

CHAPTER I

INTRODUCTION

This chapter contains a summary of the entire research in general. This chapter covers the research background, statement of problem, research objectives, conceptual framework and previous studies, in order to explain and summarize what is the focus of this research.

1.1 Background

First of all, when analyzing a novel as an object rather than a fantasy film, several important considerations come into play. A novel offers a deep, introspective experience where the reader engages directly with the text, allowing for a personal interpretation of the story, characters, and themes. Unlike a film, which visually presents its narrative and often guides the viewer's imagination through specific imagery, a novel relies on descriptive language and the reader's imagination to bring the world to life. This creates a more intimate and subjective experience, as each reader may visualize the characters and settings differently based on the author's descriptions. Additionally, novels often allow for more detailed exploration of characters' inner thoughts and complex plots, which can lead to a richer understanding of the narrative. the author felt quite satisfied by reading Neil Gaiman's *The Ocean At The End Of The Lane*. This fantasy genre novel is quite confusing for readers with the plot and characterization applied in it. One of the

interesting points in the novel is about the characters who are magical creatures contained in it. Then this becomes something that deserves to be discussed and discussed with a focus on discussing their role in building the fantasy story in Neil Gaiman's *The Ocean At The End Of The Lane*.

Fantasy in literary works is an element commonly used by writers to create the atmosphere of their imaginative world. Fantasy in literary works allows writers to explore concepts and ideas that are not limited by reality, creating an entertaining and engaging reading experience. This can stimulate the reader's imagination, present a different world, and raise issues that may be difficult to explain in a real-world context.

An element that is quite often used in fantasy formulas is magical creatures which are difficult to explain logically. In Rosyidah & Ariyanti (2015) A magical creature is something that is believed to be a real creature, but some have their original form traced from literary myths.

Fantasy is one of the most unusual genres because what is depicted in it is not entirely about what humans do in general. The same thing is found in Wyatt & Saricks, (2019) that fantasy is a world of magic, wizards, knights, and dragons as a form of existence that is made to seem real along with its background. Wyatt and Saricks continued that even so, fantasy is also closely related to the past and legends that were believed at a time.

It can be said that legend and fantasy are two mutually exclusive things. Writers can borrow certain legends and combine them with

imaginative characters such as dragons, fairies and witches in a novel to convey the message or theme they raise in a more profound way. And writers can use legendary elements in their literary works as narrative elements and then create culture and history in more detail to create the writer's fantasy world. Wyatt & Saricks, (2019) Also says the same thing that some fantasy genres are closely related to the retelling of old stories, legends that are changed by re-invention. Then, examples of literary works that are presented predominantly show the adoption of the fantasy fiction genre, which are often found in the form of novels by many famous authors or authors.

In fantasy as fiction, according to Saragih, Manik, & Samosir, (2021) it is stated that a work of fiction is a story structure that displays a world that was deliberately created by the author. The formal form of a work of fiction is only words, and words. As a form of representation, novels as the one of the work of fiction have elements that are related to each other.

Explaining from Saragih et al, Nurgiyantoro, (2004) they say that fiction has many types of genres, such as; mystery and detective stories, romance, serial novels and fantasy series. Meanwhile, fantasy stories feature characters, plots or themes whose existence is questionable or cannot be accepted logically or fictional stories can even be said to combine realistic elements together with fantasy elements..

One of the novels that has a fantasy theme is *The Ocean At The End of The Lane* by Neil Gaiman, which was published in 2013. By using fantasy elements, Gaiman succeeds in making his readers enchanted and seem to have entered the fantasy world he created. A year after its release, Gaiman's novel won the best-selling book award in New York in 2013, and not only that, the novel also won the 2014 Hugo Award for Best Fantasy Fiction, and several other awards.

The Ocean At The End Of The Lane tells the story of an unnamed adult man. He returned to his hometown to attend a funeral. After arriving in the village he felt he had to visit Hempstcok farm, a place he had visited as a child. When he arrived at Hempstock Farm he felt that his childhood memories were coming back. Once upon a time, an unexpected magical event threatened the peace of the village and unleashed unexplained evil forces. The main character must fight alongside Lettie and the Hempstock family to fight these forces. Magical creatures such as water creatures and other supernatural entities play an important role in the battle between the real world and the fantasy world. During this journey, the main character realizes that the world he once experienced as a child has far greater mysteries than he imagined. He also confronts questions about magic, childhood memories, and the link between imagination and reality.

