

CHAPTER I

INTRODUCTION

This chapter is the introductory of the study. It consists of background of the research, statement of problems, research objective, research significances and the result of some previous studies related to the research.

A. Research Background

Reading a literary work should be dealing with a new world. The world that has been present complete with the characters and their problems. Yet, that is not enough since the characters need space to move and live. In other words, the world of fiction in literature needs a place. Whether in novels, poetry, films, even shows or dramas. Three types of settings that are often recognized are the setting of; place, time, and social environment in which the events being narrated (Nurgiyantoro, 2010, pp. 227–237). One of them, which is the setting of place, becomes the primary object of discussion in this study. As one of the important and fundamental elements in literary works, the setting of the place assists readers to get a better understanding toward the locations of conflicts and events that occur in the story.

Then, Kathleen Kuiper stated, all events that occur in a novel are determined by the location where they occur (Kuiper, 2012, p. 8) as an affirmation of the significance of the presence of space in a literary work. She argues the entire action of a novel is frequently determined by the locale in which it is set. Setting provides a concrete and clear footing for the story. It is important to give the readers a realistic impression. Thus, the readers will be facilitated in operating their imagination.

Landscape is as fundamental to literature as setting is to theater. Narratives always take place in landscapes, whether they be urban or rural. The

difference between urban and rural settings will certainly affect the situation of the story's conflict. Burhan Nurgiyantoro mentioned two types of settings, namely neutral and typical backgrounds. Neutral background is a condition in which a setting is described in general or broader terms, for example if the city of Jakarta is mentioned, then it is simply a city which may only be accompanied by the general characteristics of a city. Meanwhile, a typical setting has and emphasizes the characteristics of a certain background, whether it is related to the elements of place, time, or society. For instance, the Yogyakarta background is mentioned with all the uniqueness inherent with the city, where the existence of this city in the literary works cannot be replaced with other cities, due to the differences in its characteristics (Nurgiyantoro, 2010, pp. 220–221).

Urban Space is a subject discussion that will be studied in this research. As stated by Catharina Löffler, literary texts can lead their readers to "Real and Imagined Cities" (Löffler, 2017, p. 22). Then, Luthfi Mardiansyah in the Mitra Praja Utama XI Literature Meeting held by the Tourism and Culture Office, Ministry of Tourism and Culture of West Java (Syam, 2017) stated that space in literary works can be grouped into two; factual space and imaginary space. Factual space is a geographically and historically existing space that can be traced outside the text as a real space. Imaginary space is a space that can only be explored in the story text. These two spaces influence a story, which is a manifestation of the author's ability to see and describe it. The reader will be led to an imaginary space in the text, but do not forget the factual space that is outside the text.

These two terms of urban space in the literary works are significant in the study of urban space within the text, or in the setting field of literature in general. Whether to examine the fictional space or trace it and compare it to the factual one. In order to discuss the city in the literary work deeply, the identity of the 'real city' outside the text has to be neglected first.

Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people. Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of images which stand for or represent things. In short, representation is the production of meaning through language (Hall, 1997, p. 1).

In simple terms, Henry Lefebvre defines urban space as "*the place where people walk around, find themselves standing before and inside piles of objects, experience the intertwining threads of their activities until they become unrecognizable, entangle situation*" (Shi & Zhu, 2018, p. 224). He is a French prominent urbanist.

The discussion of 'place' in literary works, novels in particular began to receive a huge attention from the nineties to the early 2000s, known as the spatial turn. One example of a writer, Thomas Hardy is known to have a reputation as a writer of place bolstered by the maps of Wessex and its districts included in editions of his novels published throughout the twentieth century. The evolution of Wessex in his writing was closely related to its graphical representation in maps. Hardy's own map of Wessex raises the thorny issue of the relationship between real and fictional place. He stated that what Wessex really means is an imaginative place not a portrait of any places, yet a visionary place which may correspond to the real places less or more (Finch, 2011, p. 32 34).

