

CHAPTER II

THEORY AND METHOD

2.1 Intrinsic Elements

Intrinsic elements are the basic parts that shape a literary work from within, giving it structure, meaning, and effect. These include plot, theme, character, setting, point of view, tone, style, and conflict, which work together to form a clear and engaging story (DiYanni, 2007: 12). This study focuses on specific intrinsic elements such as character and characterization, setting, and conflict. It explores how each of these components contributes to the narrative structure and development of the literary work.

2.1.1 Character and Characterization

According to Kennedy, “an imagined person who inhabits a story” (Kennedy, 1995: 67). Characters can be divided into different kinds, the antagonist stands in for the opposing force or struggle, while the protagonist is the main character, frequently the one the reader follows or empathises with. Characters can also be dynamic that going through major development, or static that exhibiting little to no change. They can either be round, with complicated personalities and feelings, or flat, with a few basic characteristics (Kennedy & Gioia, 2007: 68).

However, Baldick explain that “Characterization is the representation of persons in narrative and dramatic works, using direct or indirect methods to convey their attributes” (Baldick, 2015: 53). There are two main methods of characterization.

Direct characterization is shown through clear descriptions provided in the narrative. On the other hand, indirect characterization invites readers to infer a character's traits based on their actions, dialogue, and physical appearance (Baldick, 2001: 37).

2.1.2 Setting

According to Kenney, setting is “the specific time and place in which the story's events unfold” (Kenney, 1966:38). Setting includes three main parts, the first is the physical place, which covers where the story happens, such as the landscape, natural surroundings, or indoor spaces. The second is the time setting, which refers to when the story takes place, like a certain season or historical period. The third is the cultural and emotional background, which involves the social rules, religious beliefs, moral values, ways of thinking, and emotional mood that shape the characters' environment (Kenney, 1966:40). However, in this study the author focuses particularly on the elements of time and place and social condition.

2.1.3 Conflict

Another important component found in literary works is the plot. Perrine define conflict as “a clash of actions, ideas, desires, or wills between characters or within a character” (Perrine, 2007: 213). This type of conflict may arise between characters, between an individual and society, between a character and the forces of nature, or within the character's own consciousness. These are commonly categorized as external conflict and internal conflict. External conflict involves forces outside the character, such as other people, social norms, or environmental challenges, while internal conflict

refers to emotional or psychological struggles within the character, such as doubt, guilt, or moral dilemmas (Kennedy & Gioia, 2007: 213).

2.2 The Theory

Examining the theory elements of literature involves exploring external factors that affect a work's creation and interpretation. Through this, readers gain a deeper understanding of how literature reflects and responds to social and realities. To achieve this, the writer applies Naomi Wolf's *Beauty Myth* theory, which explores the concept of the beauty myth, its consequences, and the ways to transcend its influence.

2.2.1 Definition of The Beauty Myth

According to Wolf (2002: 10), "We are in the midst of a violent backlash against feminism that uses images of female beauty as a political weapon against women's advancement: the beauty myth." Through this statement, Wolf emphasizes that the idea of beauty has been transformed into an instrument of control that undermines women's progress and sustains male dominance. She explains that women have been conditioned to perceive beauty as a natural, universal, and objective standard. However, this perception is socially constructed and deliberately manipulated by societal forces to maintain gender inequality. Within this framework, women are expected to embody beauty, while men are positioned as those who desire and value beautiful women (Wolf, 2002: 10).

Furthermore, Wolf highlights that, "Beauty is a currency system like the gold standard. Like any economy, it is determined by politics, and in the modern age in the West it is the last, best belief system that keeps male dominance intact." (Wolf, 2002:

10). Therefore, the beauty myth is never about women or beauty itself, but rather about the political and power structures that reinforce patriarchal control over women.

2.2.2 Aspects of The Beauty Myth

According to Naomi Wolf's *The Beauty Myth*, she identifies six aspects that operate within this theory: work, culture, religion, sex, hunger, and violence. Each of these aspects represents different way in the beauty myth functions to regulate and control women's lives, shaping their roles, behaviours, and self-perception in ways that sustain patriarchal power structures.

