebellion in its text:

- (E38) Clanking, clownish, and huge, Harrison stood in the center of the studio. **(E38.P4)** (Vonnegut, 1961: 4)
- (E39) Harrison thrust his thumbs under the bar of the padlock that secured his head harness. **(E39.P4)** (Vonnegut, 1961: 4)
- (E40) Shall we show the people the meaning of the word dance? **(E40.P5)** (Vonnegut, 1961: 5)

In **Extract 38** and **Extract 39**, Harrison Bergeron is a protagonist who aware of the injustices that occur due to an oppressive system so that Harrison with his strength shows rebellion by escaping and appearing in front of many people. In **Extract 40** Harrison even dancing, something people won't do because they are afraid of regulations.

Here are the parts of the Uglies novel that present the rebellion in its text:

- (E41) But it's a trick, Tally. You've only seen pretty faces your whole life. Your parents, your teachers, everyone over sixteen. But you weren't born expecting that kind of beauty in everyone, all the time. You just got programmed into thinking anything else is ugly. **(E41.C2.P82)** (Westerfeld, 2005: 82)
- (E42) It's not like here, Tally. They don't separate everyone, uglies from pretties, new and middle and late. And you can leave whenever you want, go anywhere you want. **(E42.C1.P8)** (Westerfeld, 2005: 8)
- (E43) We don't have to look like everyone else we've got a choice. We can grow up any way we want. **(E43.C2.P89)** (Westerfeld, 2005: 89)

- (E44) It's just called the Smoke. It's not a city, and nobody's in charge. And nobody's pretty. **(E44.C2.P91)** (Westerfeld, 2005: 91)
- (E45) "I'm not a runaway, Tally.""My parents were runaways, not me."... If you could live in the Smoke, you could raise children here too. **(E45.C4.P217)** (Westerfeld, 2005: 217)

In **Extract 41** Shay tried to tell Tally the arbitrariness of the city to them with his physical rules. people are lulled by what they learn in school. but there were people who are aware of it as **Extract 42** and **Extract 43**. In **Extract 44**, those who are aware of this choose to leave town, or we say escape, to Smoke. The researcher found in **Extract 45** that those who choose to rebel can live outside the city and even have children.

B. Discussions

1) Horizontal Axis in "Harrison Bergeron" Short Story and Uglies Novel

According to what revealed by Kurtz (2003: 29) that in the early 1960s where The Civil Rights Movement swept the rights of full citizenship to persons regardless of race, sex, or creed was a crest and long overdue realization of the principle of human freedom and equality enshrined in the Declaration of Independence. Even though Harrison Bergeron does not specifically enact to the civil rights movement, it stands in the background as being one of the compelling public issues of the time (Wood and Wood, 1973: 133).

This phenomenon was described by Vonnegut in the short story of Harrison Bergeron, where people assert equality. Need to look more, that described as what

the people concept of equality is. Thenceforth equality can only be achieved by strict and clear law. In Harrison Bergeron there were agents of the United States Handicapper General and to the United States of America supported by the legal arguments: this equality was due to the 211th, 212th, and 213th Amendments to the Constitution (Vonnegut, 1961: 1).

In their essay, *Racial Inequality* (2011: 1) Wright and Rogers, argued about the inequality of American society. From the start, American society was equally founded on solid forms of domination, inequality and oppression which involved the absolute denial of freedom for slaves. This is one of the great paradoxes of American history which ideals of equality and freedom opinions coexist with slavery. They are live with the ramifications of that paradox even today (Wright and Rogers, 2011: 1). Indirectly, *Uglies* novel published 45 years later made Harrison Bergeron's short story as a basis for writing or prior text.

As we see in Harrison Bergeron that instead of creating an equal society it contrary creates social pressure and oppressive government. Harrison Bergeron, the ballerina, and anyone who has biological and intellectual advantages must be pressured to perpetuate authoritarianism.

Westerfeld's *Uglies* is more or less a novel of new historic attempt. It is based on the true events of the society in twenty-first century and its voraciousness search for plastic surgery. Over the last thirty years, however, plastic surgery has

become a booming commercial business, utilized mainly by women, who in 2003 had eighty-seven percent of the 8.3 million cosmetic procedures (Okopny, 2005: 2). One of the reasons why in 2005 the plastic surgery outbreak is the media visual such as television. Television programs made it increasingly difficult to agree on what constitutes a 'normal appearance'. Everyday people began to undergo changes to their appearance, some as a young teenager. Teens became engulfed in the media, obsessing over the fantasy to look identical to their favorite celebrities.

