

CHAPTER TWO

LITERARY REVIEW

This chapter will analyze the study of popular culture, science fiction, and genre fiction by dividing it into two parts. The first part will be about the previous studies that contain several works filled with theoretical and research needed for this study. The last part will be about the review of the technique that is being used in *The Martian* supported by the theories provided.

2.1 Previous Study

The study of science fiction in this thesis focuses on the convention and invention of the fiction. Therefore, some previous studies are described to support the analysis and to convince that this study can contribute something new for the reader. The studies of fiction have been done in connection with genre fiction, popular literature, and *The Martian* as the fiction.

The study of science fiction regarding the use of technology was portrayed by Larsen (2019) in his bachelor project entitled *An Analysis of the Technology in Frank Herbert's Dune* novel. This study analyzed Frank Herbert's *Dune* novel as the form of science fiction. The purpose of this study was to analyze some of the technology found in *Dune* novel. This study applied Sheila Jasanoff and Sang-Hyun Kim's concept of sociotechnical imaginaries. Sociotechnical imaginaries are a term that describes ideas of the past or present that will affect the future. The author also studies the definition of hard science fiction since Frank Hebert's *Dune* is categorized as science fiction. This study is important since it can contribute to giving examples in analyzing sci-fi and the gap is in literary work.

Kasih (2018) in a study entitled *Formulating Western Fiction in Garret Touch of Texas* investigated Western fiction genre formula and the invention in *Touch of Texas*. The study

applied Cawelti's formula theory. The author pointed out that Western fiction mostly centered on frontier life involving wilderness, civilization, and romance plot. Considered as one of the most famous fictions, Western fiction originally pictured a vast unsettled wilderness, a region in the mountains, forests, plains, and deserts. Regardless of the definition, Western fiction not only refers to the region but also refers to the people. This journal delineated Western fiction genre that makes it different from this thesis. However, the use of Cawelti's theory in this journal could be a reference for the writer especially in the application on convention and invention of genre fiction.

The study of fiction by applying genre study was also found in Maio (2015). He published a journal entitled *Gothic and Sci-fi in Evangelisti's Eymerich Series*. The author analyzed Valerie Evangelisti's *Eymerich* series in how Evangelisti has created a series of eleven hybrid-historical novels from a blend of gothic and sci-fi, exploiting a medieval topic, the Inquisition, and adapting it to a modern sensibility. The author pointed out that historical fiction is a genre that combines invention and reality, and integrates artistic creation with an academic discipline such as history.

Akhmedova & Akhmedova (2020) in their study entitled *Hard Science Fiction: Criticism and Speculations* aims to speculate on one of the most controversial terms in the sphere of fantastic literature. It focuses on what it is called as "hard" science fiction which provides the speculations on this kind of genre fiction. Nevertheless, the major part of the paper is an attempt to justify the high position of hard sci-fi among the other modes of science fiction, to test the strength of the proposed statements and draw conclusions on the basis of the discussion in absentia. Finally, this study may differ to what this research will be done considering the different forms of literary work. Thus, this study can give a significant example of how to

analyze the same form of genre and the gap in the ‘hard’ science fiction which does not become the focus of this study.

Next study is from Koh (2016) in his study entitled *A Fantasy in Sci-Fi’s Clothing: Interstellar and the Liberation of Magic from Genre*. In this research, the author argued that *Interstellar* can be reduced to neither a fantasy film nor a science fiction one, and the complex relationship between science and magic are explored in a unique and artistically valuable way. The author stated that *Interstellar* places magic into a broader context by taking away its cultural, historical, and generic restrictions in order to examine magic’s role in confronting the limits of human understanding. The author added that *Interstellar* explores the relationship between western magic, science, and religion. Western tend to have a superiority complex when it comes to rationalization and Western Enlightenment describes itself as logically infallible, this knowledge makes people capable of facing anything and transcending the “primitive” logic that marked the medieval period. This research gives insight on how to analyze the same form of genre and the gap in the “fantasy” which is not the focus of this study.

