CHAPTER I

INTRODUCTION

1.1 Background

In popular literary works, there are many types of stories that contain elements of heroic acts, solving mysteries, meeting monsters, stories the love of a pair of lovers, and much more so that the term genre is known which consists of romance, adventure, mystery, melodramas, and others. However, it is necessary to understand in advance about intrinsic elements contained in a literary work for know what genres and literary formulas are contained in a literary works, such as plot, theme, characterization, background or setting, and others.

Cawelti (1976:6) mentioned formula can be an archetypal patterns that are represented in images, symbols, themes, and myths of a particular culture. In literary formula there are many types of stories centre on heroic action. Formulas are mostly conventional and oriented toward escapism where the authors create a world in which the fictional characters can relieve the readers' frustrations and concerns of their real lives, providing them with immense pleasure and enjoyment, for example when the heroes finally are able to defeat the villains or when the poor people is gifted with a lot of fortunes. Formula literature can also be mimetic. It is when there are some elements in the story that remind the readers about the real world. Cawelti (1976) in his theory decided to divide the primary moral fantasy into five types: Adventure,Romance, Mysteri, Melodrama, Aliens being states.

One of the genres that can be a reader's escape is Adventure. An adventure genre is defined by having a strong element of danger in the story. Adventure books feature fast-paced and action-packet plots, and a hero that has to complete an unexpected quest or journey in a short period of time. Oftentimes the main character is tasked with saving another person or fighting something, and chance plays a big part in what happens throughout of the story. Adventure stories usually take place somewhere intriguing with exciting settings that draw in the reader. The journey of the hero has an exhilarating climax, sacrifice, dangerous scenarios, and a protagonist and antagonist. Sometimes adventure stories have realistic characters, settings, and plots, and sometimes they can be more of a fantasy adventure.

The City of Ember is a post-apocaliptic science fiction novel by Jeanne Duprau that was published in 2003. The story is about ember, an underground city threatened by aging infrastructure. The young protagonist, Lina Mayfleet, and her friend, Doon Harrow (the second protagonist) follow the clues left behind by the originals builders of the City of Ember, to safety in the outside world.

The researcher wants to analysis this novel because firstly, the novel itself there are adventures that will be carried out by two children, usually in adventure stories the heroes are adults, but in the novel City of Ember the heroes are two children who are struggle to save their dying city. Secondly, The title in this research is Underground life in the City of Ember is chosen in related with the discussion in this study, in this research using theory by Cawelti about adventure

formula. in the Adventure formula there are three aspects, group or individual hero, obstacles dangers, and the triumph. And the last . it's rarely to find a research that analyze a novel that tell about underground city.

1.2 Statement of problems

Based on the background, there are two main problems, which are:

1.2.1   What are the structural elements in the novel City of Ember by Jeanne Duprau?

1.2.2   How are the heroes described in the novel City o Jeanne Duprau?

1.3 Scope of the study

The scope of the studies are focusing only to describe the heroes and the theme in novel City of Ember by Jeanne Duprau .

1.4 Objective of the study

Based on the statements of the problem, the objective of the study are as follow:

1.4.1   To explain the structural elements in the novel "City of Ember" by Jeanne Duprau.

1.4.2   To describe the heroes in the novel " City of Ember" by Jeanne Duprau.

1.5 Significance of the study

The researcher hopes the research can be useful for reader which can be divided into theoritical and practical significance

1.5.1   Theoritical Significance

This research is expected to be useful reference and give more knowledge to the readers in the future.

1.5.2   Practical significance

This research is expected to provide useful information for those who study in English Literature and have the same interest for studying the same object and would be able to know more about City of Ember by Jeanne Duprau.

1.6 Review of related literature

Basically, novel "The City of Ember" previously has been studied using variety of approaches.Some focuses of the analysis relating to the same object namely:

The first research from Emha (2016) in his analysis entitled "Resolving The Nature In Jeanne Duprau's Novel City of Ember" with New Criticism Approach. He analyzed about the struggle of survive the nature and the representation of the nature in the novel, the relation between human kind and natural environment, how the concept of wilderness changes overtime, and the interconnection between nature culture.it

The second, research from Wanda Prayoga (2019) with entitled "Greed in Jeanne Duprau's Novel The City of Ember" . This research analyzed qualitative in nature on the greed for power and for food of the antagonist named Cole depicted in Jeanne DuPrau's *The City of Ember.*

The third, research from El Jihan, Talitha Shabrina with entitled "Re-defining hero as depicted in Lyra in Philip Pullman's the Golden Compas". She analyzed the pattern of hero in lyra as hero in the novel

The Fourth, is from Irfani Nurrahma with entitled "Adventure Formula Pete Docter's Inside-Out Movie" . This research analyzed about the heroin and anti-heroine can be united and how the heroine inside the movie follow the adventure formula.

