

CHAPTER I

INTRODUCTION

The first step in conducting research is the introduction. In this introductory chapter, a general description of the research to be discussed is explained. There are several parts in this chapter; they are the research background, statement of problems, research objectives, research significance, and definition of key terms.

1.1 Research Background

Literary works such as novel, drama, poem, and short story convey every aspect of human existence. Literary works are reflections of human life since they can provide knowledge about a wide range of topics related to what people encounter on a daily basis. Pain, joy, and human social life can all be reflected in literature. When discussing human social life, romance is inevitably brought up. Therefore, even though a novel is a work of fiction, it still needs to be written and should not be based on true events. People can discover novel aspects of life, like love, adventure, egoism, and sacrifices (Hudson, 1919). This suggests the genre of literary works as well as the overall concept of the works; a wide variety of stories are included in different literary works.

Romance is one of the genres in popular literature that is loved by many people, making it the best-selling and most popular genre. Usually, two individuals meet for a variety of reasons, develop a love for one another, collaborate to solve difficulties together, and ultimately become unified for a common goal. A romance is about a man and a woman meeting, their developing feelings for one another, and the realization that they have fallen in love, regardless of whether the relationship works out or not (Radway, 2009).

The common definition of romance is the love, affection, and feelings that two devoted partners enjoy with one another. According to Ramsdell (2012), a romance is a love story that primarily focuses on the growth and happy ending of an affair between two main characters. It is meant to give the reader a sense of indirect emotional participation in the courtship process. In the strictest academic terms, romance is a literary narrative genre characterized by a mysterious, adventurous, or spiritual plot with a strong moral core and an emphasis on bravery and values rather than necessarily a romantic attraction. Nonetheless, stories with a

relationship problem as the primary theme are also included in contemporary definitions of romance.

According to Radway (2009), the most crucial component for a literary work to qualify as belonging to the romance genre is the relationship between a woman and a man. This is the general definition of romance. A man and a woman's relationship, attraction to the opposite sex, and stories of love is always the spice that adds color and vitality to a literary work, whether it is a short story, novel, poem, drama, or popular literary work such as a film. Each literary work has distinct traits that set it apart from the others. The term 'novel' is employed to characterize a broad spectrum of texts that are merely distinguished by the fact that they are extended pieces of prose fiction in Abrams' *Glossary of Literary Terms* (1957). A novel's plot might be romantic, comedic, satirical, tragic, or any combination of these.

In romance, there are two common viewpoints that are consistently offered. First, being a hero requires having extraordinary or superior status. Second, the person was first wicked before turning to knowledge to atone for their sins (Radway, 2009). As a result, a pattern of expectations is established that suggests certain facts about the relationship. Romance is usually written from the perspective of female characters, both in the first and third person, because most readers are women (Shepherd, 2007). The narrator's knowledge is limited to what she sees, hears, and learns because she is a character in the story and is not omniscient or omnipresent (present everywhere). This makes the narrative more personal, subjective, and confessional—almost like an autobiography or diary.

A mass-market romance novel's central storyline should follow the two characters as they grow romantically fond of one another and endeavors to establish a relationship. Although the novel may include side stories that are not immediately related to the main characters' romantic love, the conflict and the novel's climax should both be strongly related to the central theme of forming a loving connection (Radway, 2009). This demonstrates the essential elements of a romance novel: a man and a woman should be in love, and they should struggle obstacles to keep their love together.

Romance novels have always enthralled readers with their stories of love, passion, and emotional journeys. In order to enhance the reading experience for their audience, romance writer often employ specific narrative structure and formula. This formula not only allow for unique variations and interpretations but also provide a familiar foundation. The reason that such romantic events can occur is based on formula. Cawelti (1972) defines a formula as a combination of multiple distinct cultural patterns into a more universal story. Finding a method to appreciate your life, your partner, and even the world's good things is essential to a happy and fulfilling romantic relationship. One well-known formula utilized in romance novels is the 'romance formula' (Cawelti, 2014), which incorporates essential elements of a love story, including character development, conflict, and resolution.

The romance formula refers to the narrative structure of a work of love that emerges from the experiences of the characters. As a result, everything a character goes through in a novel creates a formula, much like the romance formula in a story is created by love in a relationship. The use of a romance formula helps the reader visualize the love that is portrayed in the narrative. A romantic story happens because love, which is characterized by affection, is the foundation upon which a relationship is typically created.