Among the scholars of literary spatial critics, there is a distinction between place and space, and furthermore a term of 'locational'. Place used to refer to the uniqueness of individual experience, something intuitively experienced, known in practice and inherently localised. In the literary, place tends to be understood to be rural and past. While space deals with the social conflict arena, seems mathematical and universal, and tends to refer to

metropolis. Both of them are the indispensable parts of the same entity or one of them could be seen as a subclass of the other. Place and space included in terms of 'locational', Jason Finch prefers to use locational to conduct both of them in the approach "Deep Locational Criticism".

The city is considered as a centre of civilization, not only marked by the buildings, transportation, landmarks, etc. Yet it is also involved the dwellers who move and live in the city. The notion of the representation of the city in the literary narratives affirmed by the experience of its fictional characters who lived within. A literary text cannot help referring to actual realities of place, but also participates in the construction of imaginative places (Finch, 2019)

In everyday discourse that has been rich by the use of metaphors and similes taken from earth, sea, sky, from the subtext of individual sounds in words to the huge panoramas of desert and wilderness that have become symbols of states of mind. Some people particularly live in cities, yet some of the greatest literature draws on nature not just as a backdrop but also as an active element, shaping character, behaviour and morality. For instance, in children literature, use wetlands and waterways, farm, and forest as the settings and atmospheres for powerful characters and narratives.

Novel is one kind of fiction that presents the complete story with its narrative elements. One of the principal ways to analyze a novel is by examining the myriad devices of which it is built. At least, these consist of plot, characters, scene (setting), narrative methods and point of view, scope (or dimension), myth, symbol and significances (Kuiper, 2012, p. 4). Through these elements, the novel becomes a prosperous source to disassemble the issue within.

In particular, the study of the representation of urban space would like to dig up information about the representation of a city space in the novel. An imaginary urban space exists as a city where characters live, cross paths and have conflicts. A novel is a work of fiction that presents various narrative

elements in building the story. In this study, those narrative elements will be used as a tool in the construction or representation of existing urban spaces.

Based on the experience of reading some time ago, the researcher decided to use a novel that is able to represent an urban space with an unique and different point of view. A city that is present in the novel is a city that is close to the author's life, since as an Indonesian. The urban space in the novel is implicitly a Jakarta city space which wrapped in a simple story between two anonymous characters. The depiction of space in the novel is presented from everyday life perspective which is seen directly by the characters. This proximity makes researcher to recall the reading experience and then understand it more deeply to render it into a research.

The literary work used as the object of this research is a novel by Rain Chudori "*Imaginary City*". Rain is a young Indonesian female writer who has written two books in English, the first is a collection of short stories "*Monsoon Tiger and Other Stories*" then translated into Indonesian by the title "*Biru dan kisah lainnya*" and her second book "*Imaginary City*". Rain called her second book a guide book, it provides readers with '*a guide to imaginary city*' filled with information for each place such as the address, a picture, and its brief description .

The novel was chosen as the object of study, since it is able to narrate the urban space dramatically. In addition, the city that was raised was about the issue of Jakarta, as a metropolitan city that is usually described with its busyness and hubbub. However, in this novel Jakarta is depicted emotionally depending on the female character's situation. There is a subjectivity rather than an objectivity. To examine the urban space, it also takes narrative elements that frames the city space. One of them is the setting of places which lead to urban space issues. Then, regarding how the urban space in the novel constructs the characters within, and the theme of the story as a whole and vice versa. In order

to consider the role of narrative elements in the depiction of urban space in fiction.

"Imaginary City" tells the story of a woman who returns nostalgic to memorable places in a metropolitan city. The romantic relationship between her and the man who had been present in her life, took them both on a new journey in the city. She invited the man to reminisce several places that she thought were worth for revisiting. Rain Chudori in her novel looks at city space in two definitions, the first is a city whose female character builds on existing memories, while the second is the city she is living in at that moment.