Keshk (2017) in his study entitled *To the Mars and Back: A Study of the Rebirth of Science Fiction in Andy Weir’s The Martian* aims to prove Andy Weir's *The Martian* as the revolution of the whole science fiction genre. Researchers found out that Weir over-crossed traditional boundaries of science fiction genre to include the traditions of the robinsonades and the detective stories. The real difference and the main focal point is mainly on the Martian himself, Mark Watney, who managed to survive alone on Mars for over 500 sols by using his knowledge of science. This study applied the use of the thematic approach and the researcher explored the journey of Mark Watney. This study focuses on the same novel and analysis on science fiction. This journal contributes to the additional analysis and example while the gap is given in the

theories used by Cawelti's formula theories which have never been applied to the same novel Andy Weir's *The Martian*.

2.2 Popular Literature

This study focuses on popular literature as the main discussion of sketching science fiction. Literature reflects the culture of its time, and it is also said that literature reminisces society. There are two important words in popular literature, i.e. 'popular' and 'literary', where these terms have an overall meaning. The word *popular* comes from the Greek word *populus* (Shevchenko and Nadkarn, 2007) which indicates people. Popular culture is then classified as the culture that originates from 'the people'. According to this definition, the term should be used only to indicate an 'authentic' culture of 'the people' (Storey, 2015, p. 09).

Popular literature is indicated as 'mass literature' since it involves people in general (Fiske, 2000; Storey, 2015.; Hermes, 2009). Some discourse in popular literature such as literature, politics, and social studies deal with the mundane, accessible, likable, informal, and the policies and artifacts that benefit people. Popular culture is surely a culture widely preferred or well-liked by many people (Storey, 2015; Bennet, 1980). Popular culture accommodates texts and practices that fail to meet the required standards to qualify as high culture. The culture/popular culture test might comprise a range of value judgments on a particular text or practice.

Popular literature is considered to have value as this literary work affects most of the society by long-term popularity and mostly the works are being studied in any topics and generated through educational apparatuses these days (Gelder, 2004). Therefore, popular literature includes fiction and non-fiction literature works. Popular fiction is generally related to industry and entertainment that distinguish popular fiction from logics and practices of literary fiction or literature (Fithratullah, 2020). Popular fiction is essentially genre fiction. Popular culture is

connected to who we think we are, to how we understand our responsibilities and rights, how we hold out hope for the future, or how we are critical of the state of things in the environments in which we move and of which we feel we are part (Hermes, 2005, p. viii). McCracken (1998) also clarifies definition of fiction under the terminology of ‘popular’:

Fiction that is read by large numbers of people; but in the context of the late twentieth century that definition needs some refinement. Contemporary popular fiction is the product of a huge entertainment industry. Written fiction is only a part of that industry, which markets and sells popular narratives for film, radio, television and periodicals as well as in book form. To study popular fiction, then, is to study only a small part of popular culture. (McCracken 1998: 1)

Popular literature has some elements in understanding the fiction (Storey, 2015; Faruk and Suminto, 1998; Indriani, Sili, and Ariani, 2019). Those elements are theme, plot, character, point of view and setting.

a. Theme

The theme is an idea that the author wants to convey in the story and the ideas for the story are certainly broad and numerous (Alnajm, 2015). However, Faruk and Suminto (1998, p. 24), stated that not all themes or issues are presented in popular literature. Popular literature only raises and provides answers to problems that it considers to attract the attention of as many people as possible. Faruk and Suminto Sayuti (1998) also add that the themes or problems can attract attention. The theme sometimes discusses problems related to basic human needs such as economic needs, love needs, sex needs, and so on. However, the various themes of basic human needs are not too abstract or complex, cannot be reached by the general reader, and require deep understanding. Thus, the problem raised in popular literature is a simplification.