2.2.2.1 Work

In the first chapter of *The Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in the workplace. In today's era, women have been given more equal rights to participate in the workforce. However, achieving true equality and freedom is not that simple. The new freedom given to women still ties them to a system created by patriarchy. As Wolf states, the professional beauty qualification works to bring back forms of exploitation in the workplace that recent equal opportunity laws were meant to prevent (2002: 48). This means that the term 'Professional beauty qualification' (PBQ) refers to the unwritten expectation that women must be beautiful or appear attractive to be considered worthy or professional in the workplace even though there are laws protecting gender equality. In other words, "freedom" does not actually free women. It only shifts or replaces the old limitations with new ones. Although women can now compete in the workforce, success in this social aspect is

still difficult or even unreachable because of the restrictions created by the Beauty Myth. Wolf also explains, the higher women advanced in professional hierarchies during this period, the more strongly the Beauty Myth worked to weaken their progress at each stage (Wolf, 2002: 21). These suggest that women can only gain wealth equal to greater than men if they “sell” their beauty.

2.2.2.2 Culture

In the Second chapter of *the Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in cultural aspects. Women have long been separated from public life, isolated from one another, and disconnected from the legacy of women before them. As a result, they rely more heavily on cultural models presented by society, such as those found in media and popular culture. s John Berger states, “men look at women; women watch themselves being looked at,” meaning that women have learned to see themselves through the eyes of men. This dynamic makes women more vulnerable to the influence of idealized female images, leading them to treat at these representations as if they were absolute standards to follow perception (Wolf, 2002: 58). As a result, many women do not have relatable and grounded figures to look up to because to be see you must be seen through male gaze. Society forces women into stereotypes that uphold the beauty myth, reducing them to either attractive but unintelligent, or intelligent but unattractive. Women are permitted to have a body or a mind, but never both (Wolf, 2002: 61). This stereotype serves to control women by forcing them to choose between being admired for their looks or being respected for their thoughts, never both. In this way, the culture ensures that women do not fully

realize their potential, especially when those potential challenges male dominance. For more than a hundred years, women's magazines have served as influential forces in shaping women's roles. Throughout this time, especially today, they have continually promoted the image of whatever the economy, advertisers, or, in times of war, the government required from women (Wolf, 2002: 64). Women tend to follow role models presented by the media.

Unfortunately, the media often highlights unrealistic representations of women who are mostly valued based on physical beauty. These figures become the standard because they are praised and admired by men and receive a great deal of social validation. The media shapes public perception to believe that this is what an "ideal women" should look like. Because this perception is widely accepted, many women feel pressured to conform to be accepted and seen as valuable. Magazines or the glossy page is not just for fun, they are one of the few parts of popular culture created by and for women, which is why many women care about them deeply (Wolf, 2002: 70). However, this cultural space is not completely free or empowering. These magazines not only feature works of women's fiction but also present detailed profiles of female achievers and provide critical discussions of legislation concerning women, thereby shaping cultural perceptions of women's roles in both private and public (Wolf 2002: 72), which sounds supportive. But at the same time, these magazines often continue to promote the Beauty Myth, creating a double standard, women are encouraged to achieve success, but only if they also meet narrow beauty standards. Because people trust their social groups and are drawn to the magazine's appealing voice, it becomes

difficult to critically see how deeply advertising revenue influences its content (Wolf, 2002: 74), Women also drawn to the Beauty Myth in magazines because getting dressed up and enjoying adornment is a big and enjoyable part of their culture (Wolf, 2002:75).

2.2.2.3 Religion

In the third chapter of *The Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in religion aspects. Wolf explains in this chapter that the concept of beauty has evolved into a modern religion that shapes women's identities and behaviours, filling the spiritual void left by the decline of traditional religious authority. This "Church of Beauty" functions as a system of control, limiting women's autonomy and reinforcing patriarchal power by promoting ideals that serve male dominance (Wolf, 2002: 86). These "Rites of Beauty" serve as a way to restrict women's newfound freedom by using old, superstitious beliefs to counter their growing presence in the modern, secular world. These beauty rituals act as tools to maintain existing power inequalities between men and women. As women move forward into a new era, they are burdened by a belief system that keeps part of their mindset trapped in outdated, medieval ways of thinking. In this sense, the beauty rituals are intentionally primitive, ensuring that a part of women's inner consciousness also remains primitive and therefore easier to control (Wolf, 2002: 87).