This study aims to show the relationship between the two definitions of urban space, as well as the relationship between the characters who live in it. The novel *"Imaginary City"* is fairly short for the size of a novel, totaling around 108 sheets, and there are only two characters presented, which is a female and a male character who until the end of the story are not given a name. Using a third person narrator, it leads the readers to participate in the two character's journey around the corners of the city. In the beginning of her novel, Rain wrote that the city she means is Jakarta, with the statement *"For Jakarta, where it all began. For you, where it all ended."* She also added a preface by referring to her readers as *"visitors"* whom she would invite to get to know into *"The Imaginary City"*.

The characteristics of the city as described by this female character is a metropolitan city that continues to grow in the face of modernization. As a city that kept memories of family, childhood, as well as the story with the male character.

"Beyond the balcony, there were skyscrapers, highways, and a bridge that had been in construction for more than a decade. It was eternally unfinished city, and yet it was indestructible. Invisible against colonialist, against natural disasters, against mythologies. She love every part of the city, the heat, the chaos, the intricacy of its consciousness, how it was constantly moving and

expanding, yet not necessarily transforming. But perhaps what she loved most was the honesty of the lights that clearly and carefully illuminated the most beautiful parts of the city (Chudori, 2017, p. 10)

In the quotation above, the narrator explains the setting of the place or the city itself. She explained how the city strives to exist. Narratively, there is also the use of figurative language in the description of the city, one of them is personification, (*invisible against colonialist*). By using this personification, the character regards the city as a live element, which has the good ones and bad ones as well, yet the interesting is despite all the histories that the city had, the chaos and the hectic it is, she had fallen in love with the city. It took a memorable part of her.

Nevertheless, the relationship between the two characters as the main story in the novel is able to enliven and enrich the story. Meeting again after a long time of separation have made both of them realize that everything has changed, except their feelings for each other. Revisiting the places which have memories for both of them, made them get to know each other and the city where everything began and ended.

In its development, the atmosphere of the city space is felt based on the perspective of the character, when the character lives up to the space and internalizes it according to their psychological conditions (Mashuri, 2012, p. 93). In the novel "Imaginary City" the female character will look at the city with full of happiness when she knows that beautiful memories reside in it, but then it changes as soon as she realizes that the city is the place where she has left behind alone.

B. Statement of Problems

According to the background of research above, the novel 'Imaginary City' 2017 by Rain Chudori deserved to re-examine in order to reveal the issue of Urban Space within. As a literary work which provides a new world of

fiction, there is two opposed things between the factual world and the imaginary one. While this study uphold those two concept which existed in the novel.

The problems in this study formulated into the question below;

1. What is the role of the narrative element in the construction of urban space in the novel?
2. How is the urban space represented in the novel?

C. Research Objective

In accordance with the operational research question above, this study aims;

1. To find out the role of narrative elements in the depiction of urban space in the novel.
2. To examine the representation of urban space in the novel.

D. Research Significances

The research is expected to give some significance in the literature fields particularly. The significance of the research are as follows:

a. Theoretical Significance

This study tries to present a relationship between the depiction of urban space in literary works and the narrative elements within the novel. The role of narrative elements to present an urbanscape in fiction. The subjectivity views from the dwellers toward their city, and this is affected to the construction of the city. Then, the role of the urban space in the story as a whole.

Thus, the research also provides an alternative way to regard and read the city through words and story in the fiction. The spaces that existed both in real and imaginative world.

b. Practical Significance

This research is able to add and enrich the references for other academics and literary critics to get the understanding about how urban space can be depicted and represented in a literary work, especially a novel. Also about how readers can recognize the city through a narrative experience.

E. Previous Studies

“Urban Space and Representation in Literary Study”, written by Long Shi and Qingwei Zhu. This study discusses how cities present and should be written in the literary text generally. It examines the mutual constant construction between urban and fiction. Literary works give urban imaginative reality, and in turn the urban changes promote the turn of literary texts. The development of urban and fiction, there is no consensus of how the should be written in the literary text.

