

## Chapter II

### Literature Review

In this chapter, the writer describes the literature foundations, theories by experts, and shows the connection between theory and the needs of the research. The writer also cites some quotations from the books and journals in order to show the information about the theoretical foundation and determines the elements of theory that used.

#### 2.1 Literature

Klarer (2004: 1) described that in most cases, literature was referred to as the entirety of written expression, with restriction that not every written document could be categorized as literature in the more exact sense of the world.

Oxford English Dictionary in Nurgiyantoro (1995: 2) states, "*Karya tulis utuh; tulisan yang dihasilkan khususnya di daerah atau masa tertentu, atau umumnya di dunia. Dalam pengertian yang lebih sempit adalah tulisan yang dinyatakan berhubungan dengan keindahan bentuk atau efek emosional*" (=Literature was an complete literary works; a written work that produced in certain area or period, generally in the world. In a narrow definition, it was a written work relates to beautiful forms or emotional effects).

There are three types of literary works that can be appreciated such as poetry, prose and drama. Aminuddin (2002: 66) says, "*Prosa adalah kisah atau*

*cerita yang diemban oleh pelaku-pelaku tertentu dengan pemeranan, latar serta tahapan dan rangkaian cerita tertentu yang bertolak dari hasil imajinasi pengarangnya sehingga menjalin suatu cerita*” (=Prose is a narration or story that performed by certain characters with characterization, setting, phase and a series of certain story which comes from a result of the author’s imagination up till it forms a story). Prose contains several elements such as theme, plot, settings and characters. It is divided into two categories that are short story and novel.

## **2.2 Novel**

The American College Dictionary in Tarigan (2011: 167) says, “*Novel adalah suatu cerita prosa yang fiktif dalam panjang tertentu, yang melukiskan para tokoh, gerak serta adegan kehidupan nyata yang representatif dalam satu alur atau suatu keadaan yang agak kacau atau kusut*” (=Novel is prose in a certain length which describes the characters, actions and scenes of a real life representatively in a complex plot or situation.)

According to KBBI (1995: 694) “*Novel adalah karangan prosa panjang, mengandung rangkaian cerita kehidupan seseorang dengan orang-orang di sekelilingnya dengan menonjolkan watak dan sifat setiap pelaku*” (=Novel is a fictional prose which contains series of the events of characters with their surroundings by showing the nature and behaviour of each character.)

Clara Reeve in Wellek & Warren (2016: 260) described that novel was a picture of real life and manners, and of the time in which that was written. In the novel, there are several types of novel in conveying the story such as epistolary, descriptive, monologue, narrative, etc.

### **2.3 Narrative**

According to Jahn (2017) narrative was anything that told or presented a story, be it oral or written text, picture, performance, or combination of these. A narrative is a form of the story that tells by person to audience which is in the novel, the audience is the reader. Rebecca (2003) stated that a narrative text was a text, which related a series of logically and chronologically related events that were caused or experienced by factors.

Narrative is the form of story that narrator tells; wherever we listen to someone as a narrator who tells story, whether it is fictional or factual, it called narrative. Fludernik (2009: 9) said that narrative created (fictional) world in which human beings existed and interacted within life-worlds that were almost completely the same as the real world.

### **2.4 Narrator**

Narrator is a person, figure or medium in the novel that conveys the story such as characters, events and situation to the readers. A narrator can tease or misleads the reader through the narrating.

According to Culler (1997: 88) narrators were sometimes termed unreliable when they provided enough information about situations and clues about their own biased to make us doubted their interpretations of events, or when we found reasons to doubt that the narrator shared the same value as the author.

Base on Nunning in Fludernik (2009: 27), a narrator has four fuctions in narrative text:

- As narrative function: who presents the fictional world
- The narrator comments or expounds: s/he explain why events occur
- As a kind of philosopher or moralist who articulates universally valid propositions
- The narrator has discursive functions which have to do with the communicative situation of narration

## **2.5 Narratology**

Narratology is a term of study in analyzing narrative text. Fludernik (2009:8) described that narratology was the study of narrative as a genre. Its objective was to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connected within the framework of theoretical models (typologies).

From the explanation above, the writer figured that the aim of narratology is to analyze a narrative novel to determine what kind of narrative that used. The writer uses theory by Gerard Genette which is a study of the relationship between

narrative and story, between narrative and narrating, and between story and narrating.

Genette in Fludernik (2009: 98) makes a first distinction between voice and mode whereas voice is concerned with ‘Who speaks?’ and mode with ‘Who sees?’ which is a perspective from which the story is presented. His term for perspective is called focalization.

## 1. VOICE

- |                       |                       |
|-----------------------|-----------------------|
| 1.1 person            | 1.1.1 homodiegetic    |
|                       | 1.1.2 heterodiegetic  |
| 1.2 time of narration | 1.2.1 subsequent      |
|                       | 1.2.2 simultaneous    |
|                       | 1.2.3 prior           |
|                       | 1.2.4 interpolated    |
| 1.3 narrative level   | 1.3.1 extradiegetic   |
|                       | 1.3.2 (intra)diegetic |
|                       | 1.3.3 metadiegetic    |

## 2. MOOD

- |                  |                             |
|------------------|-----------------------------|
| 2.1 focalization | 2.1.1 zero focalization     |
|                  | 2.1.2 internal focalization |
|                  | 2.1.3 external focalization |

In voice, there are person (homodiegetic, heterodiegetic), time of narration and narrative level (extradiegetic, intradiegetic, metadiegetic). In mode, we can find out how the narrator in the novel leads the readers by analyzing the focalization (zero focalization, internal focalization, external focalization).