The society is reflected in literature, literature influences the society, and in this way, in all languages and at all times there has been a close interaction between the two. Literature of any era cannot escape the influence of the social scene and therefore is found reflecting the society of the age when it is created.

Scott Westerfeld's *Uglies* which the protagonist, Tally, lives in a dystopian world where everyone is "equal." Everybody has a surgery on their sixteenth birthday that turns them pretty. If everyone is pretty then everyone is equal. Westerfeld's work uses the issue of equality in the story which ignores the beauty racial context *imprimis*, but it clearly invokes the fears of mostly white citizens who feared in relevant thing would in some way bid schemes to the federal government that would enforce equality. The fact that the fear afford that

desegregating the public schools and other facilities in reality so that it felt as amounted to the same kind of tyranny exposed in the story.

Utopian vision that became the background of the law of government and its disadvantages are shown in the dystopian works as a satire. The works which were the opposite, projecting the consequence of the society becoming over privileged. Harrison Bergeron and Uglies are interpreted as reflections of both authors against the phenomenon they experienced, or can be called a reflection of their own period.

2) Vertical Axis in “Harrison Bergeron” Short Story and “Uglies” Novel

Dystopias is a part of a fictional universe which is illusory, usually futuristic, therefore a background story of how this world should actually be or how it evolved from current world is exaggerated in the works.

a. Oppressive control system for societies

The totalitarian government makes a habitual situation in which the people are driven to live in this situation. This habitual situation is the Utopian visionary, which over privileges the society creating the unknown misery or political repression side-by-side.

In **Extract 1 and Extract 2** the general handicapper led by Diana Moon Glampers has the authority to guard the law. Anyone who has a striking skill would use a handicapper. In **Extract 4**, he figure of Harrison Bergeron who

has overrated skills is put in jail because it is considered to interfere with the equivalent life order according to the 211th, 212th, and 213th Amendments to the Constitution (Vonnegut, 1961: 1).

In **Extract 3**, Diana Moon Glampers is the Handicapper General, whose job is to track down violators of the law and rid society of those who menace the average, the inadequate, the mediocre. If a man wants to rest from the drudgery of carting around fifty pounds of birdshot by removing some pellets, he can be killed as shown in **Extract 3**. Those, such as Harrison Bergeron, who learn to overcome their handicaps are forced to shoulder ever larger burdens, or face incarceration or execution.

While in *Uglies*, in **Extract 5**, **Extract 6**, and **Extract 7** people are controlled by the Special Circumstances. Certain people are aware of how Special Circumstances take everyone's mind through plastic surgery.

Dr. Cable, which is part of the Special Circumstances, represents authoritarianism and Tally has to comply it. Planting chips in everyone's head is one of many ways Special Circumstances powerful and obeyed. Including intimidated Tally Youngblood when she was considered to have been in touch with Smoke, the people who refused to be Pretty as in the **Extract 8** and **Extract 10**.

b. Paranoia

Described by Timothy Melley in Bukowski (2014: 10) Paranoia is an interpretive disorder that revolves around questions of control and manipulation. It is often defined as a condition in which one has delusions of grandeur or an unfounded feeling of persecution, or both. Understood less judgmentally, it is a condition in which one's interpretations seem unfounded or abnormal to an interpretive community.

In **Extract 11** and **Extract 12**, Society has become so paranoid that no one dares question the increasing numbers of new laws that call for more handicaps and punishments. All those who oppose the Handicapper General are arrested, thrown into mental institutions, or executed because they threaten the society. The effects of these governmental policies are appalling. Society is stagnant because those clever enough to develop new technology, medicine, and literature have been permanently handicapped, exiled, or killed.

In *Uglies* **Extract 13**, Tally wanted the surgery because it was all she could think about growing up; she legitimately wanted to be a pretty, but she hadn't know from the beginning that her brain would be filled with lesions that would remove her inhibitions, and she might refuse the surgery.

In a special school for underage Uglies, children are indoctrinated to believe that being pretty is the best way to live peacefully and the one who resists the surgery is an insurgent, as **Extract 15**. The same thing happened when

Hazel in *Harrison Bergeron* and Tally in *Uglies* worry about acting against the law because it will have an impact on them.

c. Propaganda

Vonnegut suggests the powerful influence of broadcast media in the story. Radio is the medium of the mental handicap noises used to prevent anyone with the ability to think from doing so. In **Extract 16** and **Extract 17**, Handicapper General controlled the media to influence everyone's mind.