b. Characters and Characterizations

The characters are the actors of the story. Characterization is the way the author presents the characters and their characters in the story. Faruk and Suminto (1998) revealed the peculiarities of the characterizations (Amelia and Dintasi, 2009), namely: 1) They tend to be characters belonging to our middle class and are familiar with the habits of life or lifestyle of our middle class; 2) The character tends to be black and white; 3) Sometimes likes to do sensational, horrendous acts, which dare to deviate markedly from the habits of society in general; 4) Has a unique habit, which is different from the habits known to the reader, even from other characters in the story. Regarding characterization techniques, like literary works in general, popular literature recognizes techniques: 1) Analytical, tell, or expository techniques, 2) Dramatic, show, and 3) Mixed techniques.

c. Plot

The way to analyze the plot is to find and sequence events by events that have only a causal relationship. The plotting sequence is text. Plot between high literature and popular literature is not different. The flow can be displayed linearly (forward flow) and can use flashback techniques (backward flow) or shadow techniques. Nevertheless, there is a prominent characteristic in the plot of popular literature. Faruk and Suminto (1998) put forward these characteristics in terms of 1) types of events and their occurrences and 2) how to sort them.

Then Faruk and Suminto (1998) mention that popular literary authors always use three techniques in the sorting, namely 1) the technique of delaying (suspending), 2) Shadowing techniques (foreshadowing), and 3) the technique of reversal (flashback).

d. Setting

According to Abrams (1981) a setting is a place, time, relationship, and social environment where the events that are told occur. The setting can be classified into

1. place setting, namely the setting where the events of the story occur, be it the name of the city, street, house building, and others;
2. The setting of time, namely the setting related to the time of the story's occurrence, whether in the form of dating the mention of historical events, describing the situation at night, morning, afternoon, sick, and others; and
3. Social setting, namely the conditions in the form of customs, culture, values/norms, and the like, exists in the story's place.

Faruk and Suminto (1998) stated that the setting in popular literature tends to be oriented towards the possibility of being experienced directly by the reader. The setting of popular literature is a setting that is already familiar, both physically and mentally, factually and fictionally to the reader.

e. Point of View

Point of view is the position used by the author in seeing and telling the events being told. The author can use first-person point of view as the main character, first-person of additional character, third-person omniscient, and the third person limited

Popular literature has a point of view called the romantic-ironic point of view. According to Faruk and Suminto (1998), the romantic-ironic point of view is a point of view that places the narrator outside the story. However, engage in dialogue with the reader and comment on everything in the story. The aim is to build strength between the narrator and the reader because popular literature intends to be read by as many masses as possible and seeks to maintain the communication aspect between the message's sender and the recipient.

2.4 Genre Study

Genre, in French, means ‘type’ or ‘kind’ (Neale, 2005). Genre studies is an academic subject which studies genre theory as a branch of general critical theory in several different fields, including the literary or artistic, linguistic, or rhetorical. The study of genre is to examine the structural elements that combine in the story and find patterns in the stories collection. Gelder (2004, p. 80) stated that the genre of popular fiction has to be able “to generate its own cultural logic, its homology: a set of attitudes and practices that seem to fit the kinds of things the genre stands for”. In popular fiction, there are many kinds of genre fiction such as children fiction, horror fiction, Western fiction, detective fiction and others. Gelder (2004) also explains one of the earliest genres of popular literature was romance, the second most favorite popular literature genre is fantasy including children’s literature in the famous story *Alice in Wonderland* by Lewis Carroll is also considered as the representative of fantasy genre. The third is science fiction, this genre more likely talking about scientific adventures.

According to Cawelti (2001, p. 384), *"All cultural products contain a mixture of two types of elements: convention and invention."* Genre studies also concern convention and invention in literary work. Literary works in various genres can be seen in their convention structure consisting of repetitious plots, stereotypical characters, and acceptable ideas. Instead, the discovery of elements has been in the form of the creator's unique imagination, such as new types of characters, ideas, and narrative forms. Conventions and inventions have various cultural functions. According to Cawelti (2014, p. 15), *"Conventions help maintain cultural stability while inventions help it respond to changing circumstances and provide new information about the world."* The findings described by Cawelti evolve a new way of analyzing literary works that want to become and keep up with the times constantly.