Romance is structured by the development of a love relationship, usually between a man and a woman, rather than by the presence of a female lead, according to Cawelti (1972). Consequently, there are male and female characters in the romance formula. These men and women play significant roles in the narrative. The men and women in a novel construct a connection; they both produce romance. There are also what are referred to be static and dynamic characters in the characters. In addition to men and women, a romance story's plot typically features unique elements. In contrast to the storyline of adventure stories, the romance plot typically begins with a first encounter between the man and woman, progresses through a dispute between them, and ends with a resolution.

Romance formula, which is commonly found in romantic stories like those found in novel, movie, and other media, involves tension between the two main characters—although typically, female characters are utilized—obstacles that must be overcome, and has a happy or sad ending. A romantic relationship between a

man and a woman is the subject of the romance formula, one of the literary theories. Romance formula by Janice A. Radway serves as the primary hypothesis behind this study. According to Radway's (2009) definition of romance in *Reading the Romance: Women, Patriarchy, and Popular Literature*, a literary work qualifies as a romance genre only if the relationship between a woman and a man is its most significant component.

The heroine of romance formula is a pivotal character in a romance novel, playing a crucial role in driving the plot forward. This term refers to the main female character who embodies traits and qualities that resonate with readers and make her both relatable and appealing. Typically, the heroine of romance formula is depicted as independent, strong-willed, and resilient, demonstrating the ability to overcome obstacles and setbacks in her quest for true love (Wijanarka, 2022). Her journey is characterized by self-discovery, personal growth, and the pursuit of happiness and fulfillment.

In fiction, heroine is a strong female character. She has many positive attributes and few bad qualities. According to Swarn, a heroine is a wonderful woman whose accomplishments inspire many people and possess a variety of distinct attributes. A heroine is constantly confronted with conflict and difficulty, which she accepts for the sake of her loved ones or her people. Typically, a heroine is a privileged person who is obliged to perform chores considered beneath her rank. However, it does it with little or no complaint. Heroines are powerful and honorable. Hero and heroine must possess unique features that distinguish them from ordinary people.

Women are often associated with nobility, daring, bravery, boldness, independence, and strength. According to that statement, heroines are great women whose achievements inspire many people. They have a variety of specific characteristics and can tailor their existence to the circumstances that exist. A formidable woman has leadership skills and can do things that other people cannot, such as fighting for the rights and interests of society on the battlefield. Heroine's strength and leadership enabled her to face risks and do the right thing, even if it meant harming herself.

In her book, Radway (2009) presents the Cawelti formula as a narrative structure. She creates a narrative structure of an ideal romance centered on the interaction between the hero and the heroine using her research on the Smithton women as a basis. The narrative structure as articulated by Radway pertains to the metamorphosis of the heroine from a state of seclusion, asexuality, and insecurity to that of a sensual, mature, married woman who recognizes her identity as a mother and as a partner to a man.

You've Reached Sam, a teen fiction novel debut created by novelist Dustin Thao, is one example of a poignant romance that explores profound themes of love, grief, and the resilience of human bonds (Thao, 2022). The novel revolves around the life of Julie Clarke, a teenager who experiences the devastating loss of her boyfriend, Sam Obayashi, in a car accident. Dustin Thao captures the emotions of teenagers by letting readers experience the heroine character's sorrow and relief. The story here highlights the value of spending time with loved ones and demonstrates that letting go does not imply forgetting.

Dustin Thao is a Vietnamese-American author located in New York City. He earned a B.A. in Political Science from Amherst College and is currently pursuing a PhD program at Northwestern University, where he is studying critical media literacy. He writes contemporary young adult novels. His first young adult debut novel, *You've Reached Sam*, was followed by *When Haru Was Here* and *You've Found Oliver*. Inspired by tragic stories such as *Bridge to Terabithia* and movies like *Kimi no Na Wa*. He began writing at the age of sixteen. He has two siblings: an older brother and a younger sister. The exact data on sales for Dustin Thao's novel *You've Reached Sam* are not published. Publishing companies rarely reveal exact numbers for sales, but this novel did exceptionally well and obtained a big and appreciative following. *You've Reached Sam* became an instant New York Times bestseller, signifying great initial sales and ongoing popularity. The novel also made the USA Today bestseller list, demonstrating its widespread appeal. *You've Reached Sam* has hundreds of ratings and reviews on Goodreads, indicating its popularity among readers.