But television accomplishes the same thing for normal people like Hazel, who had an average intelligence, which meant she couldn't think about anything except in short bursts. This lack of concentration has come to be known as short attention span, or attention deficit disorder. Vonnegut suggests the importance of television as a means of controlling information by having Harrison Bergeron take over the television studio and proclaim himself emperor. Vonnegut also shows the numbing influence of television by having Hazel forget what she has seen—her son's killing—even though she reacts by recognizing that something sad has happened.

In **Extract 20** and **Extract 21**, Westerfeld presented the propaganda in school, the society were educated to trust the city. When propaganda is trusted by all people, then the people will obey the rules, like it or not. All residents in

Tally's hometown in *Uglies* novel believed in the prevailing beauty system as Tally's question in **Extract 23**.

Here the most knowledgeable side are the totalitarian government, media products, actors, models, these people on the whole make the laypeople to accept the idea of plastic surgery. That is propaganda made by the government in *Pretty Town* so that the people agree with the plastic surgery. In **Extract 24**, *Special Circumstance* and government taught the uglies in the schools that being ugly is bad. They also manipulated the histories, that the previous world was very chaotic. Humans were fought because of jealousy. And plastic surgery is the best solution. When everyone looks the same, everyone can live happily.

d. Dehumanization

Dehumanization is one of eight forms of “moral disengagement” described by the psychologist Albert Bandura. Humans are capable of terrible crimes, and civilization has developed ways to inhibit aggression. However, we have not eliminated violence, in part because of techniques for creating (false) excuses and justifications for immoral behavior. In **Extract 31**, **Extract 32**, and **Extract 33**, Vonnegut implicitly described the stratification of the society in *Harrison Bergeron*, people wore the ugly masks. The more beautiful their faces, the worse the mask they had.

Those who are beautiful must wear hideous masks, intelligent people must wear headsets that jangle their brains and nerves with a series of loud, annoying sounds, and those with physical agility or strength must carry sacks of birdshot to weigh them down.

Resembling this idea, the characters in the novel *Uglies* also construct a pattern for beauty and undergo plastic surgery. They become so ravenous for becoming pretty; to an extent they make plastic surgery mandatory to everyone. In **Extract 34** and **Extract 35**. Only when a person becomes pretty he/she will become the celebrated citizen.

There are three stages in this world. At first one is ugly, pre-surgery, then one is turned into a pretty, then into a middle pretty where one “chooses” your career, and the last stage is crumblied. In **Extract 37**, The pretty people after plastic surgery had a privilege the uglies could not afford, such as party all night long, best meals, and all pretty clothes.

e. Rebel protagonist

Harrison Bergeron is the kind of protagonist who naturally senses something is wrong with the society and volunteers to change it, believing that it is possible to triumph over the dictatorship, or merely escape from the misery just like what Harrison Bergeron did in **Extract 38** and **Extract 39**.

Even it was seem imposibble, but Harrison Bergeron believed that he could end that up. Camus (1956: 2) portrayed that rebel is the very moment when the slave refuses to obey the humiliating orders of his master, he simultaneously rejects the condition of slavery, in this case, when protagonist realized the misery, he decides to escape or insurge. Harrison Bergeron did rebel against the oppressive control system, in **Extract 40**, he took over the television station, wrecked his handicap and danced.

The common form of protagonist of the Dystopia, initially coexisting in the rotten society but in due course discovers how erroneous society has become and either attempts to change or destroy it. In the conflict, protagonist meets sometimes helped by a group of people who are also trying to escape or destroy the dystopia. In **Extract 41** and **Extract 42**, Tally Youngblood, the protagonist met Shay who represented David, one of leader in the Smoker.

Tally Youngblood finally realized Special Circumstances' trickery and minded to stand with her bestfriends and Smoker. In **Extract 43**, Tally notices beauty in things that she never thought could have beauty; she sees beauty in working with her hands; she sees beauty in David's smile, even though he is an ugly, because it shows kindness and love; she sees beauty in nature and begins to question the entire system back at the city. But the person who are normal or

the people who rebel against this will be an outsider, insignificant, threat to the country.

In **Extract 44**, after learning from David's parents, who are previous doctors who administered the surgeries, that the surgery literally changes inhibitions, lesions become present that were not present before, Tally understands why people would run away. She came to the camp a traitor but begins to embrace the ugly lifestyle. Tally's version of beauty is disrupted and she must choose what version to embrace.

The study of intertextual relationships both horizontal and vertical axis between the two texts contributed the material to explain the dystopian beauty presented by Vonnegut and Westerfeld in their work. The following are the beauty dystopia analysis in Kurt Vonnegut's short story Harrison Bergeron and Scott Westerfeld's novel Uglies:

3) Dystopian Beauty

Dystopian itself is a futuristic world that is not ideal, created by oppressive law and certain visions that curb humanity, create human categorization, establish social stratification with propagandas to support authoritarian government.