Popular fiction has fans – readerships which live through their genres, (Gelder, 2004, p. 81).

The examples of genre fiction:

- **Western fiction**

Western fiction is defined by region, individualistic, rural theme area, masculine, and most importantly, Western fiction is the opposite of the East literature which is identified as social and urban-themed (Hamilton & Hillard, 2014, p. 4). In contrast with the conflict of East that involves social, group of people, human competition, and traditions behavior, Western fiction's conflict may only involve man and the land as Western fiction defines as extreme and cold temperature, vast unsettled wilderness, a region, with deserts, plain, forest, and mountain.

- **Children fiction**

Children literature is a concept defined as literature exclusively created for children, toddlers, and the young people as the target audience that can be referred to the stories, poetry, rhymes, folk tales, and drama (Junaid, 2017, p. 111). Children's literature gives opportunities to children to appreciate their heritage and helps them to develop emotional intelligence and creativity. Through the children's literature, they can learn about honesty, respect, responsibility, courage, fairness, and trustworthiness among others. Children's literature contains fictional elements to lure the attention of the children and create well-depicted characters to serve as memorable and role model figures to the children. Children's fiction usually contained pictures to help children to understand the expressions of the characters, the development of the characters, and the changing settings easily.

- **Horror fiction**

Horror fiction in general is defined as the genre that contains tension, disturbing, and uncomfortable feelings in the story. There are three forms of horror based on the categories, there are the uncanny, the marvelous horror, and the fantastic horror (Prohászková, 2012, p. 1-2). The uncanny is a type of horror that contains the elements of the supernatural at the end of the story that seem to be impossible, unreal, irrational, as well as unique, disturbing, and shocking. The marvelous horror is a type of horror that can be explained only by accepting the second layer of reality while the story lasts or in short explanation the viewers must accept the new laws of nature, to represent this category, zombie, werewolf, and vampires are the examples of the marvelous horror.

- **Mystery fiction**

Mystery fiction is simply a story or narrative where conflict is created through unknown forces, and discovering those powers whether characters, objects, or incidents is the main goal (Singh, 2022, p. 25). Mystery stories are remembered as the puzzle case which set or for their solutions but for the characters and the worlds to which they give life, their portraits of detail. Mystery genre is a genre of fiction that focuses on crime (such as murder or disappearance) from the beginning of the story to the time it is completed. Mystery novels often turn readers into detectives trying to find out who, what, when, and how certain crimes occurred. Most mystery fiction features a detective or a character who solves a case as the main character. Dark settings, such as abandoned buildings or secluded cabins in the middle of the forest, descriptive language of gruesome case details, and suspenseful dialogue will make the reader feel like they are the characters in the story and encourage them to keep reading. Mystery fiction creates an element of suspense by controlling how much information is revealed, and how and

when the author reveals it. Every mystery novel has a main storyline like any other novel but often the story builds on small moments that hold the audience's interest along the way.

- **Romantic fiction**

Romance fiction centers on individuals who fall in love and struggle to make the relationship work. A writer can include as many subplots as they want as long as the love story is the main focus of the novel. Romance novels can be set in any place or time, and have levels of sensuality that vary from sweet (young adult romance) to very hot (erotic romance). These settings and plot differences create a particular subgenre in romantic fiction. No matter how bad the story goes on an individual in the novel, no matter how sad the character's past is, somehow the romance writer will come up with a happy ending (Margolis, 2009, p. 5).

