

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Review of Previous Studies**

In this chapter, the writer examines some previous studies and significant theories that assisted in the development of this study. The writer can use previous studies with relevant topics as a guide while analyzing literary works. Meanwhile, significant theories assist the writer in analyzing the story to solve the raised research question.

##### **2.1.1 Structural Analysis of Novel *Asybah al-Jahīm* Works of Yamina Khadra Translated by Muhammad Syari – Iin Suryaningsih (2021).**

In this research entitled “Structural Analysis of Novel *Asybah al-Jahīm* Works of Yamina Khadra Translated by Muhammad Syari” was published on December, 2021. Suryaningsih, as the researcher tries to examine how well-developed the intrinsic element is in Yasmina Khadra's novel entitled *Asybah al-Jahīm*. The objective methodology utilized in this qualitative descriptive research method was used to examine the structural intrinsic theory of writers. The findings of this study indicate that Humanism in Political War Conflict is the novel's major theme. Yasmina Khadra, who plays the "I" character in the novel *Asybah al-Jahm*, and 21 other characters make up the core cast. The locations utilized as the setting for the story in the novel *Asybah al-Jahm* include Kafr Karam, Baghdad, and Beirut. Advanced grooves were used in the novel storytelling process. The narrative takes a first-person perspective. This research helps the writer to understand more about structural theory and how to

determine the relationship between the intrinsic elements that make up the unity of the story from the novel.

### **2.1.2 The Structural Analysis in Salman Rushdie's *Luka and the Fire of Life* – Nurul Azizaturrohmah (2014).**

In this research entitled “The Structural Analysis in Salman Rushdie's *Luka and the Fire of Life*” was published on April, 2014. The researcher, Azizaturrohmah examine the aspects of intrinsic elements of the *Luka and the Fire of Life* novel and how are the intrinsic elements in the novel *Luka and the Fire of Life* related to one another. This research evaluated the novel *Luka and the Fire of Life* using structural theory. Since the researcher examines literature, including the description, analysis, and interpretation of the novel *Luka and the Fire of Life* as a literary work, this research was carried out utilizing a literary criticism methodology. The finding revealed from this research are this story is a progressive-regressive plot. The ending is a happy, conclusive outcome. The story features a large cast of characters, including Nobodaddy, Queen Soraya, Bear the dog, and Dog the bear in addition to Luka, who serves as the story's protagonist. The Magic World and the area surrounding Luka's house make up the scene. The right to life is the overarching theme that links the intrinsic qualities. The examination has led the researcher to the conclusion that it is impossible to integrate meaning by separating the intrinsic aspects. This previous study helps the writer to understand the structuralism in which that this thesis also use structuralism on its approach and theory.

### **2.1.3 Genre Analysis on Cyntha Hariadi's Short Story "*Dinda Bukan Puisi*" – Angela Ranitta Kusumadewi & Setyo Prasiyanto Cahyono (2021).**

In this research entitled "Genre Analysis on Cyntha Hariadi's Short Story "*Dinda Bukan Puisi*" was published on August, 2021. The researchers, Kusumadew & Cahyono examine the genre of "*Dinda Bukan Puisi*" short story. For the method, this research used descriptive qualitative method to analyze the genre from the short story and use the theory of genre analysis by Martin and Rose (2003). The findings of this research demonstrated that the genre of this short story is narrative text. Throughout the second paragraph, the narrator describes how Dinda has now become hesitant to have an intimate relationship with his husband, in addition to declining to be touched by him, she also opposes to his staring at her. The only time the storyteller can appreciate her face and body is when she is unconscious and asleep. The storyteller then vents his resentment on Dinda in the following paragraph, saying that she changed after giving birth to their child. This previous study helps the writer to identify the genre using the theory of genre analysis by Martin and Rose (2003).

### **2.1.4 Structural Analysis on Edgar Allan Poe's Short Story *Murders in the Rue Morgue* – Mahsunah Etik Rahayuningsih (2019).**

In this research entitled "Structural Analysis on Edgar Allan Poe's Short Story *Murders in the Rue Morgue*" was published on December 2019. The researcher, Rahayuningsih examine the intrinsic elements of *Murder in the Rue Morgue* novel, including its theme, plot, characters, conflict and the connections between those components. Both the structural approach method and the library research method

were used in this research. The findings showed that the theme of the *Murder in the Rue Morgue* novel is "an analytical mind is meaningless without support and cooperation." The suspense and massacre are set in a fourth-floor apartment in Rue Morgue. The main character, Dupin, has an analytical mind, resulting in the fact that he is able to solve every situation that arises in his environment. When a murder occurs in Rue Morgue, people come together to cooperate and lend a hand. Eventually, the killer is identified as Ourang-outang. This research helps the writer to understand the connection between the intrinsic elements and the story.