The most of the potential problems that are asserted in dystopian literature are based on some kind of discrimination. If it is not about discrimination, a dystopian novel focuses on the complications and provision with extreme conformity. the

researcher calls it a form of equality hidden behind the mask of inequality. Regardless, there is fascination with how to “categorize” human beings in dystopia story, that most would agree, is nearly impossible to categorize.

As a genre, dystopias provide lots of speculation on how to approach these divisive manipulations. The short story *Harrison Bergeron* by Kurt Vonnegut and novel *Uglies* by Scott Westerfeld embodies the same idea. In *Harrison Bergeron*, humans forced to look same. Everyone borns unique but no one borns with the “handicapper”.

In *Uglies* novel, every individual is required to get surgery to become “pretty” because, in this world, humans are born naturally “ugly”. This indicates an obsession with a uniform race and elimination of human “error”. The author may be trying to warn against this extreme society, drawing attention to beauty standards in today’s society. That cosmetic surgery is a form of colonization of the body because most people who do fit with what is perceived as normal and beautiful experience pressure to assimilate. The rise in popularity of cosmetic surgery exalts only one kind of beauty and excludes many women from ever attaining this ideal, so while women may feel empowered, surgery acts as a form of assimilation, because the act of cosmetic surgery reifies an exclusionary beauty norm. With cosmetic surgery, this hegemonic ideal is becoming more attainable, and in the process, some women modify their individual identities.

The operation makes you seem equal but takes away individual physical characteristics. No one person is prettier than another person. In the action of stripping individuality Westerfeld shows how importance and power of individuality. Shay talks to Tally about how the rusties used to live,

Vonnegut and Westerfeld show human voraciousness of self-polishing, social cynicism, and grandiose desires to look equal in standard of one group. This is contrary to the unique human biological nature. From this analysis, the researcher can conclude the beauty dystopian concept meaning. Further, biological –physical appearance or any discrimination, can be a serious problem when humans are unable to accept human diversities.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of conclusions of this research and suggestions for the researcher and the reader for the next research.

A. Conclusions

Harrison Bergeron and Uglies are interpreted as reflections of both authors against the phenomenon they experienced, or can be called a reflection of their own period. The next point is the vertical axis, that the text as a unit itself has a relationship with other texts. Vertical axis between Harrison Bergeron and Uglies that in both texts they describe well the characteristics of dystopia (1) Diana Moon Glampers in Harrison Bergeron and Special Circumstances with their dictatorship are the example of oppressive control system that we may find in dystopian story; (2) the oppressive system shapes the paranoid society such what were happened to societies in Harrison Bergeron and Uglies; (3) propaganda is the instrument to manipulate and control societies. The oppressive system always side by side with media control;(4) social stratification in both of stories are unique because the social rankings are based on the physical appearance. People are complying the rule so that they are accepted in the circle; (5) all discrimination and arbitrariness will cause rejection, for certain people, they will react against the oppressive system just like what Harrison Bergeron and Tally did. At least all the characteristics mentioned above are found in both texts.

The main problem that expands the world of dystopia is discrimination, the researcher calls it a form of equality hidden behind the mask of inequality. Further, biological –physical appearance or any discrimination, can be a serious problem when humans are unable to accept human diversities.

B. Suggestions

The followings are suggestion that may useful for various parties: (1) From this intertextual and beauty dystopian research, it will provide motivation in the improvement and development of the study of literature (2) The readers take positive values from the Harrison Bergeron short story and Uglies novels; especially about inequality in everyday life (3) This research can be used as an alternative for other researchers as reference material and contribute to increasing the appreciation of literature as one of the references in efforts to develop Indonesian literature.

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KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI ALAUDDIN MAKASSAR
FAKULTAS ADAB DAN HUMANIORA
Kampus I : Jl. Sultan Alauddin No.63 Makassar Telp. 0411 - 864923
Kampus II : Jl. H. M. Yasin Limpo No. 36 Romangpolong-Gowa Telp. (0411) 841879 Fax. (0411) 8221400
Email: fak.adabhumaniora@yahoo.com

**KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA
UIN ALAUDDIN MAKASSAR
NOMOR : 1483 TAHUN 2017**

T E N T A N G

**PEMBIMBING / PEMBANTU PEMBIMBING PENELITIAN
DAN PENYUSUNAN SKRIPSI MAHASISWA**

DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR :

Membaca : Surat permohonan Mahasiswa Fakultas Adab dan Humaniora UIN Alauddin :
Nama : **EKHA NURUL HUDAYA**
NIM : 40300114061
Tanggal : 9 November 2017 untuk mendapatkan pembimbing Skripsi dengan
Judul:

**BEAUTY STEREOTYPE IN DYSTOPIA WORLD PRESENTED BETWEEN KURT VONNEGUT'S
SHORT STORY HARRISON BERGERON AND SCOTT WESTERFELD'S NOVEL UGLIES
(A COMPARATIVE STUDY)**

Menimbang : a. Bahwa untuk membantu penelitian dan penyusunan skripsi mahasiswa tersebut
dipandang perlu untuk menetapkan pembimbing.
b. Bahwa mereka yang ditetapkan dalam Surat Keputusan ini dipandang cakap dan
memenuhi syarat untuk melaksanakan tugas sebagai pembimbing penelitian dan
penyusunan skripsi mahasiswa tersebut di atas.

Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;
3. Keputusan Presiden Nomor 57 Tahun 2005 tentang Perubahan IAIN Alauddin
menjadi UIN Alauddin Makassar;
4. Keputusan Menteri Agama RI Nomor 289 Tahun 1993 Jo Nomor 202.B Tahun
1998 tentang Pemberian Kuasa dan Wewenang Menandatangani Surat
Keputusan;
5. Keputusan Menteri Agama RI Nomor 330/PMK.05 Tahun 2008 tentang
Penetapan UIN Alauddin Makassar pada Departemen Agama RI sebagai
instansi pemerintah yang menerapkan Badan Layanan Umum (BLU);
6. Surat Keputusan Menteri Agama RI Nomor 25 Tahun 2013 tentang Organisasi
dan Tata Kerja UIN Alauddin Makassar;
7. Surat Keputusan Menteri Agama RI Nomor 403 Tahun 1998 tentang Kurikulum
IAIN Alauddin;
8. Surat Keputusan Menteri RI Nomor 20 Tahun 2014 tentang Statuta UIN
Alauddin Makassar;
9. Keputusan Rektor UIN Alauddin Makassar Nomor 200/C Tahun 2016 tentang

MEMUTUSKAN

- Mengetapkan** : KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR TENTANG PEMBIMBING / PEMBANTU PEMBIMBING PENELITIAN DAN PENYUSUNAN SKRIPSI MAHASISWA
- KESATU** : Mengangkat / menunjuk Saudara :
1. **Syahrani Junaid, S.S., M.Pd.**
2. **Faidah Yusuf, S.S., M.Pd.**
- KEDUA** : Tugas Dosen Pembimbing adalah memberi bimbingan dalam segi-segi metodologi dan teknik penulisan sampai selesai dan Mahasiswa tersebut lulus Ujian.
- KETIGA** : Biaya pembimbing/pembantu Skripsi dibebankan kepada Anggaran Fakultas Adab dan Humaniora UIN Alauddin sesuai persetujuan Rektor UIN Alauddin Makassar.
- KEEMPAT** : Surat Keputusan ini berlaku sejak tanggal ditetapkan dan apabila ternyata di kemudian hari terdapat kekeliruan didalamnya, maka akan diperbaiki sebagaimana mestinya.

Ditetapkan di Gowa

Pada Tanggal 27 November 2017



Dr. H. Barsihannor, M.Ag.

NIP. 19691012 199603 1 003

Tembusan :

1. *Rektor UIN Alauddin Makassar (sebagai laporan);*
2. *Mahasiswa yang bersangkutan.*

Kepada

Yth. Ketua Jurusan

Fakultas Adab dan Humaniora

Di Tempat

Assalamualaikum Wr. Wb.

Yang bertanda tangan di bawah ini:

Nama : EKHA NURUL HUDAYA
Tempat/Tgl lahir : UJUNG PANDANG, 25 SEPTEMBER 1996
Nomor Induk : 40300114061
Jurusan/Prodi : BAHASA DAN SAstra INGGRIS (BSI)
No Hp/email : 0823 2011 6684 / ekhahiday7@gmail.com
Judul Skripsi :

Beauty Stereotype in Dystopia world presented in Kurt Vonnegut's short story
Harrison Bergeron and Scott Westerfeld's Novel Uglies (A comparative study)

Mengajukan permohonan kepada Bapak/ibu untuk menunjuk dosen pembimbing/konsultan
penulisan Skripsi dalam rangka penyelesaian studi pada Program Sarjana (S1). Bersama ini
saya lampirkan draf skripsi tersebut.

Yang bermohon


(Ekha Nurul Hudaya)

Kepada

Yth. Sdr/.....

Assalamu'alaikum. Wr. Wb.