2.5 Formula Theory

According to John G. Cawelti (2001), in his book: *Adventure, Mystery and Romance: Formula stories as Art and Popular Culture*, formula is a narrative construction or dramatic principle that is used in a number of literary works. Formulas can be used to name plots. Then, formula refers to the plot that embodies the type of story which inspired the author to write the story. Thus, the formula is part of a structural component (plot) that has detailed themes which forms a type of literary work. Formula is also defined as a combination or synthesis of a number of specific cultural conventions with a more general story form as in the popular literature there is adventure, mystery, romance, as well as science-fiction. According to Cawelti, there are two aspects to formulaic the structures in literature, essential standardization and primary relation of the needs of escape and relaxation or most commonly known as escapism.

The first structure is standardization which refers to the same understanding between the writers and the audiences. Standardization is the reflection of the sense of the story in the novel that can increase the enjoyment and understanding of the details for the audiences. The second structure is escapism which means the needs of aesthetic taste such as pleasure or enjoyment in literary works. Formulaic in literary work must include something unique beside it sharing the same patterns with other literary works (Cawelti, 2001). All the products of culture consist of two combinations: conventions and inventions. These concepts proposed to clearly define the elements to work with. Conventions are elements which are known to both the author and the reader mostly consist of repetitious plots, stereotypical characters, accepted ideas, etc. On the other hand, inventions are unique elements created by the author such as new kinds of characters, ideas, or linguistic forms (Cawelti, 2001).

Cawelti sums three relationships to create well-established formulas in literature to reflect the interests of audiences and authors. First is by channeling a suspenseful plot and epic styles of heroism to pull the interests and satisfaction of the audience, easily understood language to reach the mostly learned but popular market. Second is the principle of formulaic narrative style that allowed productivity from the author whose the outline of the plots were dominantly programmed by the conventions. The third is to observe the market because the publisher is aligned with the interests of the readers as Cawelti (2001) understands that formulas are produced and distributed almost entirely in terms of marketable exploration.

Formula in fiction also considers the role of the hero as the main actor in the fiction. Hero in fiction can be a group or individual hero who overcomes danger and triumph (Cawelti, 2001). Heroes can work together to fight the enemy and achieve certain missions. When the hero faces obstacles and danger on the journey, the hero must continue to struggle to face the enemy and for the purpose achieve a certain mission and the triumph when the hero is finished with the

journey and making peace in the world, the hero has the triumph after successfully fighting the enemy. There are three stages passed during hero journey, every stage contains some derived stages to as the more detailed explanation about three major stages (Campbell, (2004). The first stage is the stage of departure. It contains four stages, they are call to adventure, refusal of the call, supernatural aid and the crossing of the first threshold. The second stage is the stage of initiation. It contains two stages, and they are the road to trials, and the meeting with the Goddess. The third stage is the last stage of return and it contains three stages, and there are refusal of the return, rescue from without, and freedom to live (Campbell, 2004).

2.6 Science Fiction

Fiction has developed in many kinds of forms. One of them is science fiction. This study focuses on science fiction (sci-fi) as the novel exposes science and technology development. Miller (2020, p. 7) stated “*Science fiction is a characteristic way of thinking about things*”. This genre is a class of narrative prose that deals with situations that cannot arise in the known world but are hypothesized based on some innovation in science or technology, or pseudo-technology, whether of human or extra-terrestrial origin (Vechinski, 2016; Miller & Benner, 2008).

The plot of the sci-fi novel is different from both the present day and the known past. This kind of fiction also applies the setting of the story mostly in space, different universes and dimensions. Sci-fi, the name mostly known, also explains about scientific discoveries, and scientific developments in the future. It sometimes has a connection with supernatural life. In science fiction and stories about the supernatural, readers and viewers try to build and maintain the frame (Emmott, 1997, p. 159-160). Science fiction is a literary genre that requires formal tools, namely an imaginative framework for the author's empirical environment (Suvin, 1979,

7-8). This kind of genre has “*recently been strengthened and empowered by its relationship with the masses*” (Westfall, p. 11)