#### **2.1.5 Zoe's Strategies and Efforts in John Escott's *Money to Burn* (Structuralism Analysis) – Rizki Dwi Prasetya (2020).**

In this research entitled "Zoe's Strategies and Efforts in John Escott's *Money to Burn* (Structuralism Analysis)" was published on June 2020. The researcher, Prasetya examines the strategies and effort of Zoe, the main character in John Escott's short story *Money to Burn*, uses to deal with the issues she encounters. This research used structuralism approach. The findings of this study demonstrate the mechanisms used by Zoe to save her younger brother Mark by burned the stolen money to create smoke as a warning to the police that the robbers were hiding in her home. The efforts, the two things that Zoe did to help the police catch more criminals were the first, which involved going to the thieves' car and finding a phone to call the police, or the second, which involved finding the car key so that Zoe could drive the car away with Mark to the city. This previous study helps the writer to understand the literary works due to the intrinsic elements and the structuralism theory.

In conclusion, these five previous studies are part of writer's consideration to assist the writer to conduct this study. The first previous study is helpful in giving a basic understanding about the use of structural theory and the connection of intrinsic elements to one another. The second previous study is helpful in giving the whole concept of structuralism as the main theory used. The third previous study is helpful in giving the information on how to analyze genre. The fourth and fifth previous studies are helpful to support the writer's analysis in this study. Therefore, these previous studies have contribution to this study since those provide insight to the writer related to the object of analysis and related theory used in this study.

## **2.2 Theoretical Review**

Theory is a way or an opinion that is intended to do something. Theory becomes one of the most important parts in conducted research to facilitate the writer in making a scientific work. According to Snelbecker (1974) theory is a number of proportions that are syntactically integrated, which means that this collection of proportions has certain rules to follow and connects logically between one proportion and another proportion. It also used to predict and explain observed events. The usefulness of the theory is used to determine the formulation of the problem (Afif & Amelia, 2021). Farras & Nurmaily (2020) implies that the relevant theory will assist the writer in her analysis of this study. Data is synthesized with theory to find and determine significant results (Samanik & Lianasari, 2016). The function of theories can be applied in the process of making scientific work. In addition, the function of theory is also as a driving force

in formulating hypotheses that can be decisive in finding answers. Fithratullah (2021) states that theory is used as a tool to describe a value that will be made into a study. Researchers highly advise other investigators to follow up on analysis using theory by developing a number of aspects (Eklesia & Rido, 2020).

### **2.2.1 Genre Studies**

The word "genre" is derived from the word "type" in French. Genre is a term used to classify texts into certain groups with similar characteristics. Genre is a literary organizing concept based on a particular arrangement or structure. Devita (2013) argues that genre can also be applied to media such as television, printed text, radio, and film. However, this thesis uses printed text in the form of a novel. Silverblatt, (2007:3) states that a genre, as used in relation to literary works, is a type or category of presentation that shares recognizable and distinguishing characteristics.

In literary works, a genre's primary purpose is to make it easier to categorize some books. The existence of a genre makes the work more interesting and can captivate readers because the stories presented are more varied and imaginative. Genre studies in literature is an examination of a work or group of texts using a literary evaluation method. The function of genre studies in literature is to identifying which genre categories can be found in a literary work. Genre studies in literature involve analyzing a text or a collection of texts from a literary perspective.

Genre studies in this way aim to examine the structural elements in the form of intrinsic elements contained in a story. A genre is said to appear in a story when intrinsic

elements begin to form a story which makes the reader understand more about the contents of the story. This area is dealing about literary works which the writer is going to analyze about the science fiction genre inside of the novel. Therefore, the writer only focuses on the intrinsic elements such as the theme, plot, setting, character and characterization.

a. Theme

Theme is the foundation that forms the basis of a story. Themes are frequently linked on a variety of life situations, including difficulties, longing, love, fear, religious death, and so on. According to Hartoko & Rahmanto in Nurgiyantoro (2002:68) states that theme is the overarching fundamental notion that underpins a literary work's topic and is present in the text as a structure for similarity and contrast. The theme is the story's content. Since it's difficult to determine the primary theme that underpins the story, there could be more than one way to understand the meaning of the story. Nurgiyantoro (2002:25) describes in certain cases, the theme can be synonymous with the main idea or purpose of the story. Theme is filtered from the motives contained in the work concerned determine the presence of certain events, conflicts, and situations. The presence or absence of certain situations, conflicts, and occurrences, as well as other fundamental aspects, are oftentimes said to be "bound" by themes since these things must serve the theme's intended message. The theme drives the development of the entire narrative, animating every aspect of the story. Generalizations that are vast, general, and abstract are found in themes.

