

CHAPTER I

INTRODUCTION

This chapter presents information in general regarding research. It consists of the background of study, statement of problem, research objectives, research significance, previous studies, and definition of key terms.

1.1 Background of Study

Novel is a form of literature. The novel is a prose genre that reveals the most complete story elements, has a wide range of media, and presents broad societal problems (Rahayu, 2014). Novel in English means novel, from Italian means *novella* (which in German *novelle* is a form of literary work in the form of fiction). Even in its development, the same meaning as Indonesia is 'novelet'. A novel is defined as a work of fictional prose that is sufficiently long, but not too short. The first difference between novels and short stories can be seen in terms of formality and story length. In line with this statement, novels are fictional stories that are only imaginary.

Nurgiyantoro (2015: 11-12) also argues that novels have long stories, say hundreds of pages, which clearly cannot be called short stories, but rather novels. The novel is also said to be a long prose essay that contains a series of stories of a person's life with the people around him and accentuates the character and nature of each actor in his role.

Novel is generally thought of as containing about forty five thousand words or more. Therefore novel is a kind of longer narrative than short story and novella. Novel is a meaningful structure. Novel can describe a place in detail so that it provides a clear, concrete and definite image for a story. It is a totality that is artistic. Novel as a literary genre offers a model that contains the value of life. Novel is an imaginative prose narrative of some length, usually concerned with human experience and social behavior.

Novels are long prose works that contain a series of stories of a person's life with the people around him that emphasize the character and nature of each actor in the story. Novels are more complex, longer, and have diverse plots and settings. The plot contained in the novel will continue to develop, this plot can move back and forth so that the reader understands the background of the characters' lives. Novels also involve many characters, such as protagonists, antagonists, and extras. These characters will later occupy various story settings so that the setting in this novel is very diverse, not just one.

Novels have many genres as the most basic model of a story or work of fiction. This work of fiction usually requires imagination in telling the story. This imagination can be very wild and even absurd because the story presented is sometimes inversely proportional to what happens in reality. One genre that has long been in demand by many people is fantasy.

Ever since mankind began to search for answers to the natural phenomena around them, the fantasy genre has emerged in the form of mythology and folklore. From the stories of Greek gods and goddesses, heroic tales, as well as fairy tales told to children for generations. Fantasy is often conceptualized as the opposite of realism, and is used to describe unrealistic stories of a culture or era. Although not as distinctive as the term science fiction, fantasy still exhibits a structure. A fantasy text is one that can be explained or described through its own narrative. When the story takes place in the real world, the narrative will discuss something that is not possible in the view of the reader in real life, if the narrative takes place in another world, that other world is something that cannot be real. What happens in the story can ultimately only be described through the narrative text of the fantasy story itself.

By the end of the 20th century, the use of the term fantastic was replacing the word fantasy when discussing the manner or style of storytelling. The word "fantastic" itself can logically be seen as an adjectival form of "fantasy" although in terms of usage it is rarely used. In a similar but broader sense, the word

"fantastic" was adopted by critics as an umbrella term for all forms of unrealistic human expression, including fantasy and science fiction, magic realism, fabulation, surrealism, and others (Clute & Grant, 1997). When viewed from the perspective of literature and beyond, fantasy is a vast subject that is difficult to express or define because of its association with imagination and desire.

Even the value of fantasy may not be definable due to its free-floating quality and tendency to avoid reality in favor of imagination. Literary works in the fantasy genre seem to eschew many of the conventions and restraints of more realistic texts. Such works refuse to observe the unity of time, space and character, chronology, three-dimensionality and rigid distinctions between animate and inanimate objects, between self and others, even between life and death. Fantastic literature is claimed to have transcended reality, removed the limited conditions of human beings to build a secondary world, a term used by J. R. R. Tolkien to describe a fictional world designed by humans that contrasts with the real world (primary world).

Given the breadth of the definition of fantasy, questions may arise about the importance of genre in defining a work. In the discussion of a work itself, the discussion of genre is necessary, although within a specific genre, the fantasy genre needs to be understood that the genre does not have a definite boundary, but the genre can be a branch that grows from a core and can be in contact with branches of other genres. A creative process of a writer or artist will always try to grow new branches of a work. It is no wonder that a work can have a uniform genre that defines it. However, this does not mean that genre is a term that cannot be studied further. The discussion of a work, be it a literary work or any other work of art, will not come out of a form of classification. What needs to be kept in mind is that classification forms such as genre are more flexible and at times the understanding of genre and its boundaries will need to be constantly evaluated and revisited (Weinreich, 2011).

Farah Mendlesohn, in her book *Rhetorics of Fantasy* (2014), believes that fantasy is a literary form that relies heavily on the dialectic between writer and reader to create a sense of wonder. This makes fiction with the fantasy genre require agreement from its readers to become a story that can be understood together. A fantasy story will be considered successful if the delivery technique is considered appropriate, in accordance with expectations, and can be understood by readers. In the same book, Mendlesohn also explains that fantasy stories are divided into four categories; the portal-quest, the immersive, the intrusive and the liminal. These four categories are determined by looking at how fantasy elements enter the world being told. In the portal-quest we are invited through into the fantastic; in the intrusion of fantasy, the fantastic enters the fictional world; in the liminal fantasy, the magic hovers in the corner of our eye; while in the immersive fantasy we are allowed no escape (Mendlesohn, 2014:14).