From previous studies, the research has differences with this current research. The difference of the first research with this research in the focus of study. In this research focuses on how the heroes described and also explain the structural elements in The City of Ember".However, the first research more focuses on the relation between human ad nature and how to survive the nature.

Moreover this research also has similarities as well as the first in terms of the research object, it is the novel "The City of Ember" by Jeanne Duprau. However significant differences can be seen is the study of analysis which is the second thesis put more emphasis the social disease which is Greed. In the analysis of the study also aims to describe the Greed of the Antagonist in the novel "The City of Ember" by Jeanne Duprau.

Furthermore there is difference between this research with the the third thesis .because this research not only describe the heroes but also explain structural elements in the research object and the last one is the research from Irfani Nurrahma, the research has the same title but different object. This research analyzed the adventure formula which can unite the heroine and anti heroine in the movie of Pete Docter's Inside-out which is different with this research that more focuses on the struggle that heroes face in the novel City of Ember

1.7 Theoritical Bases

In this novel the researcher selected theories that related to this research, as follow:

1.7.1   Structural Elements

There are several elements in the story that are connected each other to create a good and interesting storyline. They are intrinsic elements and extrinsic elements. Intrinsic element function to build a story in a fictional story. Intrinsic elements are divided into several parts.

1.7.1.1 Theme

Theme is the main idea or idea of a story. Theme is a certain view of life or a certain feeling about life or a certain set of values, which builds the basis or main idea of a literary work (Brooks, Pusher and Warren in Tarigan, 2008: 80). According to Hartoko and Rahmanto (in Nurgiyantoro, 1995:68), theme is a basic

idea that supports a literary work and is contained in the text as a semantic structure and which involves similarities or differences. In romances or novels, there may be more than one topic, such as the main theme and an auxiliary theme. This corresponds to the presence of the main plot and subplots, which depict one main conflict and supporting conflicts (additional). According to the potential of romance or novels to represent diverse life difficulties addressed by the author through this sort of literary work. The role of themes in novels is comparable to that of subplots in a main plot; these additional themes are supportive and related to the main theme in order to establish consistency. To determine the theme, we must first understand the meaning of the theme itself.

1.7.1.2 Character

Character is one of the essential components in literary works. According to Minderop (2005, 2), "Character can also be a person, community, race, mental and moral attitude, the quality of reasoning, famous people and characters in literature" . Character in a work of fiction can be understood as a portrayal of a human being. The author describes a character who deserves attention, affection, and support by his or her conduct, traits, and descriptions. The protagonist is the main character in a story, while the antagonist is the one who opposes it. There are other types of characters, but the main character is the one who draws the most attention from the audience and becomes the focus of the viewer's attention. This character has the most scenes as well. The secondary characters create the situation and provide conflict for the primary character. Characters are often classified into two types: protagonists and antagonists.

1.7.1.2.1 Characterization

Characterization is an attempt to show the characters or personalities of the actors. These characters not only act out stories, but they also help to convey concepts, themes, storylines, and motives. The authors commonly employ two ways in presenting and determining the characterizations of the characters. The direct method (telling) is the first, and the indirect method (showing) is the second. According to Jauhari (2013:161), characterizations are the ways in which the author depicts people or performers. According to Pickering and Hoeper (1981:27), in Minderop (2005:6), the direct technique (telling) focuses on the author's direct comments and explanation of the character's characterizations to the exposition. As a result of the author's explanation, readers can understand the character's characterizations.

1.7.1.3 Plot

In addition to the theme, in a story there is also what is called as a plot. Plot describes the whole of a story. In fact, each story has a different plot. According to Nurgiyantoro (2007: 110), plot is an important element of fiction, even not a few people consider it the most important among various other elements of fiction.

In any story, there are five elements that make the plot a whole and complete body of work. Gustav Freytag (1863: 113) considered plot as narrative structure that divides a story into five parts, like the five acts of a play. These parts are: exposition (of the situation), rising action (through conflict), climax (or

turning point), falling action; and resolution. These are the following definition of plot elements:

1.7.1.3.1 Exposition

The first part of a plot is the exposition. Every story must have a beginning. The start, or exposition, is where the characters and setting are established. During this part of the novel, the conflict or main problem is also introduced. The exposition is the beginning of the story and it is the place where the characters are introduced to the reader. Also in the exposition, the setting that the story is taking place is expounded upon so that the reader can get a mental picture of where the story is taking place. These elements are extremely important because it contains all of the background information that is needed to understand the story and where the plot is going. The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things, which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal and if he eventually attains this goal. The exposition is the portion of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc. Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details, in-universe media or the narrator telling a back- story.