Therefore, the theme of a work of fiction must be deduced from the entire story and not only from selected passages. The theme is not generally characterized as a meaning, at least not in a direct or specific manner. The limited chance of a theme being explicitly depicted in the story results from the topic's implied presence across the whole narrative. Among other things, this makes it difficult to understand the theme.

b. Plot

Plot is the storyline or events that develop to form a story. Even the smallest number of people believe that the plot is the most crucial component of all the other components of fiction. Although it may use different terms, structural reviews of fiction frequently place greater focus on discussing the storyline. According to Stanton in Nurgiyantoro (2002:113) suggests that the plot of a story refers to the sequence of events. An occurrence must be creatively digested and foiled in order to become a plot, and the outcome must be something lovely and intriguing, especially in light of the overall fictional work being discussed. From the author's perspective, this activity is one that involves developing the story, or plotting. Kenny in Nurgiyantoro (2002:113) describes the plot as the actions taken in complex novels where the author has created actions based on causality and consequences. Plot are divided into several types based on the order of time, there are:



1) Progressive or Dramatic plot

If the events in a novel are chronologically ordered and the earliest events are followed by the events that will happen later, the narrative is considered to be progressive. The conflict is introduced and emerges in the beginning of the story, then it intensifies in the middle, and lastly it is resolved at the end.

2) Flashback plot

Works with this kind of plot portray conflict scenes even after the conflict has subsided. There are various ways to use story reversal strategies, or to highlight events from earlier phases. The author orders the character to look back on the past.

3) Progressive – Regressive plot

A novel's plot is typically thought of being progressive, yet it frequently includes flashback passages. Vice versa. The distinction between a novel's progressive and flashback plots actually depends more on which one is more prominent. This is due to the fact that a novel will typically incorporate both, or have a mixed-plotted or progressive-regressive structure.

c. Character & Characterization

Characters are the main characters in a story, whereas characterizations are an author's attempts to portray the characters in the story. Character and characterization are phrases that alternately lead to nearly the same thing when

discussing fiction. On the other hand, characterization refers to how the reader interprets the personality and attitude of the characters. Jones in Nurgiyantoro (2002:165) argues that creating a precise depiction of a character who appears in a story is known as characterization. Characterizations help readers comprehend the nature of the characters shown in the story and let them imagine the characters from the story in their own minds. When readers can comprehend and interpret the characters in accordance with their logic and their perceptions, characters and characterizations will become more realistic. There are various categories in which the characters in a work of fiction might be categorized such as main character and minor character, protagonist and antagonist, flat character and round character.

#### 1) Main Character and Minor Character

The main character is the character whose story is prioritized in the novel concerned. Even in certain books, the main character appears on every page of the book-related plot and is always present for every action. The main character is extremely important to the entire plot development because main character is the most told and constantly in contact with other characters. The main character always appears as the actor or is involved in major incidents and conflicts that have an impact on the plot.

On the other hand, the introduction of minor characters tends to occur less frequently over the entire narrative and only when they

are somehow related to the main character. The main character is made up in a synopsis, namely throughout the writing process, and the character additions are typically disregarded. Their dominance, the quantity of stories told, and their impact on the overall plot's development indicate their relative importance.

## 2) Protagonist and Antagonist

Characters can be categorized into protagonists and antagonists based on the way they appear. The protagonist exhibits behavior that is consistent with our opinions and readers' expectations. The main character is also described as having a soft and caring nature. Empathy from the reader allows such characters to self-identify. Fiction must have conflict and tension, particularly that which the protagonist feels. The antagonist is the person who starts the conflict. The opposite of the protagonist, whether physically or intellectually, is referred to as the antagonist. An opponent, an antagonistic force, or both at once may be the source of conflict in a story.