Mendlesohn briefly explains how the four categories show how fantasy elements appear in the story; portal-quest shows how characters and readers are invited into a fantasy world full of new things, then intrusion which shows that very foreign fantasy elements enter the world in the story, then liminal which shows that magical elements are vaguely around the characters and readers, making them foreign but not new and unknown. Whereas in immersive, the characters and readers really can't avoid a fantasy world setting. Based on Mendlesohn's categories, the researcher will look at how fantasy elements are introduced in the analysis of *Alice's Adventures in Wonderland*, a novel written by Lewis Carroll.

Alice's Adventures in Wonderland is a novel written by Lewis Carroll in 1865 with fantastic stories and puzzles, making it one of the most popular works of British fiction. The novel *Alice's Adventure in Wonderland* was born in the Victorian era. This era is known as the era of industrial revolution. The industrial revolution made England a superpower with the largest superpower with the largest area in the world. The industrial revolution created a new social class in British society. This class is the middle class. The middle class earned its wealth

from trade, services, etc. This class has wealth that can keep up with the upper class of British society. The class was a new social class that opposed the policies made by the upper class. The conflict between the middle class and the upper class became a conflict that colored British society in the Victorian era. For this reason, *Alice's Adventures in Wonderland* is part of the Victorian era of English literature.

In the Victorian era, Queen Victoria ordered the expansion of British rule. Different influences and different inventions eventually changed people's lives. With the start of the industrial revolution, the foundations were laid decades ago but only fully realized in the 19th century. More and more people settled in cities and new professions emerged. The situation of children also changed, as they had been considered miniature adults, without needs and desires. In Victorian era, children had their own world. Although this understanding cannot be compared to the views of children today. However, this understanding represented progress for teenagers in Victorian England.

During this time of change, Lewis Carroll wrote children's novels that resembled fairy tales. Where a young Victorian girl named Alice is plunged into a world of dreams and experiences all sorts of adventures. Throughout the story, she meets many characters and creatures that remind her of the patriarchy of the time. This process is important because during this period, children's understanding developed and the role of girls in particular began to transform. Therefore, *Alice's Adventures in Wonderland* is one of the works of Victorian English literature with Lewis Carroll as the author who sees the point of view of the story based on the conditions that occurred at that time.

The story centers on Alice, a young girl who falls asleep in a meadow and dreams of following the White Rabbit down the rabbit hole. She has many amazing, often bizarre adventures with very implausible and very strange creatures, often changing size unexpectedly (she grows as tall as a house and shrinks to 7 cm). She meets the hookah-sucking Caterpillar, the Duchess (with a

baby that turns into a pig), and the Cheshire Cat, and she attends bizarre endless tea parties with the Mad Hatter and the March Rabbit. She plays a game of croquet with unruly flamingos for croquet mallets and uncooperative hedgehogs for croquet balls, while the Queen orders the execution of almost everyone present. Later, on the Queen's orders, Gryphon takes Alice to see the sobbing Artificial Turtle. Alice is then called as a witness in the trial of the Knave of Hearts, who is accused of stealing the Queen's tart. However, when the Queen demands that Alice be beheaded, Alice realizes that the characters are just a deck of cards, and she then awakens from her dream. The novel attracted many fans and resulted in sequels entitled, *Through the Looking Glass*, and *What Alice Found There* published in 1871.

The story above certainly shows some elements of fantasy such as the existence of the world of Wonderland behind the rabbit hole, the strange characters that exist in the world of Wonderland, the time that seems to never rotate, the plot that goes back and forth to explain each other's stories, and the emergence of new places that do not match the existing reality. The elements of fantasy are sometimes even difficult to explain logically if they are connected to real circumstances or situations that occur in the real world.

Based on Farah Mendlesohn's book, the researcher will categorize the novel *Alice's Adventures in Wonderland*, but this research does not rule out the possibility that the story in the novel could be identified in two or more categories. Although it has been around for thousands of years, the fantasy genre is still one of the most popular genres in literature and other media today in various parts of the world. This of course makes the fantasy genre has derived dozens of other sub-genres. Researcher are interested in re-examining how a fantasy story is formed even though it has experienced various forms of exploration both in context and structure that are increasingly complex until now.

In addition to researching the categorization of fantasy elements in *Alice's Adventures in Wonderland*, the researcher will also conduct research on how these

fantasy elements can build the plot in *Alice's Adventures in Wonderland*. These elements can develop the story so that the plot comes alive. The plot stages are divided into three stages, namely, the Beginning, Middle, and End stages. The simplicity of the plot means that it is easy for the reader to understand the story presented, while the clarity of the plot can mean the clarity of the story. The plot contains elements of the storyline or events that follow one another. The relationship between the events that are told can be in chronological order and also in the form of causality. The results of processing and investigating the plot and story structure when arranged and arranged properly will certainly produce a beautiful and interesting series of events.