In this belief system there are seven "Structure of the New Religion". First is "Creation", the Judeo-Christian creation narrative establishes women as secondary beings, created after men and therefore positioned as inferior. This hierarchical origin story continues to influence societal expectations, compelling women to seek

validation for their beauty through male approval (Wolf, 2002: 93-95). Second is “Original Sin”, Within the context of beauty, women bear an “original sin” simply by being born female. This symbolic guilt drives them to seek constant redemption from perceived flaws (Wolf, 2002: 95-96). Third is “Sex into Food”, In modern culture, the repression of female sexual desire has been redirected toward food and body-related anxieties. Women are taught to feel guilt not for sexual appetite, but for physical appetite. This substitution transforms eating habits into moral choices, reinforcing shame and control through beauty ideals tied to thinness and dietary discipline (Wolf, 2002: 96-97). Fourth is “the Cycle of Purification”, beauty is portrayed as a state of spiritual grace, attainable only through continuous discipline. Women engage in repetitive “rituals” of beautification that mirror religious practices of excess and penance. Through these cycles, women internalize constant self-surveillance and moral judgment regarding their bodies and appearances (Wolf, 2002: 98-100). Fifth is “Memento Mori”, the beauty myth cultivates a morbid fixation on aging, equating beauty with vitality and youth with life itself. As women grow older, they are made to experience a deep sense of loss and existential dread, as if their worth diminishes alongside their physical appearance (Wolf, 2002: 103). Six is “Light”, the religious notion of illumination parallels the beauty industry’s glorification of radiance and glow. Beauty is framed as a divine quality that can be purchased, restored, or enhanced through external products.

This perspective transforms beauty into a marketable commodity, distancing women from the understanding that beauty can be an intrinsic, self-defined quality

(Wolf, 2002: 103-106). Last is “the Cult of the Fear of Age and Fat”, modern society enforces a doctrine of fear surrounding aging and fatness, functioning as a powerful mechanism of social control. This “cult” sustains an authoritarian beauty regime in which women must conform to rigid physical ideals (Wolf, 2002: 127-128).

2.2.2.4 Sex

In the fourth chapter of *the Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in sexuality aspects. Women actually have a wide range of sexual pleasures they are capable of experiencing it. Women actually have a wide range of sexual pleasures they are capable of experiencing it. Women can feel sexual pleasure even more intensely and in more varied forms than men. However, in reality, many women find it difficult to experience this due to certain social conditions (Wolf, 2002: 132). One of the contributing factors is the influence of pornography, which prevents women’s vast sexual potential from being reflected in their actual sexual experiences (Wolf, 2002: 132). This potential for sexual pleasure is suppressed by new social forces, as beauty pornography and beauty sadomasochism quickly emerged to bring guilt, shame, and pain back into women’s sexual experiences (Wolf, 2002: 132).

Pornography plays a major role in shaping women’s experience of sexuality. It creates a false standard that if women want to enjoy sex, they must first resemble the women shown in pornography. This medium also heavily influences sexual imagery, particularly by overexposing women's bodies especially their breasts. This happens because breasts are not considered as private or “naked” as vaginas or male genitalia. As a result, sexual imagery involving women appears more frequently in public media

(Wolf, 2002: 139). This condition totally makes women more likely to be objectified and contributes to their lower self-esteem.

2.2.2.5 Hunger

In the fifth chapter of *the Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in hunger aspects. In this chapter, she discusses how society's obsession with thinness shapes women's relationships with their bodies. This leads many to develop eating disorders such as anorexia and bulimia, which overwhelmingly affect women. These illnesses cause serious medical problems, including hormonal disruption, organ failure, and even death. Wolf also points out that the pressure on mothers to stay thin can negatively affect their children's health and development (Wolf, 2002: 183).

She argues that women's eating habits are no longer a private matter but a reflection of social hierarchy. When women are expected to eat less than men, it reinforces their lower status in society and symbolizes their self-denial. Restricting food becomes a metaphor for women's limited access to equality and power (Wolf, 2002: 189). Wolf further rejects the idea that eating disorders come solely from personal or family issues. Instead, she views them as a result of larger social and political forces that punish women for expressing appetite, both physical and emotional. The widespread nature of anorexia shows that it is a cultural disease, not an individual failure (Wolf, 2002: 198).