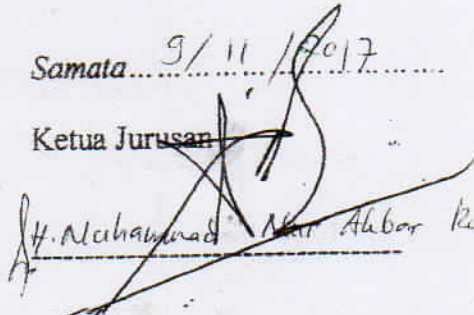
Setelah memperhatikan dan menelaah draf skripsi sdr.i, maka kami menunjuk:

1. Muhammad Junaid, M.Pd sebagai konsultan I
2. Faidah Yusuf, M.Pd sebagai konsultan II

Selanjutnya saudara/i diharapkan berkonsultasi lebih intensif kepada kedua konsultan tersebut
untuk merampungkan skripsi sdr.

Samata 9/11/2017

Ketua Jurusan


H. Muhammad Nur Akbar Rasyid, M.Pd

KEPUTUSAN
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR

Nomor : B-096/ A.I.1/ TL.00/SK/SP/01/2019

TENTANG

PANITIA PEMBIMBING DAN PENGUJI UJIAN
SEMINAR PROPOSAL SKRIPSI TAHUN 2019

Dekan Fakultas Adab dan Humaniora UIN Alauddin Makassar setelah :

Membaca : Surat Permohonan tanggal 23 Januari 2019 perihal : Ujian Seminar Proposal Skripsi a.n.
EKHA NURUL HUDAYA NIM. 40300114061 Jurusan Bahasa dan Sastra Inggris dengan judul skripsi:

THE INTERTEXTUALITY OF KURT VONNEGUT'S SHORT STORY HARRISON BERGERON AND SCOTT WESTERFELD'S NOVEL UGLIES (A COMPARATIVE STUDY)

- Menimbang** :
- Bahwa mahasiswa tersebut di atas telah memenuhi persyaratan dan ketentuan Ujian Seminar Proposal Skripsi;
 - Bahwa dengan terpenuhinya persyaratan dan ketentuan di atas, maka perlu membentuk panitia, pembimbing dan penguji;
 - Bahwa mereka yang tersebut namanya dalam penetapan Keputusan ini dipandang cakap dan memenuhi syarat untuk diserahi tugas sebagai panitia, pembimbing dan penguji.
- Mengingat** :
- Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
 - Peraturan Pemerintah RI. Nomor 66 Tahun 2010 tentang Perubahan atas Peraturan Pemerintah Nomor. 17 Tahun 2010 tentang Pengelolaan dan Penyelenggaraan Pendidikan;
 - Keputusan Menteri Agama RI. Nomor 289 Tahun 1993 Jo Nomor 202 B Tahun 1998 tentang Pemberian Kuasa dan Wewenang Menandatangani Surat Keputusan;
 - Keputusan Menteri Agama RI. Nomor 20 Tahun 2014 tentang Statuta UIN Alauddin Makassar;
 - Peraturan Menteri Agama RI. Nomor 3 Tahun 2018 tentang Perubahan kedua Atas Peraturan Menteri Agama RI. Nomor 25 tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar;
 - Keputusan Rektor UIN Alauddin Makassar Nomor 200 Tahun 2016 tentang Pedoman Edukasi UIN Alauddin Makassar.
 - Keputusan Rektor UIN Alauddin Makassar Nomor 293 tahun 2018 tentang Kalender Akademik Tahun 2018/2019.

MEMUTUSKAN

- Menetapkan** :
- Pertama** : Membentuk Panitia, Pembimbing dan Penguji Ujian Seminar Proposal Skripsi Fakultas Adab dan Humaniora UIN Alauddin Makassar dengan komposisi sebagai berikut :
- Ketua : Dr. Abd. Rahman R, M.Ag.
Sekretaris : Muhammad Taufik, S.S., M.Hum.
Pembimbing I : Syahrini Junaid, S.S., M.Pd.
Pembimbing II : Faidah Yusuf, S.S., M.Pd.
Penguji I : Dr. Rosmah Tami, S.Ag., M.Sc., MA.
Penguji II : Nasrum, S.Pd., M.A.
Pelaksana/Anggota : Niswa
- Kedua** : Panitia bertugas mempersiapkan penyelenggaraan Seminar Proposal Skripsi
- Ketiga** : Seminar proposal dilaksanakan pada hari / tanggal : **Selasa, 29 Januari 2019, Jam 10.30 - 12.00 Wita, Ruang 209.**
- Keempat** : Keputusan ini mulai berlaku sejak tanggal ditetapkannya dan apabila dikemudian hari terdapat kekeliruan di dalamnya akan diperbaiki sebagaimana mestinya.