The plot revolves around Julie, a girl who is struggling to cope with the sad death of her boyfriend, Sam. Julie, destroyed by this terrible loss, experienced

difficulty to move on with her life. Only Sam's voice made her feel better. In frustration, Julie calls Sam's number, wishing to hear his voice one more time. Not long afterward someone picked up the phone, it turned out to be Sam. When Sam answers the call, a miracle happens: an impossible line for communication beyond the present moment and the afterlife gets established. At first Julie did not believe what was happening, but many times Sam tried to convince Julie that it was all true and she was not hallucinating. From then on, Julie kept communicating over the phone with her departed loved one, she began to engage in imaginary conversations that gave her comfort and a deep sense of intimacy to the point of forgetting that Sam was dead. The novel has a mixed plot so that Julie and Sam's relationship in the past and present can be seen although their lives in the present are somewhat different because in reality Sam is dead and they are in contact only by phone. Julie's journey in *You've Reached Sam* displays an emotional fortitude, a vulnerability that makes her a heroine within the framework of the romance formula.

Based on the background of the study, this study aims to provide insights into how the heroine is portrayed in the context of romance formula. In addition, this study aims to explore how the heroine supports to the romance formula. Therefore, the researcher decided to choose the novel *You've Reached Sam* by Dustin Thao as the research object in this study. The researcher employs a qualitative method in conjunction with a literary structuralism analytical approach to examine the heroine of romance formula. The reason why the researcher chose this novel is because *You've Reached Sam* is a stunning debut novel from Dustin Thao. As a debut novel, this novel has succeeded in attracting the attention of many people because it has a storyline that is slightly different from the storyline of other romance novels in general, where the lovers in this novel can still communicate even though they are in different worlds. The existence of these two realities makes this novel very unique and important to discuss.

Several studies have examined the depiction of women in romance formulas and the role of heroines in supporting these formulas, with a specific focus on women and romance formulas.

The first previous study is by Agustina (2011), the researcher examines the effect of chick-lit novels, specifically, *Devil Wears Prada* by Lauren Weisberger

and *Jemima Jones* by Jane Green, on women. Chick-lit, a subgenre of women's fiction, serves as both a trusted companion and a source of romantic escapism for women. This essay explores the correlation between chick-lit's utilization of the romance formula and its influence on female readers, focusing on the emotional support it provides and its portrayal of contemporary issues faced by modern women. The researcher investigates the impact of chick-lit on female readers and introduces the influence of the romance formula as a means through which chick-lit affects women. The previous study explores the correlation between chick-lit's utilization of the romance formula and its influence on female readers, focusing on emotional support and contemporary issues. In comparison, the current study on Dustin Thao's novel *You've Reached Sam* investigates the heroine of romance formula in the specific novel and her impact.

The second previous study is Raharjo's (2023) study, the focus is on the Romance Formula present in Stephenie Meyer's widely popular book, *Twilight*. The study utilizes formulaic literary theory, particularly John G. Cawelti's framework, which posits that the popularity of a work is influenced by customary patterns. Through a descriptive and qualitative methodology, the study concludes that the *Twilight* novel exhibits a formulaic structure that encompasses idealized heroes, relatable heroines, and a satisfying conclusion. The findings indicate that the novel's utilization of the Romance Formula plays a substantial role in its appeal to readers. Like the previous study on Agustina's work, this previous study also utilizes formulaic literary theory, specifically John G. Cawelti's thesis on customary patterns. However, the previous study focuses on the impact of chick-lit novels on women, while Raharjo's study specifically explores the heroine in Stephenie Meyer's *Twilight*.

The third previous study is by Intan (2020), the researcher populdelves into the examination of the Romance Formula present in Indah Hanaco's novel, *Perfect Romance*. The study employs a descriptive qualitative method and feminist literary theory to scrutinize various aspects of the novel, including its plot, characters, and setting. The research reveals that the book adheres to all the essential elements of the Romance Formula, encompassing a well-developed storyline, fulfilling romantic sequences, love-related challenges, and a joyful resolution. However,

there are a few exceptions, such as the emphasis on male characters and the portrayal of female characters in marital relationships. Despite these exceptions, the characterizations predominantly align with the established patterns of the romance genre. Moreover, the story's romantic relationship is situated within the context of modern society while also reflecting traditional family values. In comparison, the current study focuses on Dustin Thao's novel *You've Reached Sam*, while the previous study examines Indah Hanaco's novel *Perfect Romance*. Therefore, the specific novels being analyzed are different.