Anorexia spreads because it functions as a survival mechanism in a culture that objectifies women. By becoming extremely thin, women can sometimes avoid sexual

attention and harassment. This reflects a false sense of control, society gives women only two narrow ideals of femininity, the sexualized body or the starved body. In this way, hunger becomes both a form of control imposed on women and a silent expression of their struggle within patriarchal beauty standards (Wolf, 2002: 199).

2.2.2.6 Violence

In the last chapter of *the Beauty Myth* by Naomi Wolf examines the issue from the perspective of women in violence aspects. Wolf explains that throughout history, women's survival has often been tied to pain, especially through sex. When women gained sexual freedom through contraception, abortion rights, and social change, that old pain began to fade. The society replaced it with a new form of suffering on beauty. As sexual pain lessened, beauty became the new way women were taught to endure pain, maintaining the idea that being female must still involve some form of suffering (Wolf, 2002: 219).

Wolf further argues that both society and women themselves have long been conditioned to associate femininity with pain. When sexual suffering began to diminish, the beauty myth took its place. Women are now taught that to be loved and accepted, they must suffer for beauty through dieting, cosmetic surgery, and the pursuit of unrealistic body standards (Wolf, 2002: 219-220).

2.2.3 Consequences of the Beauty Myth in Each Aspect

As previously explained, the Beauty Myth can be seen through the aspects of work, culture, religion, sex, hunger, and violence, each showing how it operates differently within these areas. The following discussion examines how these aspects illustrate the broader impact of the Beauty Myth on women in the society itself.

2.2.3.1 Double Standard and Isolation of Women in Workplace

The first effect of the PBQ is the existence of a double standard for women in the workplace, although women have long been paid less than men for the same work, it now provides a new justification for this inequality after the old one became unlawful (Wolf, 2002: 48). This means that the Professional Beauty Qualification (PBQ) gives a new excuse to continue paying women less, even though gender based wage discrimination is no longer legal. Now, appearance becomes a reason for inequality. Because of this, it becomes harder for women to reach success, since they are judged not only based on their skills, but also on their looks. Although men may also face some appearance-based judgment, it is not the same. For women, it affects their opportunities and income in a much deeper way. As the wolf explains, Women often make more money from their physical appearance than from their professional abilities (Wolf, 2002: 50). This shows that women often earn more money when they work in jobs that focus on their looks or bodies, rather than in jobs that require their skills. In male-dominated work environments, women usually have to work harder than men to gain the same recognition or salary. This problem is also stated by Wolf, Through the PBQ,

even wealthy women are prevented from sharing in the male experience of wealth (Wolf, 2002:52). This means that even wealthy women are still separated from the kind of financial power and freedom that men usually enjoy. So, PBQ affects not only ordinary women but also successful women. It keeps them limited and stops them from having the same economic power that men can access.

The second consequence of PBQ is that it isolates women and damages female solidarity, if women support each other and fight together, they could demand better conditions like flexible hours, childcare, and parental leave. But PBQ makes that solidarity difficult (Wolf, 2002: 56). The Beauty Myth encourages women to compete with each other instead of working together. Solidarity becomes most difficult when women view one another mainly in terms of beauty, as the myth pushes them to think they must compete instead of support each other (Wolf, 2002: 56). When women start to view each other mainly in terms of beauty, they become rivals, not allies. This breaks the unity they need to challenge unfair systems and makes it harder to fight for real gender equality.

2.2.3.2 Isolation of Women by Generation in Culture Aspects

One of the first effects of the Beauty Myth in the cultural aspect is that it keeps women isolated from one another. Naomi Wolf mentions this in the culture section, stating that “the myth isolates women by generation ...” (Wolf, 2002: 74). This happens because many younger women perceive older women as no longer beautiful, as if they have already “failed” to maintain the beauty in their face or body. As a result, younger women are less likely to listen to or value the advice of older women, especially their

mothers. Instead, they turn to magazines, which seem to act as if they are mature, successful female figures in beauty. Magazines act like a wise older female relative, offering advice that many women can't find elsewhere. They are told to ignore their mothers' lessons about beauty because aging makes them seem like failures. Real mentors for women are usually only in work settings, where beauty and attraction are not taught. So, magazines become the main place where women look up to an authority figure (Wolf, 2002: 74). This situation creates a cycle in which women grow up with few real role models when it comes to beauty and self-worth, unlike men, who are often surrounded by mentors in both personal and professional spaces.

