

CHAPTER ONE

INTRODUCTION

1.1 Background of Research

A meaningful reading experience within a literary work can be attained through the use of imagery, due to its effect of evoking the human's sense of physical experience (Magrane, 2019). According to Thomas (2014), imagery is visual symbolism, or figurative language that evokes a mental image or other kinds of sense impressions, especially in a literary work. Literary work can be understood as any kind of written work. However, taking into a wider perspective, literary work can also mean an expression and interpretation of life within the written form. As mentioned by Lorenzo (2014:2), literary work is the cornerstone of humankind's civilizations, values, and customs, acting as a reflection of society, artistic output, and a glimpse into an ideological dogma. People who engaged with literary work frequently express one's subjective ways of seeing the world with one another and alongside their audiences. Since literary work is, at its core, its own kind of artwork, there really are no constraints on the people who engaged in creating the literary work itself to communicate their ideas. Afrianto (2018) describes that the ideas itself refers to the content, message, and the purpose informed by the text. However, it is normal for literary work to be subjected to criticism, making it vulnerable to change. A novel, a fictitious work of written art that serves as a portrayal of human existence, is one of the well-known types of literature. Though some novels may feature historical events as

a backdrop, the fictitious world will frequently take place as a result of one's artistic skill, as the primary goal of a novel is to entertain its readers.

The capacity of the creator to build evocative imageries in their depictions is one of the noticeable characteristics of a novel that may make it engaging to read, and to make it realistic. According to Kardiansyah (2017), realism is used as a response to the imaginative description exaggerated by a literary works. Maguire (2018) stated that the narrative in a literary work may regulate the speed, tone, and suspense create panoramic visuals that serve as both the backdrop and forefront for the action obfuscate clues, imply reasons, and expose thoughts and feelings as well as mental state in both characters and the reader. The article released by Maguire (2018) supports the researcher's assertion that in order to produce an intriguing piece of literary work, the writer of a novel must be able to generate evoking imagery in his written text that its readers can see. Samanik (2018) strengthens the writer's ideas in terms that the author's perception of world and reality affects the work he expressed. According to Sambuchino (2015), vivid imagery is dependent on the use of appropriate words as a medium of communication. As a result, the image that the writer wants the reader to perceive is susceptible to the words that he employs in his description. An advantage of this type of research is the potential to develop broad themes about phenomena and events (Ally & Kasih, 2021).

From a literary standpoint, it suggests that when reading, readers encounter perceptual sights, noises, or sensations as a result of the writer's use of words, even when the actual object or stimulus is absent. Which means, the object, scene, or any perceptual item does not need to exist in a realistic world in order for the

readers to visualize or interpret them. Traditionally, visual mental imagery, the most discussed variety, was thought to be caused by the presence of picture-like representations (mental images) in the mind, soul, or brain, but this is no longer universally accepted. According to Thomas (2014), mental imagery can be produced by textual analysis, such as those in novels. The core of literary work is imagery, which helps the reader to get absorbed in the tale, poem, or drama. It includes all of the "details of sight, sound, taste, smell, and touch" (DiYanni, 2007:3) which provoke feelings and emotions from the reader and let the reader feel the story's surroundings, characters, and activities. Lacking imagery, writing would indeed be flat and barren, with little chance of capturing the reader's attention. In *The Princeton Encyclopedia of Poetry and Poetics*, Roland Greene (2012) expands on the principle of textual analysis in literary work to produce imagery. It is mentioned in the book that imagery ascribes to representations generated in the imagination by language, the words of which may allude to experiences that might cause bodily sensations, where the reader really has such experiences, as well as to the sensory perception themselves. Language triggers imagery in literary work, and via those, the writer recalls or conjures moments of bodily, sensuous awareness. It also helps the reader to find the implicit meaning (Nurmaily & Cenita, 2020). Language may thus be viewed as a connection between the exterior world, of which we become aware through perception, and the mental process, where pictures are indicative of the sensuous spring. The seven sorts of imagery described by Perrine and Thomas (in Damanhuri, 2011) are visual, auditory, tactile, olfactory, gustatory, organic, and kinesthetic.

The writer chose to study imagery in Dan Brown's novel *Digital Fortress*, which

was published in 1998. Brown is an American author who has written numerous other notable works, which included *The Da Vinci Code* and *Angels and Demons*. Dan Brown's debut novel, *Digital Fortress*, was published in 1998. The tale revolves around Susan Fletcher, the top cryptographer, who is battling a formidable computer virus that seeks to leak the government's secrets to the rest of the world. When the US National Security Agency's code-breaking supercomputer (TRANSLTR) finds a difficult code *Digital Fortress* that it cannot decipher, Commander Trevor Strathmore sought the help of Susan Fletcher, the agency's senior security researcher. She learns that it was made by Ensei Tankado, a former NSA agent who became dissatisfied with the NSA's interference in people's personal life. Tankado plans to sell off the algorithm of the code through his web and have his colleague, "NDAKOTA," disclose everything to the public if he dies. The NSA is effectively holding the agency hostage in order to prevent *Digital Fortress* from ever becoming a danger to national safety. When Tankado dies in Seville from what looks to be a cardiac arrest, Strathmore begs Susan's fiancé, David Becker, to fly to Seville and retrieve a band that Tankado reportedly wore when he died. The band is thought to contain the secret to unleashing *Digital Fortress*. Becker quickly finds, however, that Tankado handed the band away just before his death. Hulohot, a mystery assassin, murders everyone he interviews in his pursuit of the band. The story is action packed, which implies that each scene contains a dramatic premise that leaves the reader guessing. The secrets are revealed in sequential and sustainable order, avoiding early discoveries of the reality of the situation.

The researcher is curious to learn how Brown's work intrigues the reader,

particularly in terms of the imagery evoked in his writing style or the approach Brown employs in telling his narrative. In addition, this research plans to describe about imagery that is being invoked through the use of words in a novel. By studying previous studies that already explained about imagery found in different medium such as poems. Also, to understand more about the novel *Digital Fortress* itself, the writer studies the previous studies that analyzes the novel from different perspectives such as plot and background to understand the novel further.

1.2 Research Question

Regarding the meaning offered in the study backdrop, the researcher constructs the research question as follows:

How many types of imagery found in Dan Brown's *Digital Fortress*?

1.3 Research Objective

The objective of this research is to characterize the imagery displayed in Brown's *Digital Fortress* answering the research question above.

1.4 Uses of Research

Reflecting on the research questions and the research objective, the researcher separates the study's uses into two categories: theoretical and practical, as follows:

1.4.1 Theoretical Uses

This analysis is meant to serve as a starting point for other academics who want to conduct comparable studies on imagery analysis in other literary works.

1.4.2 Practical Uses

On a pragmatic level, the researcher seeks to make this study accessible to readers

in order to expand their knowledge, particularly in interpreting the imagery in literary works. Furthermore, through reading this research study, the researcher contributes to other scholars interested in comparable themes to do a comparison study.

1.5 Scope of the Study

The researcher must restrict the analysis in order to respond effectively to the particular research problem. The scope of the research is restricted in an effort to keep the focus on the main issue, which is to find and evaluate the imageries in the novel. For further study and analysis of imageries expression, the writer used Thomas and Perinne's theories.