

Woman's Ambition In Mira Nair's Vanity Fair

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Abstract

This study aims to determine the existence of an ambitious side that is owned by the main female character, Rebecca Sharp (Becky) in the story in the film Vanity Fair. The results of the study show that the main female character, Rebecca Sharp, is ambitious, which has an impact on the content of the story in the film adaptation of the novel with the same title. This research is a library research using qualitative analysis.

Abstrak

Penelitian ini bertujuan untuk mengetahui adanya sisi ambisius yang dimiliki oleh karakter utama perempuan, Rebecca Sharp (Becky) pada cerita dalam film Vanity Fair. Hasil penelitian menunjukkan adanya sifat ambisius yang dimiliki karakter utama perempuan Rebecca Sharp yang berdampak terhadap isi cerita dalam film yang diadaptasi dari novel yang berjudul sama. Penelitian ini merupakan penelitian kepustakaan yang menggunakan analisa kualitatif.

Kata Kunci: *Kata Kunci:* Ambition, Mira Nair, Vanity Fair

INTRODUCTION

Vanity Fair is a 2004 historical drama movie directed by Mira Nair, an Indian female movie director and an adaptation of William Makepeace Thackeray's 1848 novel of the same name, which has been the subject of numerous TV and film adaptations. Nair's version made a notable change in the growth of the main character, Rebecca (Becky) Sharp, played by Reese Witherspoon.

Becky Sharp, the protagonist of William Makepeace Thackeray's Vanity Fair, hails from the lower classes of Victorian England. Her life is clearly shaped by her ambition to enter the world of the upper class and that she wants to acquire many fortunes. It is her ambitions that make her stories interesting, as in order to achieve her ambitions she does not mind making every effort to be hostile, including confrontations with other characters in her novels. is. Meanwhile, her qualities and the environment in which she lives seem to contribute to her ambitions. I would liketo know if she has any personality traits and what kind of efforts Becky goes to to achieve her ambitions. By discussing Becky's ambitions, the authors of the paper seek to prove that her personality traits drive her to make every effort to achieve her ambitions. It is hoped that the research will increase our understanding of

upper-class British writers, particularly William M. Thackeray. Also, she expects readers to see the results of Becky's ambitions.

RESEARCH METHOD

The research method used is descriptive qualitative research method. This qualitative research method is defined as a type of research that explores and understands the meaning of a number of individuals or groups of people originating from social problems (Creswell: 2016). Data collection in this method is not based on theory but on the facts found. Research using qualitative research methods produces findings that cannot be achieved using procedures or other quantification methods.

Qualitative research emphasizes a process as well as meaning. This research method in general can be used for research on life, society, history, behavior, concepts or phenomena, social problems, and others. The object of research in this article is the female main character, Rebecca Sharp in Mira Nair's Vanity Fair. The chosen research technique is triangulation technique. Sugiyono (2016: 373) explains that triangulation techniques are used to test the validity of data in research. This technique consists of triangulation of sources, time, and techniques. The author of the paper

uses a literary approach to analyse Becky's ambitions.

RESULT AND DISCUSSION

Vanity Fair

William Makepeace Thackeray's *Vanity Fair* is a satirical panorama of the life and customs of middle-class London in the early 19th century. In both his role as *Vanity Fair*'s narrator and his personal interactions with the book, Thackeray made it clear that the book was intended to be educational rather than just entertainment. Nair then adapted the story into a film with same name. Like all satire, *Vanity Fair* has a mission and a moral. (How her two women, rich and poor, play each other's roles). As in this novel, the author begins to ridicule British society, which believes that lower-class women do not deserve their reputation.

That feeling recklessly betrays each other and forgets the bond. For us, this is an important fact. First, there's something surprising about Becky Sharp's demeanor. Her goal is to improve her social standing, and to achieve that, she succumbs to this dirty game of lies and deceit. She tricks her only friend (Amelia) into being a better person than everyone else. I think this is really sad and tough. Forget friendships just for money and power. Similarly, the behavior of the rest of the characters is guided based on their interests.

The desire to rise higher and higher in the social sphere is the only motivation for activity or movement at *Vanity Fair*. No character exerts effort unless it's in the service of finding a better-placed patron, campaigning for a new position, or acquiring a new status symbol. Those who stagnate on the way to the top or who have no desire to rise at all become stagnant and boring domestic people, whose lives are subordinated to the exciting adventures of the aspirants.

Becky Sharp

Child of a poor artist and a French opera girl, Becky Sharp early learns to shift for herself. Her mother dead, Becky's father with "a great propensity for running into debt, and a partiality for the tavern" brings her up. From her mother she has a knowledge of French

from her father the ability to ward off creditors. With this heritage of Bohemian blood, and a clever mind, Becky lives by her wits.