The fourth previous Intan and Handayani (2019) undertake a study on how Icha Rahmanti's chick lit book, *Beauty Case*, constructs the notion of romance. Employing feminist literary theory and employing structural analysis techniques, the study examines various narrative components such as plot, characterization, and point of view. The findings reveal that while the work deviates from conventional norms of romantic narratives by incorporating multiple storylines, it still adheres to the formula of romance by featuring a satisfying conclusion. The journey of the main female character prioritizes self-identification over the pursuit of genuine love, and the portrayal of male characters does not conform to the idealized standards of romance.

The fifth previous study is by Rini and Tama (2021), which analyzes heroine characteristics in Marek Halter's novel *Virgin Mary*. The study applies gender role stereotypes to examine how the heroine is portrayed in the novel. It identifies several key characteristics of a heroine, including facing conflict and challenges, undertaking difficult tasks, and inspiring others. This research highlights how gender roles influence the depiction of heroines in literature. Compared to the current study on *You've Reached Sam*, Rini and Tama's research also focuses on the characteristics of heroines, but it examines them in the context of historical fiction. Meanwhile, the present study specifically explores the heroine's role within a contemporary romance formula.

The sixth previous study is written by Widyaningtyas and Andayani (2023), which explores grief in *You've Reached Sam* using the psychological theory of grief stages by Kübler-Ross and Kessler. The study examines the protagonist, Julie, and how she experiences denial, anger, bargaining, depression, and acceptance

following the loss of her boyfriend. While this study provides valuable insights into Julie's emotional journey, it does not specifically analyze her characteristics as a heroine or her role in supporting the romance formula. In contrast, the present study focuses on Julie's role as the heroine within the romance genre, investigating how her characterization aligns with traditional romance formulas.

The seventh previous study, Sanjiwani et al. (2023) analyze emotional intelligence in *You've Reached Sam*. The study applies Goleman's theory of emotional intelligence to examine how Julie's self-awareness, self-regulation, motivation, empathy, and social skills contribute to her development. This research provides insights into Julie's character growth and resilience. However, unlike the current study, it does not focus on her role as a heroine in a romance formula. Instead, the present study investigates how Julie's character fulfills the expectations of a romance heroine and how she functions within the novel's romantic framework.

The eighth previous study is Ristan's (2024) study, which examines Julie's inner conflict in *You've Reached Sam* using Kurt Lewin's psychological conflict theory. The study identifies three types of conflicts experienced by Julie: approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict. It explores how these conflicts shape her decision-making and emotional struggles. While this study provides valuable insights into Julie's internal dilemmas, it does not specifically analyze her role as a heroine in a romance formula. In contrast, the present study focuses on identifying Julie's characteristics as a romance heroine and examining how her role supports the romance formula within the novel.

The ninth previous study is proposed by Adzkia and Furaida (2024), which present an analysis of *Eleanor & Park* by Rainbow Rowell, using Janice Radway's ideal romance formula. Their study examines how the novel challenges traditional romance conventions by portraying a heroine, Eleanor, who is intelligent, independent, and emotionally complex, and a hero, Park, who does not conform to the stereotypical masculine ideal. This deviation from traditional gender roles reshapes the romance formula, emphasizing emotional growth and mutual understanding rather than dominance or idealized love. Compared to this study, the present research focuses on a conventional romance framework within *You've Reached Sam* rather than a subversion of the genre. However, both studies

contribute to the discussion of how heroines in contemporary romance novels redefine or reinforce genre expectations. Unlike *Eleanor & Park*, which questions traditional hero and heroine archetypes, *You've Reached Sam* follows a more conventional romance structure, making it a valuable case study in understanding the formulaic approach to modern romantic storytelling.

Lastly, Hayati and Emeraldien (2019) explore Janice Radway's ideal romance framework through the characters of Christian Grey and Anastasia Steele in *Fifty Shades of Grey* by E.L. James. Their study investigates whether the hero and heroine in this highly popular novel align with the ideal characteristics outlined in Radway's model. The research also examines the role of sexual dynamics in shaping the relationship between the two protagonists. While *Fifty Shades of Grey* is categorized as popular romance with significant erotic elements, *You've Reached Sam* adheres to a young adult romance framework that focuses on emotional and psychological aspects rather than physical intimacy. Compared to their study, the present research does not explore the sexual dimensions of romance but instead analyzes how Julie embodies the characteristics of a romance heroine and supports the structure of a young adult romance formula.