In referring Saragih, Manik, & Samosir, (2021) several definitions of literary works explain that literature can be used as art in language. Forms of imagination in the process of composing literary works such as novels

are useful as things that can help liven up the atmosphere and as a medium to attract attention.

Lastly, in Wyatt & Saricks, (2019) they mention that fantasy readers or fans will always look for fantasy books that can make magic come true, freedom of imagination, with adventure and possibility. For this reason, in this research the author focuses the discussion on analyzing the concept of fantasy formula through the characterization contained in the novel *The Ocean At The End Of The Lane*. This aims to see how the existence of characters has a significant impact in building a strong atmosphere in a story. In this case the writer needs to pay attention to how each character develops through the plot of the story, and the writer also has to find out the elements of fantasy formula that are used in the writing of the novel so that they can be used as a reference for the continuity of the story.

In compiling this research, the researcher felt it necessary to conduct a review of previous studies which contained the same discussion and the same objects, therefore the author needed to at least present some research which he felt was similar to what the author discussed in this research.

First of all, One of the studies entitled *MAGICAL REALISM IN NEIL GAIMAN'S THE OCEAN AT THE END OF THE LANE NOVEL* by Sa'adatil Hasanah, Singgih Daru Kuncara, and Anjar Dwi Astuti (2021) conducted qualitative descriptive research to analyze magical realism in the novel *The Ocean at the End of the Lane* by Neil Gaiman. This research uses

a post-structuralist approach which allows multiple interpretations of the text because the text is categorized as fantasy fiction. This research aims to describe the characteristics of magical realism, explain how literary techniques are represented, and display the role of magical realism depicted in novels. Data was collected through content analysis of narratives and relevant dialogue..

The next research discusses the defense mechanisms of characters in Neil Gaiman's novels, the research is entitled 'ANXIETY, GAIMAN, BOOK, CHARACTER, MAIN, MAIN CHARACTER, DEFENSE MECHANISM, RESEARCH, REALITY, JOURNAL'. The paper then provides a synopsis of the plot of Gaiman's novel, focusing on the troubled childhood of the unnamed 7-year-old protagonist. He faces loneliness, abuse from the monstrous housekeeper Ursula Monkton, and other traumatic incidents that induce feelings of fear, guilt and inadequacy.

Through descriptive analysis and a literary psychology approach centered on Freudian theory, the research identifies specific instances where the main character employs various ego defense mechanisms. These include rationalization, sublimation through reading, denial, identification with fictional heroes, and repression of unpleasant memories. The findings indicate the protagonist unconsciously distorts or denies reality, redirects urges into safer outlets like imagination, and diminishes feelings of inferiority as coping strategies for dealing with internal conflicts in the story that trigger anxiety. The study demonstrates how defense mechanisms are

portrayed in the novel's main character, correlating with Freudian concepts of the mind's unconscious defenses against psychological threats.

And then the next research is in the research entitled THE ANALYSIS OF FANTASY GENRE'S FORMULA ON HARRY POTTER SERIES by Risa Ambariski. This research focuses on discussing fantasy formulas using qualitative methods. This research aims to find and analyze the formulation of the fantasy genre contained in the seven books in the Harry Potter series. This research uses genre theory as an approach and identifies at least seven formulas that are commonly found in fantasy stories, especially popular fiction. This study emphasizes the importance of popular literature and the need for further research regarding the fantasy genre formula. It also touches on the concept of fantasy as a genre and the importance of genre theory in analyzing literary works. The study concluded that the Harry Potter series is included in popular literature and identified seven fantasy genre formulas in the series. The document is divided into several sections, each focusing on a specific formula discovered in research, including foolish beginnings, space movement, power inheritance, the power of prophecy, the hero's extraordinary strength, the hero's victory, and the formula. gothic atmosphere.

And after that, the research entitled by Nisa Parhan Nurhalim (2020) is the study that investigates the elements that define the fantasy genre as depicted in Peter Jackson's "The Lord of the Rings" film trilogy. By analyzing the formulaic components, settings, and mythical creatures, the

study aims to understand how these elements contribute to the overarching narrative and appeal of the films.

This previous research highlights the importance of formula and genre in literature, where fantasy is defined by its imaginary worlds and beings. Notable works include Cawelti's theories on literary formulas and O'Keeffe's definitions of fantasy fiction. Peter Jackson's "The Lord of the Rings" trilogy effectively utilizes the fantasy genre's formula to create a timeless and engaging narrative. The combination of detailed world-building, character development, and mythical elements ensures the films' place as quintessential works of fantasy cinema.