At her father's death (two bailiffs quarrel over his corpse) Becky is accepted at Miss Pinkerton's to teach French in exchange for schooling, free board and room, and a little money. Ingenious Rebecca manufactures a laudable ancestry for herself, and although she is at heart selfish and hostile, she can act the part of modesty, simplicity, gentleness, and untiring good humor. When she cares for the rich Miss Crawley (who has 70,000 pounds) Rebecca's "little nerves seemed to be of iron and she was quite unshaken by the duty and tedium of the sick chamber."

In addition to her mental endowment, Rebecca has physical charm, described by Dr. Squills as "Green eyes, fair skin, pretty figure, famous frontal development." Mrs. Bute Crawley laments Rebecca's physical attraction when she looks at her own dumpy, misshapen, blue-blooded daughters.

Becky has one determination: to carve out a place for herself in *Vanity Fair*. Although she hasn't blushed naturally since she was eight years old, she can blush at will. She exploits her aloneness and lack of protection. She can cry when she wants to, but the most genuine tears she sheds are those when she has to refuse marriage to the wealthy Sir Pitt Crawley, because she has already married his son, Rawdon.

When she and Rawdon are living on nothing a year, Rebecca deals with the creditors. It is she who starts the rumor that Rawdon has inherited from his rich aunt, and thereby gets out of Paris without paying any debts, since she has ordered a newly decorated apartment against her return. It is she who settles for a percentage of Rawdon's debts in England, so that he may return to London for a fresh start.

Among Rebecca's talents are music, both piano and voice. She can sketch, talk French like a native, dance, act, mimic. Not only her physical charm attracts Lord Steyne, but her wit and mimicry and her ability to get money out of him, even when he realizes she is outwitting him. The more money she wheedles out of him, the more amused he is, until the

fatal day when Rawdon walks in on the two of them.

Rebecca's ambition is her outstanding characteristic. She sacrifices husband, child, friends to it; but she enjoys the battle. In a letter to Amelia, after Becky has gone to Queen's Crawley, she says, "At least I shall be amongst gentlefolks — and not with vulgar city people." This jibe refers to both the Sedleys and the Osbornes because George has thwarted her marriage with Joseph Sedley. She continues, "You might lodge all the people in Russell Square in the house, I think, and have space to spare."

Although Rebecca is a merciless social climber, has abandoned her child, whom she hates, has destroyed Rawdon and will destroy Joseph, yet it is she who brings Amelia to her senses, and who realizes that the one true gentleman in the whole of Vanity Fair is Dobbin. After eavesdropping on William's talk with Amelia, Becky says to herself, "What a noble heart that man has, and how shamefully that woman plays with it . . . if I could have had such a husband as that — a man with a heart and brains too! I would not have minded his large feet . . ." Rebecca determines to help William's cause with Amelia. For once she acts unselfishly. When she has destroyed the memory of George for Amelia, she soothes and kisses her, a "rare mark of sympathy with Mrs. Becky." Rebecca also protects Amelia from the two ruffian friends who follow Rebecca and are intent on exploiting Amelia.

Thackeray explains why Becky does what she does: "She was of a wild, roving nature, inherited from father and mother, who were both Bohemians, by taste and circumstance . . ." Becky succeeds in establishing herself in Vanity Fair, at the cost of the lives of two men and the alienation of all her friends and family. She serves as a direct contrast to Amelia.

But the story is as modern as tomorrow, a struggle to establish itself in society. The story seems disjointed and varied, but it's held together by a single theme. Weaknesses and deceptions of Vanity Fair residents. No matter how insignificant a character may be, Thackeray probably identifies by the meaning of his name alone whether the character is a vanity he lives in the fair or not. A continuous

focus on human nature in everything from motherhood to death, poverty to wealth makes the plot highly probable and unified.

Always fighting one-on-one for the pleasure and profit of Vanity Fair. Very little soul searching. Readers don't often get inside the minds of the characters. He sees what they do, hears what the author says about them, and judges them at direct prompting from the author. is a conflict.

Most characters bow to wealth and status, regardless of who owns them. This false cult of values allowed Rebecca to rise to the top, and if she had enough money, she wouldn't have failed to expose her relationship with Lord Stain. Citizens of Vanity Fair may have a low opinion of the morals of their leaders, but their conscience prevents them from attending balls, dinners, or other events where they get free meals or sit next to royalty. because it is nothing.

CONCLUSION

The world of fiction presents all ambitions (even seemingly harmless ones like wanting to get married or to have a family) as having an inevitably dark and selfish side. position. This actually creates a very dark vision of humanity.

From the discussion above, materialistic and social climber are the most prominent character of Becky. Her conducts are aimed to make herself rich and elevate her social status. Her ambition, hypocrisy, smartness, cunning, independence, and selfishness prove it.

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