Alexander Bain and John Genung described exposition as one of four rhetorical modes of discourse, along with argumentation, description, and narration.

1.7.1.3.2 Rising Action

The second part of a plot is rising action. In this next section, the reader has the opportunity to see where the problem or conflict arises within the story, as well as the tension that is a direct result of the conflict, which includes the motivation as well as obstacles of each of the main characters in the story. The rising action of a plot is the series of events that build up and create tension and suspense. This tension is a result of the basic conflict that exists and makes the story interesting. The rising action can be identified as the ingredients that complicate matters in a plot. We will see rising action in any story, from a complex novel to a simple children's story. Rising action is the second phase in Freytag's five-phase structure.

1.7.1.3.3 Climax

The third part of a plot is the climax. The climax the most exciting point and the turning point of the story. This is the part of the story that makes the reader want to know what is going to happen next and all of the major action in the story comes to a head. Every good narrative takes the reader on a journey, steadily building the story and the reader's interest. The climax is the point during a narrative when the action or conflict reaches its peak, and this point in the story leads to the story's resolution. Writing a good climax requires more than just creating an interesting conflict with lots of drama. Instead, a climax is most

exciting when the narrative has a steady, increasing conflict or action that draws the reader in. The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of the story and who he or she is as a person. The dramatic phase that Freytag called the "climax" is the third of the five phases and occupies the middle of the story. Thus "the climax" may refer to either the point of climax or to the third phase of the drama.

1.7.1.3.4 Falling Action

The fourth part of a plot is the falling action. Falling Action is the actions and events that immediately follow directly after the climax. At this point in the story, this is where the problems begin to unwind. Freytag called this phase "falling action" in the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension, because it is the phase in which everything goes mostly wrong. In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal.

17.1.3.5 Resolution/ Denouement

The fifth and final part of a plot is the resolution, which essentially is the end of the story. At this point all of the problems that the characters faced throughout the story are worked out and the story is concluded. The resolution, also often called denouement, which is French for "to untie" or "unraveling", is the conclusion of the story. Here, the conflicts are resolved, all loose ends are tied up, and the story concludes with either a happy or sad ending.

1.7.1.4 Setting

According to Rene Wellek and Warren through their book Theory of Literature describe that, "Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character" (1977:221).

Setting is the natural, manufactured, political, and transitory environment in which characters live, including everything they know and own. Fictional characters, like all humans, do not exist in isolation. They become human by interacting with other characters, but they also get identity as a result of their cultural and political allegiances, assets, jobs, and location where they live, move, and have their existence. As a result, descriptions of places, objects, and backdrops are required. As a result, setting encompasses the time, place, and everything in which a tale takes place, and it establishes the major backdrop and tone for a story. Setting has been referred to as tale world or milieu to incorporate a backdrop (particularly society) outside of the story's immediate surroundings.

1.7.2 The Concept of Popular Literature

In general, a literary formula is a structure of narrative or dramatic conventions employed in a great number of individual works. There are two common usages of the term formula closely related to the conception. In fact, if we put these two conceptions together,Cawelty (1976 :5) thinks we will have an adequate definition of literary formulas. The first usage simply denotes a conventional way of treating some specific thing or person. The important thing

to note about this usage is that it refers to patterns of convention which are usually quite specific to a particular culture and period and do not mean the same outside this specific context.

The second common literary usage of the term formula refers to larger plot types. This is the conception of formula commonly found in those manuals for aspiring writers that give the recipes for twenty-one sure-fire plots-boy meets girl, boy and girl have a misunderstanding, boy gets girl. These general plot patterns are not necessarily limited to a specific culture or period. Instead, they seem to represent story types that, if not universal in their appeal, have certainly been popular in many different cultures at many different times.

The reason why formulas are constructed in this way is, Cawelty (1976:6) thinks, fairly straightforward. Certain story archetypes particularly fulfill man's needs for enjoyment and escape. But in order for these patterns to work, they must be embodied in figures, settings, and situations that have appropriate meanings for the culture which produces them. One cannot write a successful adventure story about a social character type that the culture cannot conceive in heroic terms; this is why we have so few adventure stories about plumbers, janitors, or streetsweepers. It is, however, certainly not inconceivable that a culture might emerge which placed a different sort of valuation or interpretation on these tasks, in which case we might expect to see the evolution of adventure story formulas about them.

A formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype. It is also similar in many ways to the traditional literary conception of a genre. There is bound to be a good deal of confusion about ,the terms "formula" and "genre" since they are occasionally used to designate the same thing.

1.7.3 Formula Adventure

There are three elements in the adventure formula that can be mentioned. Cawelti (1976:41) contends that "group or individual hero, obstacles danger, and the triumph" According to the quote, the hero in an adventure narrative is either a group or an individual, although there are numerous stories in which the hero is either a group or an individual. Heroes can collaborate to fight enemies and complete missions. When the hero encounters hurdles and danger on the journey, the hero must continue to strive in order to face the adversary and achieve a certain mission, and the triumph comes when the hero completes the journey and brings peace to the world.

Cawelti stated that the hero can be defined in two ways: as a superhero with remarkable power or ability, or as "one of us," a figure marked, at least at the beginning of the story, by defective abilities and attitudes presumably shared by the audience (1976:40). Actually, the hero does not have the ability, strength, or status of "one of us," but those people can be heroes.

It depicts a figure with whom the audience may connect, overcoming terrifying obstacles to reach victory. The primary moral ideals contained in this

type of story are usually those of victory over death, triumph over injustice, the threat of lawlessness, overcoming fear, and defeating the opponent in the fight story. While the particular characterisation of the hero is dependent on the cultural motifs and ideas reflected in each given adventure formula, there are two basic ways in which the hero can be portrayed as a super hero with great power or ability, at least at first.

In the case of a superhero, the identification principle is similar to that of a child and parent, involving the complex feelings of envious servitude and ambiguous love that characterize that connection. This style of hero treatment is particularly common in adventure stories written for children and young people.

Specific adventure formulas can be classified in terms of the location and type of the hero's adventure, in addition to the two general adventure patterns of the super hero and the ordinary hero. This appears to differ greatly between cultures. The present catalog of adventure formulas is intended to move into a different sector of culture. Cultural situations-crime and its pursuit, war, the West, sports-have essentially overtaken the battle with the dragon for a variety of reasons. The adventure story is possibly the most basic fantasy archetype.

1.7.3.1 Heroes of groups and the obstacle dangers

The heroes become the center in every adventure stories, where the hero comes to an obstacleor danger to complete some of the missions they have to do. Moreover, the focus of this type of genre is the hero and the story obstacles that the hero must solve. Cawelti (1976:40) there are two ways to explain how a

superhero is. First, superheroes with extraordinary powers and abilities, or secondly, just as ordinary people. At the beginning of the story, usually, the hero is presented as an average person and then becomes extraordinary with his strength.

1.7.3.2 The Triumph

The adventure formula will conclude with a victory, where the hero's purpose in the adventure story is to accomplish a certain mission (Cawelti 1976:40) .Often, though not always, the hero's trials are the result of the machinations of a villain, and, in addition, the hero frequently receives, as a kind of side benefit.