The gap found in the previous studies, which are applied to the Heroine of Romance Formula in Dustin Thao's *You've Reached Sam*, is that they primarily focus on various aspects of romance, such as the impact of chick-lit novels on women, the application of the Romance Formula, and the portrayal of romance through different characters and narrative structures. Studies like Agustina (2011) and Raharjo (2023) examine how the Romance Formula influences female readers and how idealized characters are presented in popular romance novels. Intan's (2020) study, along with others like Hayati and Emeraldien (2019) and Adzkiya and Furaida (2024), discuss how the formulaic structure of romance is challenged or adhered to in different contexts, such as in *Twilight* or *Fifty Shades of Grey*, which focus on the dynamic between the hero and heroine and sometimes subvert conventional norms.

While the previous studies address the broader concept of romance formulas and heroine portrayals across a variety of novels, none of them specifically focus on how the heroine is represented within the particular framework of Dustin Thao's

You've Reached Sam. The present study fills this gap by investigating the role of Julie as the heroine within the Romance Formula in this specific novel. Unlike studies that emphasize emotional intelligence, grief, or internal conflicts in the protagonist's character arc (such as those by Widyaningtyas & Andayani, 2023, and Ristan, 2024), this research is specifically focused on analyzing how Julie embodies the ideal qualities of a romance heroine, and how her character contributes to the novel's adherence to or subversion of traditional romantic formulas. Therefore, while there are significant contributions made by previous works, the present study provides a focused exploration of Julie's portrayal as a romance heroine within the specific context of *You've Reached Sam*, offering new insights into the romance genre and its formulaic structure.

1.2 Statement of Problems

Based on the research background, the researcher is interested in analyzing and discussing the heroine of the romance formula in *You've Reached Sam*. To be more explicit, the researcher formulates the research into two research questions, which are:

1. What archetypes of heroine are there in Dustin Thao's novel *You've Reached Sam*?
2. How does the heroine supports the romance formula in Dustin Thao's novel *You've Reached Sam*?

1.3 Research Objectives

The goal of this study is to discover and describe the answers to the research questions indicated above. The research objectives that correspond to the research questions are as follows:

1. To find out what archetypes of heroine are there in Dustin Thao's novel *You've Reached Sam*
2. To analyze how does the heroine supports the romance formula in Dustin Thao's novel *You've Reached Sam*

1.4 Research Significances

Dustin Thao's novel *You've Reached Sam* was chosen as the researcher's research object. As a result, all of the research problems in this study are inside the sphere of literature. Based on the study background, this research is believed to be both theoretically and practically valuable for the audience of literary works. The researcher expects that this study will provide important information and understanding of the literature, particularly concerning the research concerns examined in this study. The following is the research significance which is described theoretically and practically.

Theoretically, the researcher hopes that the results of this study can generate an important understanding of theories used in this study which are useful for adding insight and knowledge. The most important thing about this research for future researchers is to be an inspiration and reference that has the same topic as this research about the heroine of romance formula. Especially for future researchers who use Janice A. Radway's theory as the main theory to analyze the Heroine of Romantic Formula in the novel *You've Reached Sam* by Dustin Thao or other works.

Practically, the researcher anticipates that this work will be useful for English Literature majors as a resource for their literary research, particularly for studies on related subjects and theories. The researcher expects that this study will aid future scholars in understanding literary analysis, particularly with relation to the heroine of romance formula in Dustin Thao's novel *You've Reached Sam*. Additionally, it will facilitate future scholars' comprehension of the heroine of romance formula in the novel *You've Reached Sam*. In order to improve literary research in the future, particularly research on related topics and theories, the researcher believes that other academics will find this study beneficial as a comparison with earlier studies.

1.5 Definition of Key Terms

The researcher employs 'definition of key terms' to provide clear and precise definitions of the major terms utilized in the research. The goal of presenting this explanation is to guarantee that the reader understands the researcher's intention

when using any term in the context of study, as well as to avoid ambiguity or misinterpretation.

1.5.1 Hero and Heroine

Hero and heroine is someone with exceptional courage who is respected for their heroic deeds and noble traits. That remark implies that someone must possess certain unique attributes in order to be classified as a hero and heroine. The existence of a hero and heroine in literature never fails to inspire and provide hope to their followers who desire to follow in their footsteps; yet, one must possess certain attributes to be referred to as a hero or heroine. To be classified as a hero or heroine, someone must possess certain characteristics that set them apart from ordinary people. Distinguishing features or attributes of individuals, items, or phenomena.