## 3) Flat Character and Round Character

Character analysis must come before categorization if the figure is flat or rounded inward. We can more easily decide which category we fit into and be held accountable after we have a description of the character. A flat character is one who only possesses one

specific personality trait in its purest form. The human side of the flat character's life is not revealed. Characters with flat personalities lack traits and actions that can surprise the reader. A flat character is one-dimensional, monotonous, and has a flat personality and conduct. A round character is one that has multiple potential facets to his life, personality, and identity that are exposed through a narrative. According to Abrams in Nurgiyantoro (2002:183), round characters are more like genuine human life than simple ones since they can take on a variety of attitudes and acts in addition to frequently surprising the observer.

d. Setting

Setting is a depiction of time, place and event as a building element in a story. The setting gives the story a firm and distinct structure. It's crucial to provide the reader a realistic perception in order to conjure up an authentic feeling. As a result, readers find it straightforward to use their imagination and to engage critically based on previous knowledge. The truth, correctness, and actualization of the background that is described can be felt and judged by readers, making the readers feel like the character in the story. Nurgiyantoro (2002:216) states that setting is divided into three parts including setting of place, setting of time and social setting which interacted with one another to create the story.

### 1) Setting of Place

Setting of place focuses on the location of events that occur in a story. The places with specific names, initials, and locations can be included in the place element. It is required to employ setting of place with specific names that reflect the geography and nature of the location in question. Every location has unique qualities that make it stand out from others. It's crucial to give the reader the impression that the setting is precise and real in order to make the story seem as though it actually took place there. The author must be familiar with the area's geography in order to depict it convincingly. The author must be familiar with the geographical setting of the location in question, including all of its features.

### 2) Setting of Time

Based on the external time reference that they are familiar with, readers attempt to comprehend and appreciate the story. The reader used to get the idea that the story actually happened because of parallels in development and alignment. From the perspective of the time being told, it is crucial that the time be told clearly. If it is skillfully planned, the time setting in fiction can become dominant and useful, especially if it is connected to historical time. If there is a difference in the sequence of events between what is happening in real life and what is happening in a fictional work, the reader will

feel cheated since the story will seem out of place and possibly even unreasonable.

### 3) Social Setting

The term "social context" describes aspects of human behaviour and social interactions in fictional settings. The processes for the community's social life cover a wide range of issues with a moderately complex scope. It may include daily routines, traditions, conventions, beliefs, a way of life, a way of thinking and acting, and other characteristics derived from a spiritual basis. Social context influences whether a setting is typical and typical or otherwise neutral, especially the setting of the place. In other words, for a description of a place setting to be typical and more useful, it must also include information on the social background, lifestyle, and culture of the area in consideration.

#### **2.2.2 Science Fiction Characteristic**

Science fiction is a type of speculative fiction that investigates the effects of hypothetical science and technology on individuals and societies. The goal of science fiction is to convey readers to a world in which they may easily imagine themselves living as current Earthlings. In creating science fiction and imaginary realms, this fictional setting frequently allows readers to escape from the real world. Technology and science play a significant part in the science fiction genre. This fictional setting is frequently used by science fiction authors to explore more difficult issues.

Bordwell & Thompson (2012:79) implies that science fiction is the invention and depiction of made-up universes whose fundamental principles are drawn from the sciences. Science fiction includes characteristics that set it apart from other genres, such as historical developments that take place in the future or in fiction and the existence of science-related technology that is either not necessarily real or has not been scientifically established. The presence of fictional characters who have never been seen before in real life, the development of fictional technology, the setting of a futuristic or fictional world, and the appearance of new scientific and technological advancements are the major characteristics of a science fiction story.

Science fiction works typically tell stories about exploring the earth, space, and time, therefore the space backdrop that supports the plot is typically shown as a scene from the future or from another planet. The science fiction genre frequently uses two different kinds of space settings such as high-tech cities and cities that have been devastated by conflict or war then transforming them into dead cities or planets. Additionally, scientific terminology is frequently used in works of science fiction as tool names and explanations for scientific occurrences that occur in the stories. Seed (2011) explains illustrations of how science fiction characteristics can be found in a novel, specifically:

1. Technology, according to Seed (2011:47) science fiction characteristics have included the employment of these kind of machines by some scientists to modify states, chemical substances like gases, and other technological words.

Thus, using technology terminology can also be classified as a science fiction characteristic.

2. Adventure, according to Seed (2001:12) an exploration into space is an example of a story from the science fiction genre that can be found in David Seed's book. Typically, adventurous objects like planets, spacecraft, warps, and rockets can be discovered.
3. Alien encounters, when an alien war involving creatures that have never existed on earth before occurs in a story, it might be considered that the story includes science fiction characteristics.