Keputusan ini disampaikan kepada masing-masing yang bersangkutan untuk diketahui dan dilaksanakan dengan penuh tanggung jawab.

Ditetapkan di : Romangpolong
Pada tanggal : 23 Januari 2019


Dekan,

Dr. H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003



KEPUTUSAN
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR
Nomor : B-122/A.I.1/TL.00/SK/UK/01/2019
TENTANG
DEWAN PENGUJI UJIAN KOMPREHENSIF
TAHUN 2019

Dekan Fakultas Adab dan Humaniora UIN Alauddin Makassar setelah :

- Membaca** : Surat Permohonan tanggal 31 Januari 2019 perihal : Ujian Komprehensif a.n. :
EKHA NURUL HUDAYA NIM. 40300114061 Jurusan Bahasa dan Sastra Inggris
- Menimbang** : a. Bahwa mahasiswa tersebut di atas telah memenuhi persyaratan Untuk Menempuh Ujian Komprehensif.
b. Bahwa Untuk Maksud tersebut pada poin (a) di Atas, Maka Perlu Membentuk Dewan Penguji Komprehensif.
c. Bahwa mereka yang tersebut namanya dalam penetapan Keputusan ini dipandang cakap dan memenuhi syarat untuk diserahi tugas sebagai Dewan penguji Ujian Komprehensif.
- Mengingat** : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Peraturan Pemerintah RI. Nomor 66 Tahun 2010 tentang Perubahan atas Peraturan Pemerintah Nomor. 17 Tahun 2010 tentang Pengelolaan dan Penyelenggaraan Pendidikan,
3. Keputusan Menteri Agama RI. Nomor 289 Tahun 1993 Jo Nomor 202 B Tahun 1998 tentang Pemberian Kuasa dan Wewenang Manandatangani Surat Keputusan;
4. Keputusan Menteri Agama RI. Nomor 20 Tahun 2014 tentang Statuta UIN Alauddin Makassar;
5. Peraturan Menteri Agama RI. Nomor 3 Tahun 2018 tentang Perubahan kedua Atas Peraturan Menteri Agama RI. Nomor 25 tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar;
6. Keputusan Rektor UIN Alauddin Makassar Nomor 200 Tahun 2016 tentang Pedoman Edukasi UIN Alauddin Makassar.
7. Keputusan Rektor UIN Alauddin Makassar Nomor 293 tahun 2018 tentang Kalender Akademik Tahun 2018/2019.

MEMUTUSKAN

Menetapkan :
Pertama : Membentuk Dewan Penguji Ujian Komprehensif dengan komposisi sebagai berikut :

Penanggung Jawab : Dr. H. Barsihannor, M.Ag.
(Dekan Fakultas Adab dan Humaniora)
Ketua : Syahrini Junaid, S.S., M.Pd.
Sekretaris : Hj. Nahdhiyah, S.S., M.Pd.
Pelaksana : Saharuddin, S.Pd., M.Pd.I.
Penguji :
MK. Dirasah Islamiyah : Dr. H. Barsihannor, M.Ag.
MK. English Proficiency : Dr. Seriah Nur, S.Pd., M.Hum., M.Ed.
MK. Linguistics : Dr. Jumhariah Djamereng, M.Hum.

- Kedua** : Tugas Dewan Penguji Adalah Melaksanakan Ujian Komprehensif terhadap Mahasiswa tersebut sampai Lulus Sesuai dengan Ketentuan dan Peraturan yang Berlaku;
Ketiga : Ujian Komprehensif tersebut akan dilaksanakan pada hari / tanggal : **Kamis, 7 Februari 2019.**
Keempat : Keputusan ini mulai berlaku sejak tanggal ditetapkannya dan apabila dikemudian hari terdapat kekeliruan di dalamnya akan diperbaiki sebagaimana mestinya.

Keputusan ini disampaikan kepada masing-masing yang bersangkutan untuk diketahui dan dilaksanakan dengan penuh tanggung jawab.