1.5.2 Literary Formula

A literary formula, in Cawelti's book (1972), is a dramatic or narrative customary framework that may be found in a variety of works. Popular literary works within a genre are analyzed using a literary formula. Similar stories and themes will be produced by a literary formula employed in some genres.

1.5.3 Romance

According to Ramsdell (2012), romance is defined as the development and happy ending of an affair between two main characters, intended to provide the reader with a vicarious emotional experience of the courtship process. Romance is defined not just by the presence of a female character but also by the main focus being on the growth of a romantic relationship, usually involving a man and a woman. Romance is centered on the development and progression of a romantic relationship, as opposed to adventure stories and mysteries, which frequently center on the hero's victory over adversity or the solution to a mystery. Adventure stories often prioritize the hero's quest and obstacles over romantic interests, though they do occasionally include. Romance, on the other hand, usually have elements of adventure, but the risks and challenges help to validate and test the love bond. In conclusion, romance differs from adventure in that it centers primarily on the

growth of a romantic connection, typically between a man and a woman (Cawelti, 1972).

1.5.4 The Romance Genre's Formula

Romance formula, which is commonly found in romantic stories like those found in novel, movie, and other media, involves tension between the two main characters—although typically, female characters are utilized—obstacles that must be overcome, and has a happy or sad ending. A romantic relationship between a man and a woman is the subject of the romance formula, one of the literary theories. Romance formula by Janice A. Radway in *Reading the Romance: Women, Patriarchy, and Popular Literature* serves as the primary hypothesis behind this study.

Radway (2009) identifies there are thirteen elements, namely 1). the heroine's social identity is destroyed, 2). the heroine reacts antagonistically to an aristocratic male, 3). the aristocratic male responds ambiguously to the heroine, 4). the heroine interprets the hero's behavior as evidence of a purely sexual interest in her, 5). the heroine responds to the hero's behavior with anger or coldness, 6). the hero retaliates by punishing the heroine, 7). the heroine and hero are physically and/or emotionally separated, 8). the hero treats the heroine tenderly, 9). the heroine responds warmly to the hero's act of tenderness, 10). the heroine reinterprets the hero's ambiguous behavior as the product of previous hurt, 11). the hero proposes/openly declares his love for/demonstrates his unwavering commitment to the heroine with a supreme act of tenderness, 12). the heroine responds sexually and emotionally, and 13). the heroine's identity is restored.

1.5.5 Narrative Structure of the Ideal Romance Formula

According to Radway (2009), when self-sufficient, intellectual, and humorous women are eventually won over by a man's love, an ideal relationship is created. This metamorphosis happens following a great deal of uncertainty, mistrust, and even some fighting. The man changes during their relationship. He is gentle, clever, and a good comedian. He changes from being emotionally distant

and illiterate to being able to offer care and support in a way that is generally connected to the function of a woman in the conventional sense.

1.5.6 Popular Literature

A genre of written works that are widely read and appreciated by a big audience is known as popular literature. It includes a range of fiction genres that aim to amuse, captivate, and speak to a wide audience, such as plays, novels, short stories, and poems. Popular literature occasionally touches people directly. As a result, the social and cultural issues raised in this kind of literature are ones that are actually present in the problems of everyday life. Popular culture is viewed by experts as a local phenomenon (Neisya & Yanti, 2019). These examples show how popular literary works frequently take the shape of reflection or a reflection of the society that was there when the popular literature was created. Although in some circumstances the works are more focused on the reader's or the audience's expectations or desired images. Popular literature includes a variety of genres, including detective, mystery, adventure, romance, science fiction, and horror.

1.5.7 Novel

A novel is a lengthy literary story that describes the activities of fictional characters. A novel is a type of fiction, which is described as the artistic portrayal of human existence through the author's words. A novel is an extended and illustrated depiction of a sequence of events that occurred directly during a character's life, as opposed to a written short story. It is a comprehensive and in-depth autobiography written by one of the novel's characters. As we get past the novel's enlightening clarity, it becomes increasingly noticeable and significant, and in some cases, it has emerged as the most significant work in English literature. Novels gained popularity as their socioeconomic scope widened to encompass working-class characters. The novel has emerged as the genre that addresses social and domestic issues the most due to its readership. People sometimes ask themselves why novels are the most widely read genre of writing. The novel is the most authentic form of literature compared to other forms, and that is the basic explanation.