“Studying Urban Space and Literary Representation Using GIS”, written by Daniel Alves and Ana Isabel Queiroz. The article reveals how Lisbon's urban spaces are presented in the novel of the 19-20 century, then it is georeferenced and drawn on a map. It combined the literary criticism, urban history and Geographic Information Systems (GIS) method. The results show that the literary space does not match the urban space and there is a time lag for embedding it in the imagined literature.

“Kontradiksi Representasi Ruang Kota dalam Novel ‘Shanghai Baby’ (Cultural studies approach)”, written by Mashuri. It reveals the contradiction of lifestyle in Shanghai City which was constructed as an urban space through the character's point of view and behaviour. Focusing on urban space and the relation among characters in the novel. The results show three main findings related to the spaces of The City of Shanghai. First is the contradiction in the

city's development. The second is representational space, and the third is the dynamic and changing atmosphere of Shanghai.

“Sketsa by Ari Nur Utami: Urban Architecture in the Perspective of Ecocriticism” written by Usma Nur Dian Rosyidah. The article connects the urban architecture and its impact toward nature in the novel “Sketsa”. The result shows that the development in Jakarta still neglects environmental sustainability. This indifference to the environment can be seen from the ethical orientation and anthropocentric linguistics chosen for the sake of obtaining large profits in the property business in Jakarta.

“Konstruksi Ruang Kota Poskolonial dan Respons Spasial dalam Novel The Kite Runner karya Khaled Hosseini” written by Shabrina An Adzani. The research attempted to address the relation between postcolonial city space and the spatial response. The novel ‘Kite Runner’ present a theme of migration from the troubled city in Afghanistan to Fremont in the States as a stable city. This study used Sara Upstone’s method of reading on spatial politics in postcolonial novel which in this case how Fremont constructed in the novel and the spatial respond that occurred. The result show that Khaled Hosseni’s rejects the utopian concept of the city of Fremont from the beginning of the novel. Fremont become oppressive space and yet, it offers possibilities for spatial response such as displacement and carnivalization to happen. These are strategies used by those who are subjected to oppression in the city space.

“Representasi Masyarakat Urban Jakarta dalam Film Jakarta Magrib” written by Mayarani Nurul Islami. The study examines the representation of Jakarta’s urban society in the movie entitled ‘Jakarta Magrib’. The film is proposed the characterization of Jakarta dwellers in the side of modernity. The research used discourse analysis through dialogue, setting of place, setting of time, cast and the scenes. Urban society refers to the certain trait, such as; rational, logic, heterogen, and lack of solidarity or individualism.

F. Definition of Key Terms

Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people. In this context is how the novel produced a concept of urban space within.

Urban Space is a term used to refer to the concept of the urbanity either to the society characteristics or synoptic landscape. While City as an antonym of rural is defined as a space which is more developed, sophisticated one. In this study urban space was used as a term to embody the literary urban space in the novel. A philosopher Edward Casey (Finch, 2016, p. 29) draws space as the most encompassing reality that allows for things to be located within it. Space is understood as a human or socio-cultural construction, something produced.

Literary urban studies deal with urban experience and every stuff engaged in urban life in the literature. Either based on the character's lives within or the author's personal experience in regarding the urban. Emphasize the citiness of the study. The principal impulse of urban literary studies is to concentrate on the city as seen through the eyes of novelists and poets and their characters, in order to offer a particular kind of witness to the challenges, opportunities, stresses and frustrations of the city life. As a field of study that addresses representations of space in literature, literary urban studies is part of a much broader field that includes literary geography, the spatial humanities and geocriticism.

The approach Deep Locational Criticism is concerned with the human geographical concept of scale. It proceeds by zooming in and out, considering multiple means of viewing the human understanding or experience of a particular place or category of place as it changes in time (Finch, 2016, p. 16). This research frequently would like to mention the term imaginative place. It refers to a place that could be visited as it is conceived of people's heads.