As a result, women are more vulnerable to misleading ideas about beauty, and this increases the likelihood that they will internalize unrealistic beauty standards. Over time, this can lead to feelings of inadequacy and self-doubt. Moreover, the reason women tend to trust magazines is that they do not just promote beauty they also highlight the process of beautifying, which many women find enjoyable (Wolf, 2002: 75). This makes the Beauty Myth even more powerful, as it connects with something that feels familiar, fun, and culturally accepted, making it harder to question even when it causes harm.

2.2.3.3 Feeling Eternal Deferral

Wolf describes the condition of "eternal deferral," is a condition that women are always waiting to feel worthy, waiting to be thinner, more beautiful, or more perfect yet that moment never arrives. In the past, such waiting was tied to specific goals like

marriage, but today it has become endless, leaving women in a constant state of dissatisfaction (Wolf, 2002: 129).

Life under this ideology becomes an unending test where success is measured by youth and thinness. Consequently, the Rites of Beauty cause women to live in fear of their bodies and their lives, preventing them from enjoying the present or embracing true freedom. Wolf concludes that this fear keeps women politically and personally restrained, as one cannot be genuinely free while being afraid of oneself (Wolf, 2002: 130).

2.2.3.4 Guilt, shame and Pain in Female Sexual Experiences

Because of beauty pornography and beauty sadomasochism, women remain oppressed even in an era that allows sexual freedom. The beauty myth returns in new forms, making women feel guilt or shame about their sexual pleasure (Wolf, 2002: 132). Women's sexuality was reshaped into a more controllable form through beauty pornography and sadomasochism as a response to their growing sexual freedom. These forces reintroduced shame, guilt, and pain into female sexual experiences, allowing patriarchal power to maintain control under the illusion of freedom (Wolf, 2002: 132).

Second, beauty pornography suggests that a woman's beauty is her sexuality, when in fact, it is female sexuality that gives beauty its meaning not the other way around. Beauty sadomasochism creates the illusion that women enjoy being forced or raped, portraying sexual violence as something fashionable, elegant, or even beautiful when in reality, this is a dangerous distortion. Beauty pornography and sadomasochism spread false ideas. Beauty pornography claims that women's looks are the same as their

sexuality, when in truth it is the opposite. Sadomasochism claims that women enjoy being forced or raped, presenting sexual violence as fashionable and beautiful (Wolf, 2002: 136).

2.2.3.5 Pain and Numbness

Naomi Wolf illustrates in the Beauty Myth that “enough pain makes people numb,” (Wolf, 2002: 249). Through the image of a woman walking in the cold with high heels and revealing clothes, Wolf shows that women often silence their bodily pain because society rewards them with attention and approval. This numbness is further reinforced by what she calls the “beauty index,” which raises women’s pain threshold, making them more tolerant toward extreme procedures like cosmetic surgery (Wolf, 2002: 249-250). Wolf warns that “we have entered a terrifying new age” (Wolf, 2002: 253) where technological advances and beauty pressures merge, turning the possibility of bodily transformation into a social obligation. This reveals that under the beauty myth, violence no longer appears as force from outside, but as a form of control.

2.2.4 “*Beyond the Beauty Myth*”

After discussing about how the aspects of the beauty myth operate and their consequences on women’s lives, it is essential to understand how this issue can be dismantled. “*Beyond the Beauty Myth*” section focuses on women’s potential to resist this oppression.

2.2.4.1 Speech

The Beauty Myth operates by making women feel inadequate about their appearance, which ultimately undermines efforts to challenge it. When women attempt to speak out against this myth, their words are frequently overshadowed by judgments about their looks. If a woman fits the Beauty Myth or is perceived as “too pretty”, her speech is often dismissed as performative or attention-seeking. On the other hand, if she does not fit in the Beauty Myth or “too ugly”, her speech is more likely to be ignored or devalued, as public attention shifts from her message to her appearance (Wolf, 2002: 274-275). Therefore, rejecting the belief that a woman’s appearance defines her worth allows women to genuinely listen to and connect with one another, and this refusal to treat appearance as a woman’s voice and represents a significant step forward in political progress (Wolf, 2002: 275).