Ditetapkan di : Romangpolong
Pada tanggal : 31 Januari 2019



Dr. H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003

KEPUTUSAN
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR
Nomor : B-992/A.I.1/TL.00/SK/UM/08/2019

TENTANG
PANITIA, PEMBIMBING DAN PENGUJI UJIAN MUNAQASYAH SKRIPSI
TAHUN 2019

Dekan Fakultas Adab dan Humaniora UIN Alauddin Makassar setelah :

Membaca : Surat Permohonan tanggal 19 Agustus 2019 perihal Ujian Munaqasyah Skripsi a.n. **EKHA NURUL HUDAYA NIM 40300114061 Jurusan Bahasa dan Sastra Inggris** dengan judul skripsi:

THE INTERTEXTUALITY OF KURT VONNEGUT'S SHORT STORY
HARRISON BERGERON AND SCOTT WESTERFELD'S NOVEL UGLIES

Menimbang : a. Bahwa mahasiswa tersebut di atas telah memenuhi persyaratan dan ketentuan Ujian Munaqasyah Skripsi;
b. Bahwa dengan terpenuhinya persyaratan dan ketentuan di atas, maka perlu membentuk panitia, pembimbing dan penguji;
c. Bahwa mereka yang tersebut namanya dalam penetapan Keputusan ini dipandang cakap dan memenuhi syarat untuk diserahi tugas sebagai panitia, pembimbing dan penguji.

Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Peraturan Pemerintah RI. Nomor 66 Tahun 2010 tentang Perubahan atas Peraturan Pemerintah Nomor. 17 Tahun 2010 tentang Pengelolaan dan Penyelenggaraan Pendidikan,
3. Keputusan Menteri Agama RI. Nomor 289 Tahun 1993 Jo Nomor 202 B Tahun 1998 tentang Pemberian Kuasa dan Wewenang Menandatangani Surat Keputusan;
4. Keputusan Menteri Agama RI. Nomor 20 Tahun 2014 tentang Statuta UIN Alauddin Makassar;
5. Peraturan Menteri Agama RI. Nomor 3 Tahun 2018 tentang Perubahan kedua Atas Peraturan Menteri Agama RI. Nomor 25 Tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar;
6. Keputusan Rektor UIN Alauddin Makassar Nomor 200 Tahun 2016 tentang Pedoman Edukasi UIN Alauddin Makassar.
7. Keputusan Rektor UIN Alauddin Makassar Nomor 202.B Tahun 2019 tentang Kalender Akademik Tahun 2019/2020.

MEMUTUSKAN

Menetapkan :
Pertama : Membentuk Panitia, Pembimbing dan Penguji Ujian Munaqasyah Skripsi Fakultas Adab dan Humaniora UIN Alauddin Makassar dengan komposisi sebagai berikut :

Ketua : Dr. Abd. Rahman R, M.Ag.
Sekretaris/Moderator : Muhammad Taufik, S.S., M.Hum.
Pembimbing I : Syahrani Junaid, S.S., M.Pd.
Pembimbing II : Faidah Yusuf, S.S., M.Pd.
Penguji I : Dr Rosmah Tami, S.Ag., M.Sc., MA.
Penguji II : Nasrum, S.Pd., M.A.
Pelaksana : Abdul Kadir, S.E.

Kedua : Panitia bertugas mempersiapkan penyelenggaraan Ujian Munaqasyah Skripsi
Ketiga : Ujian Skripsi / Munaqasyah tersebut akan dilaksanakan pada hari / tanggal : **Rabu, 21 Agustus 2019, Jam 08.30 – 10.00 Wita, Ruang 209.**

Keempat : Keputusan ini mulai berlaku sejak tanggal ditetapkannya dan apabila dikemudian hari terdapat kekeliruan di dalamnya akan diperbaiki sebagaimana mestinya.

Keputusan ini disampaikan kepada masing-masing yang bersangkutan untuk diketahui dan dilaksanakan dengan penuh tanggung jawab.

Ditetapkan di : Gowa
Pada tanggal : 19 Agustus 2019



Dr. Hassan Haddade, S.Ag., M.Ag.

BIOGRAPHY



Ekha Nurul Hidayah was born in Ujung Pandang, September 25th 1996. She and her twin sister, Ikha Nurul Hidayah are the first child of Mr. Muh. Sabri and Mrs. Murni Ismail. Beside her twin sister, she has 4 more siblings. She began her study at elementary school in SDN Kalukuang III Makassar graduated in 2008. In the same year, she continued her study to junior high school in SMPN 10 Makassar and graduated in 2011. Then, she continued her study to a vocational high school, SMKN 2 Somba Opu (later became SMKN 3 Gowa) in Visual Communication Design (DKV) department and graduated in 2014. After finishing her high school, she enrolled at the State Islamic University of Alauddin Makassar in 2014 and took English and Literature Department of Adab and Humanities Faculty. She has already join some organizations and events (especially literacy) as volunteer to improve her knowledges and get experiences, and managed her alternative business projects. She can be connected via email:

ekhahidayy@gmail.com