1.8 Conceptual Scheme

In this section, the researcher provides an overview for the research. Conceptual scheme can basically make it easier to analyze research as well as research has being done. This is because in a conceptual scheme itself is focused or directed, so it shows how an analysis process occurs so that researchers can be helped to achieve the research objectives. Conceptual scheme following is the description of the researcher to analyze the problem regarding the object of study as written in the statements of problem.
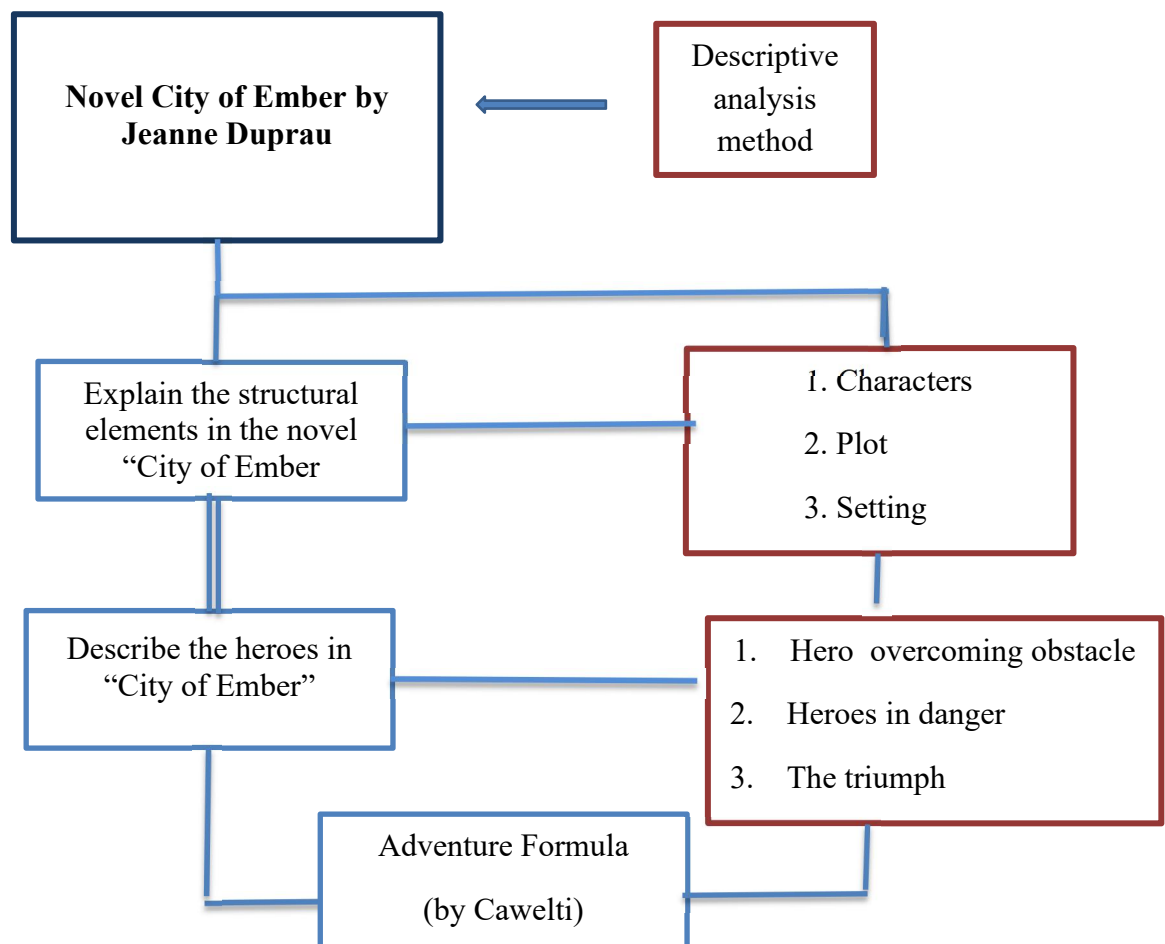
Picture 1: Conceptual Scheme of Underground Life

Based on the conceptual scheme, the researcher chooses a novel from Jeanne Duprau "The City of Ember" as an object for the analysis. The researcher would like to reveal the explanation of the scheme itself that is the first is using descriptive analysis method to explain the structural elements and to describe the heroesin novel 'City of Ember" by Jeanne Duprau. And the researcher use Adventure Formula from the perspective of John George Cawelti.

1.9 Method of Research

1.9.1 Descriptive Analysis Method

According to Nawawi (1995: 63) , descriptive method can be interpreted as a troubleshooting procedure investigated with a portrait or describe the state of the subject of research *novels,plays,short stories) at the resent time based on the facts that appear or existance.

The goal of descriptive research is to describe a phenomenon and its characteristics. This research is more concerned with what rather than how or why something has happened. Therefore, observation and survey tools are often used to gather data (Gall, Gall, & Borg, 2007).

From the statements above,descriptive method is a method that links between the description of the data obtained from a research and then do analysis on these data in order to obtain understanding

1.10 Techniques of Collecting Data

The researcher used several techniques including:

1.10.1 Primary Data

The primary data is the researcher takes is the novel "City of Ember"by Jeanne Duprau on May,2003,with 270 pages.

1.10.2 Secondary Data

The researcher takes some references from different sources to analysis the novel as the primary data, some from books,script, articles and the internet as well.

1.10.3 Library research

The researcher reference of this study on the library research. On the library research, the researcher makes some quotation from English Literature student's scripts that related with this object.

1.10.4 Internet Browsing

The researcher also uses to collect some data which can help the researcher to analyze the problem that related to the study.

1.11 Technique of Analyzing Data

The researcher uses usome steps to analyze the object of the research, as follow:

1.11.1 Classification

The researcher made the classification of the data that will be analyze in the novel City of Ember by Jeanne Duprau.

1.11.2 Explanation

The researcher selected all the information that had been collected and only the significant data are used.