### **2.5.1 Voice**

According to Fludernik (2009: 98) the most crucial binary opposition the category of voice was the distinction between *homodiegesis* (first-person narrative) and *heterodiegesis* (third-person narrative). *Homodiegetic* and *heterodiegetic* define the relationship between the narrator and the fictional world – the narrator is (or not) part of that world.

#### **2.5.1.1 Person**

Genette in Fludernik (2009: 31) described that first-person narrative as homodiegetic. It means *homodiegetic* as a first-person narrative is one of the characters in the plot which also act as a narrator in the story, whereas *heterodiegetic* using third-person narrative to tell the story.

Fludernik (2009: 98) said that homo/heterodiegetic defined the relationship between the narrator and the fictional world. The writer concluded that by analyzing the *person* in the novel—which were *homodiegesis* and *heterodiegesis*—, we could find if either the narrator was one of characters in the story or was absent from the story.

### **2.5.1.2 Time of Narration**

There are several types of narrative in order to know how the narrator narrating the events or situation. Time of Narration is used to indicate when the action or state are expressed by analyzing form of the verb in sentences. According to Genette (1980: 217) there were four types of narrating:

1. Subsequent narration: the classical position of the past-tense narrative. This narration is the most common form in novel to tell the story that happened in the past.
2. Simultaneous narration: narrative in present progressive with the action. Present progressive expresses the events or situations at very moment it occurs.
3. Prior narration: predictive narrative, generally in the future tense, but it is not prohibited from being conjugated in the present. This kind of narration shows the narrator tells the story that will happen at some future time: prediction, dreams, prophecy.
4. Interpolated narration: this type of narration contains a combination between the prior and simultaneous narration. It may tells prediction about the actions or events in the future but it is not prevent the narrator to express the present impression.

### **2.5.1.3 Narrative Level**

Guillemette & Levesque (2016) stated that the author could insert other short embedded narratives that told by other narrators from other narratives. The writer concluded that by analyzing narrative level, we could find out how much narrative level contained in the novel.

Pier (2016) said that narrative levels, arranged bottom upwards, were extradiegetic (narrative act external to any diegesis), intradiegetic or diegetic (events presented in the primary narrative), and metadiegetic (narrative embedded within the intradiegetic level).

It means extradiegetic is a main narrative or plot where the intradiegetic events are described by the narrator; literary act. An extradiegetic narrator does not appear as narrator within a diegesis. Intradiegetic is the events that being narrated in the main narrative. There is also an intradiegetic narrator in case: s/he is already a character in a narrative where the narrative is not his/hers. While metadiegetic is an embedded narrative within the intradiegetic level.

### **2.5.2 Mood**

In mode, there is focalization which in Genette's term it is the perspective of the story. There are three kinds of focalization: zero focalization, internal focalization and external focalization. In analyzing the focalization, we can find out the perspective of the narrator.



### 2.5.2.1 Focalization

Fludernik (2009: 114) argued that in novel and conversational narrative, the notion of 'perspective' (point of view, focalization) was a metaphor. The reader 'sees' events, as it were, from the point of view of the character in a novel. In actual fact, though, the reader only sees letters on the page. Genette distinguishes three kinds of focalization:

MOOD	Focalization	zero focalization
		internal focalization
		external focalization

Table 1 - Focalization

1. Zero focalization: The narrator knows everything in the story, including the events and characters' thought. This narrator can be called as Eye of God or omniscient narrator.
2. Internal focalization: the narrator can figure out the events in the story but s/he can not report what are characters thinking except focal character, which commonly play as protagonist of the story. In other way, internal focalization can be omniscient in certain situation.
3. External focalization: The narrator describes the external view or visible things such as gestures, expressions, but the narrator unable to read the thought or feelings of characters.

## 2.6 Synopsis of *Coraline*

The novel *Coraline* tells about Coraline Jones, a smart-little girl who lives with her parents in a flat in a big old house. It also has several rooms for other tenants that live in the same roof. Coraline is an explorer who loves to find something new.

Boredom and curiosity make her explores her surroundings; the house, the people, and the yard until she discovers a locked wooden door at drawing room. There is something fishy about the door and she tries to open it with old key for once again but, unexpectedly, it brings her to another world.

The door resembles to the real world where she lives in; her parents, the neighbors, and the environment which turns out to be her liking. Although she has a lot of fun with many interesting things that she can not find in her real world, Coraline doesn't feel right and wants to go back home.

Even though the *other* parents force her to stay, she insists to go back through the door, only to find her real parents has gone missing. Coraline has no choice but to play a *game*, to save her real parents and other souls that kidnapped in the other world.

## 2.7 Biography of Neil Gaiman

Neil Richard MacKinnon Gaiman is an English author of short fiction, novels, comic books, graphic novels, audio theatre, and films. His notable works include the comic book series *The Sandman* and novels *Stardust*, *American Gods*, *Coraline*, and *The Graveyard Book*.

His works honored with many awards internationally, including the Newbery and Carnegie Medals. He is the first author to win both the Newbery and the Carnegie medals for the same work, *The Graveyard Book* (2008). In 2013, *The Ocean at the End of the Lane* was voted Book of the Year in the British National Book Awards.

His books and stories also honored with 4 Hugos, 2 Nebulas, 1 World Fantasy Award, 4 Bram Stoker Awards, 6 Locus Awards, 2 British SF Awards, 1 British Fantasy Award, 3 Geffens, 1 International Horror Guild Award and 2 Mythopoeic Awards.