And the last one is the research entitled THE MAGE AS THE HERO: AN ARCHETYPAL STUDY OF FANTASY LITERATURE by Érika Morais Martins de Pádua, the analysis of Harry Potter reveals that his quest is not just a fight against an external evil, but a deeply personal journey to understand his place in the magical world. Unlike his classmates, Harry's studies at Hogwarts are driven by a need for vengeance against Voldemort, who murdered his parents. This personal vendetta is coupled with a broader mission to rid the world of Voldemort's evil. Harry's character evolution reflects a contemporary take on the mage archetype, where the ultimate goal is self-knowledge and the understanding of one's role in society. This departure from the traditional hero's journey underscores the significance of internal struggles and personal development in modern fantasy narratives.

The series also delves into the complexities of good versus evil through Harry's personal battles. Unlike the straightforward heroism seen in traditional fantasy, Harry's path is marked by an existential quest, exploring the nature of evil and his own identity. His ultimate challenge is not just defeating Voldemort but understanding the motivations behind his actions, reflecting a modern sensibility. This introspective journey aligns with contemporary fantasy literature's focus on inner growth and self-realization, setting Harry apart from classic heroes who rarely questioned their roles or destinies. Harry's struggle and growth signify a shift in the mage archetype, where the ultimate victory lies in personal enlightenment rather than mere conquest.

1.2 Statement of Problem

Based on the background of Problem can be formulated into the research questions as follows:

1. What are the aspects and characterizations of the fantasy formula represented in Neil Gaiman's *The Ocean At The End Of The Lane*?
2. How are magical creatures built the fantasy formula in Neil Gaiman's *The Ocen At The End of The Lane*?

1.3 Research Objective

According to Walliman, (2011) in a study there will be a reason why the research was carried out, or what problems will be discussed in the research. The

problem will generate the subject of the research, its aims and objectives, and will indicate what type of data needs to be collected to investigate the problem raised and what type of analysis is suitable to enable you to come to conclusions that provide answers. To answer the questions above, the author developed several final objectives for preparing this research, the final objectives of this research are:

1. To find out how the fantasy formula that are used in Neil Gaiman's The Ocean At The End Of The Lane.
2. To find out the role of magical creatures in Neil Gaiman's The Ocean At The End Of The Lane.

1.4 Research Significances

This research aims to discuss aspects of the fantasy formula by looking at how the storyline can describe the development of each character of the novel. This research is also aimed at proving that literary works, especially novels, are the result of the author's imaginative expression packaged in the form of a narrative formula. These things are worthy of being discussed in this research because the writer needs to know how fantasy stories can influence readers in such a way or even how magical elements combine with realistic elements which then come together to be presented in the novel. In the end, the author hopes that this research can be useful for anyone who needs this research as reading material.

1.5 Definition of Key Terms

In this section the author tries to share and explain the ideas used in this research as the main focus and also as a reference for understanding the points that are the scope of this research in order to avoid misunderstandings in the context that being discussed.

1.5.1 Fantasy

Fantasy can generally be interpreted as a simulacrum where humans process things that are general and have a basis for their existence to things that have no basis for their real existence at all. Referring to Stableford, (2005) he said that fantasy in a psychological context refers to the process of mentally depicting or simulating objects that can be felt through the imagination process within the scope of human thinking power. In short, fantasy is an idea or idea that cannot be completely based on everyday human experience.

1.5.2 Fantasy As a Genre

The term "fantasy literature" as genre refers more to literary works in narrative form, this was emphasized by Aquino, (1977) he explained that fantasy literature is usually in the form of fictional stories that describe "another world". Fantasy can also be based on myths or legends that prevail in society which are then absorbed to adapt to the progress of the story told by the author.

1.5.3 Plot

According to Cobley, (1963) plot is the key element of causality in the progress of a story, this includes things that explain why an event occurs. In this regard, plot is closely related to narrative, because narrative can be said to be an indication of how an event occurs, while plot is a medium that explains why certain events occur in a story.

1.5.4 Character And Characterization

In works of fiction, characters are textual representations of humans or other creatures. Characters are very necessary in building a story because they can have an interesting effect on the progress of a fictional story.

Then something that is closely related to character is characterization. Characterization is a step taken by the author to give an impression of the character he creates. This characterization can describe the character through what they do in the story, then who a character interacts with. Because of this, readers then understand the characteristics of one or more characters.