2.2.4.2 Blame

Blame is what keeps the Beauty Myth alive. To break it down, we must stop blaming ourselves and other women for the damage it has caused with its strong influence (Wolf, 2002: 275). Therefore, women must start resisting the Beauty Myth from within by refusing to let it define or determine their value. When the Beauty Myth attacks, we must remember that it is part of a system deliberately created to limit women. So, when we are blamed for our appearance, it is not because we are lacking, but because the system is designed to make us feel that way. As Wolf explains, we can only fight the beauty myth when we realize it’s not really about how we look. Being told we’re too ugly or too pretty has nothing to do with appearance. Criticism or

compliments about women's looks are not personal but they are political (Wolf, 2002: 275).

2.2.4.3. Generational Collaboration

The connections between different generations of women must be repaired in order to protect one another from the harmful effects of the Beauty Myth (Wolf, 2002: 283). This is because the relationship between young women and older women is almost broken. Young women often see older women as failures due to signs of aging like wrinkles, and instead turn to media figures as role models. However, uniting all generations and creating strong connections can empower women to fight the Beauty Myth together, continuing the struggle rather than starting over. Wolf also explains, both young and older women must resist the learned habits that keep them apart. Young women are taught to avoid identifying with older women, while older women are encouraged to be critical and dismissive of the young (Wolf, 2002: 275). The Beauty Myth is made to turn different generations of women against each other. By rebuilding those connections, women can regain the wholeness in their lives that the Beauty Myth tries to take away (Wolf, 2002: 283–284). Therefore, restoring the bond between generations is an important step in breaking the power of the Beauty Myth.

2.2.4.4 Divide and Conquer

The Beauty Myth makes it seem like women are in constant competition with each other, but in reality, that's not true. As Wolf writes, Women are not inherently a threat to one another inside the Beauty Myth, they appear instead as natural allies (Wolf, 2002: 284). However, society teaches women to be jealous and suspicious of each

other, as if beauty were a secret weapon that only some women have. Because of this, women often end up comparing themselves to others and feeling either better or worse depending on how someone else looks. Women's faces and bodies are turned into tools for policing and punishing other women, frequently beyond their control and against their will (Wolf, 2002: 284) Beauty turns into a kind of ranking system, where one woman's worth rises only when another's falls. But it does not have to be this way. When women start speaking honestly about how beauty standards affect them, things can begin to change. Beauty should be about expression and joy not competition. In the end, a woman does not "win" by fitting into society's narrow beauty ideals. She wins when she defines beauty on her own terms (Wolf, 2002: 285-290).

2.3 Research Approach

Based on the background of the research that reveals the beauty myth effect and moves beyond it in Julie Murphy's *Dumplin*, the writer uses a feminist approach in literature. In this study, the writer analyze how the beauty myth operates and influence in three key aspects, as well as how the main character moves beyond it in Julie Murphy's *Dumplin*. The analysis is grounded in Naomi Wolf's, *the Beauty Myth* theory, argues that the beauty myth continues to exist in contemporary society. While women may believe that they have achieved freedom in certain aspects of life, Wolf asserts that the constraints have merely shifted to currently centering on physical appearance and beauty standards. Her theory explores how these ideals shape women's lives and offers insight into ways of resisting and transcending the myth. By applying Wolf's theory, this research seeks to explore how the beauty myth impacts the life of

the novel's main character and how she navigates and challenges these societal pressures within the story.

2.4 Research Type

In this study, the research methodology employed is library research which involves gathering data from existing literature such as books, journals, and other documented sources. As Creswell explains that qualitative research often utilizes document analysis as a method of data collection, where researchers examine texts to interpret meaning and build theoretical understanding (Creswell, 2014).

The study also examines both primary and secondary data. According to Creswell, primary data refers to information collected directly by the researcher through methods such as interviews, observations, or open-ended questionnaires. This type of data is primary and directly aligned with the research objectives, enabling a more comprehensive understanding of the subject matter (2014: 190). In contrast, secondary data refers to information that has already been collected, documented, and published by other researchers or institutions. Creswell notes that secondary sources such as books, articles, and reports are valuable for contextualizing the research and supporting theoretical analysis (Creswell 2014: 223). This research thesis uses Julie Murphy's novel entitled *Dumplin'* as its object and primary sources. Meanwhile, in this research thesis, journal articles, previous thesis, and texts related to the literary text or the topic are used as secondary sources.