1.2 Statement of Problem

Based on the explanation of the background above, the researcher gets several issues of problem that will be discussed in this study. What is unique about this research is that it examines the elements of fantasy in the novel *Alice's Adventures in Wonderland* and plot of the fantasy elements constructing in the novel *Alice's Adventures in Wonderland*. The focus of this research is to discuss the fantasy elements and plot constructing in *Alice's Adventures in Wonderland*. To be more specific, the researcher makes several questions they are:

1. What are the fantasy elements in the novel *Alice's Adventures in Wonderland*?
2. What kind plot of the fantasy elements constructing in the novel *Alice's Adventures in Wonderland*?

1.3 Research Objectives

To examine and describe the above problems, the researcher makes several objectives so that this research can be useful for readers. The research objectives based on the sequence of problems are:

1. To find the fantasy elements in the novel *Alice's Adventures in Wonderland*.
2. To find kind plot in the novel *Alice's Adventures in Wonderland*.

1.4 Research Significance

This research aims to provide knowledge about literary elements in novel, especially about the fantasy elements in *Alice's Adventures in Wonderland*. The following is the significance outlined theoretically and practically:

1. Theoretical Significance

The significance of this research is to add insight, knowledge about the application of formula theories and methods used in analyzing the object in question.

2. Practical Significance

The results of this study are expected to help readers to know how to analyze the fantasy elements in the novel *Alice's Adventures in Wonderland*. This research can be used as a reference, especially for those who are interested in research in the same field but with different elements.

1.5 Previous Studies

There are several studies used as an approach by researchers, including:

The first previous study was the research from Revathi, etc (2018) entitled *Fantasy Elements in Garcia Marquez's One Hundred Years of Solitude*. Revathi, etc. focused on the fantasy elements in the novel which describes in detail the daily lives of the Macondo people. Revathi used Bower's theory of magical realism.

The second is study was the Thesis of Lindawaty Utiahman entitled *Plot Analysis in "Romeo and Juliet" and "Titanic" Movie*. The objectives of this study are to identify the plot based on the stage of plot, to find out the different and similarities in both of movie. The method of this research is descriptive method. The result of this research shows that there are the different of plot in "Romeo and Juliet" and "Titanic". The plot in Romeo and Juliet is progressive because the structural of the plot is ordered, begin from the exposition, after that move to the

rising action, climax, and then go to the falling action, and the last go to the resolution. Although in *Titanic* is mixture because the structural of the plot is not ordered, begin from the exposition, move to the rising action and then back to the exposition, rising action, climax, after that go to the falling action and the last is resolution.

The third is study was the Thesis of Elvira R. Mangantar entitled *Formula Fantasi Yang Tercermin dalam Film Harry Potter and The Goblet of Fire (2005)*. The focus of this research is Fantasy Formula in the film. The problem of this research is focusing on what are the fantasy formula is and how the reflection of fantasy formula as reflected in the film *Harry Potter and The Goblet of Fire (2005)*. The writer used theory from Cawelti (1976) and Snyder (2011) to analyze the fantasy formula. The result of this research shown that the Fantasy Formula as Reflected in *Harry Potter and The Goblet of Fire (2005)*.

Based on previous research that researchers make reference to in this research, it can be described the difference between this research and previous research including the first, in previous studies no one has discussed the elements of fantasy in the novel *Alice's Adventures in Wonderland*. As for Revathi's research, which both discuss fantasy elements, but have different object concerns, namely in *Garcia Marquez's One Hundred Years of Solitude*. And in Revathi's research, she explained that her research used Bower's theory of magical realism. Meanwhile, this study uses Farah Mendleson's theory of fantasy categories in her book *Rhetorics of Fantasy (2014)*.

Secondly, in the previous research there was a study from Elvira that discussed *Formula Fantasi Yang Tercermin dalam Film Harry Potter and The Goblet of Fire (2005)*. In the study, Elvira focused her research on the Fantasy Formula with Cawelty's Formula theory. Whereas in this study, the researcher focuses on the elements Fantasy theory of Farah Mendleshon. The third difference is that in the previous research, Lindawaty Utiahman's thesis discussed the plot in the films *Romeo and Juliet* and *Titanic*. The research sought to find out the

differences in the plots of the two objects. Whereas in this research, using different objects and different concerns as well.

From the results of previous studies, it can be concluded that the title of the researcher entitled *The Fantasy Elements In Lewis Carroll's Novel Alice's Adventures In Wonderland* is worthy of research.

1.6 Definition of Key Terms

To clarify and explain the terms of the title so as not to cause confusion in this research, several definitions are needed. The first is the definition of the term fantasy; fantasy is stories that cannot happen in real life involving magic or adventure, or good against evil. The second term is Elements, which are the forming components that exist in literary works. *Alice's Adventures In Wonderland* is a novel by Lewis Carroll that will be used as research material.