Science fiction has some characteristics. It deeply focuses on science and technology. Canavan (2014, p. 381) stated that “*the unending cavalcade of disaster, catastrophe, and out-and-out apocalypse*” have actually dominated the issue in science fiction. Jones, G. (2003, p. 164) states that sci-fi icons are signs that claim to be a genre to warn readers about a different world. Jones (2003) also said that sci-fi icons will represent something supernatural (or at least otherworldly) and artistically conventional to the public. Some convention of sci-fi or icon of sci-fi (Jones, 2003) can be summarized here:

- Technology advance (Shippey 2016, p. 68)

Technology is the basis and the main convention of sci-fi. Technological progress marks the development of scientific knowledge. Shippey (2016) says technology is becoming important, as “*the humans no longer know where they are and so cannot even give a compass bearing on their base*” (p. 95). All sci-fi genres will always articulate technological advances that can help humans into the future. The technologies put forward, for example, are today's computers, robots, time space, modern spacecraft, flying cars, modern machines and so on.

- Rockets & spaceships

The use of rockets & spaceships according to Jones (2003, p, 164) is to launch anything into space. Spacecraft like rockets and spaceships in sci-fi movies are some of the most iconic science fiction conventions and take various forms of shape according to the author's preferences. Beside it's practically used to be a transportation & headquarter

which carry colonists, invaders, or monsters to venture deep into the universe, spacecraft in the literary works often used as a warcraft that is filled with weapons.

- Space habitats, virtual environment

Space exploration is at the heart of the story in sci-fi. This is to emphasize the existence of scientific exploration that must be developed and demonstrated for the future (Shippey, 2016). As the setting of most science fiction genres takes place on fictional spaceships, the fictional spaceships are usually a place that accommodates security, stability, and refuge (Jones, 2003, p. 165). In the sci-fi genre, virtual environments often portrayed in the indoor area such as space stations which provide hubs for ships, become multi-layered cities that have markets, zoning laws, class divisions, and even slums.

- Robots, androids, cyborgs and alien

Robot name derives from the Czech in Karol Čapek's play in 1920 which means a worker (Jones, 2003, p. 166). Aligned with the meaning of its name, a robot in sci-fi genre basically created in order to obey the orders given by human beings. In sci-fi genre, humans are often created and experimented into machines in order to help them adapt their human body into an alien environment and exchange some or all of their body parts for the hardware creating so-called cyborgs. In most popular fiction works such as *The War of the Worlds* (1898) and *Star Trek*, aliens are identified as competitors and deadliest enemies for human beings that create conflict with each other. (Jones, 2003, p. 168).

- Animals, vegetables and mineral (Jones, 2003)

The sci-fi focuses on the future which means being able to explore the evolutionary development of animal life and to imagine a post-human world. This fiction also centers

on a wide span of time to reduce the dominance of humans over animals. The fiction can describe the dramatic revival of all unqualified plants, animals and forms.

- Intelligence & the brain

In the early twentieth century, most of the sci-fi writer aspired to enhance human brain-power, certain causes of human or creatures increased their intelligence are seen in numerous popular fiction works such as *Forbidden Planet* (1956) where the story tells about an exploration team uses an “IQ booster” to outsmart the antagonist, *Brain Wave* by Poul Anderson (1954) tells a story about a radiation belt by Earth causes limited intelligence as the IQ of normal people increase to super-genius level. The relationship between the human mind and the physiology of the brain has been a common theme in sf (Jones, 2003, p. 176).

- Mutation & evolution

The ultimate mode of biological change, is an enduring theme in sf. (Jones, 2003, p. 177). The concept of mutation & evolution in genre fiction often happened in a sudden or short period of time, and various themes of sci-fi depict mutation & evolution differently. In Slonczewski’s *The Children Star* (1998), the entire ecosystem consists of animals, plants, and microbes. In *War of the Worlds* by Wells (1898), a plague from Earth that mutated saves humans from invading Martians.