

Chapter II

Literature Review

In this chapter, the writer describes the literature references, theories by experts, and disclose the connection between the founding and the needs for the research. There are several aspects which are explained to gain more understanding about the topics. The writer also cites some quotations from the books, journals, and previous related research. This is conducted in order to present the information about the theoretical references and assign the elements of theory that used.

2.1 Literature

From *The Oxford Companion to The English Language* (McArthur, 1992:620), the word literature is derived from Latin *lit(t)eratura* which means alphabetic letters, grammar, language study, learning, from *lit(t)era* letter. The meaning can be developed into the artistic creation through language and its products and the texts of a group or subject. In other words, literature refers to the beautifully arranged interweaving of words through the creative process.

According to Aristotle (in Nurgiyantoro, 2013:8), literature is higher than history. Later on, described by Luxemburg and Teeuw (in Nurgiyantoro, 2013:8), it is because:

“sastra lebih tinggi dari sejarah karena sastra dapat mengemukakan hal-hal yang mungkin ada dan terjadi walau tidak benar-benar ada dan terjadi secara empirik, masuk akal dan harus terjadi berdasarkan tuntutan konsistensi dan logika cerita”
“literature can express things that may exist and occur even though they do not really exist and occur empirically, make sense and must occur based on the demands of consistency and story logic.”

Literature is considered more important than history because the events that occur in it are not limited to reality. Unlike history, which must correspond to fact, stories in literary works are able to transcend it because they arise from imagination, even though still reflect on reality. Elements of the story in a literary work can traverse space and time which seem impossible in reality but still make sense in the world of the literary work itself.

The forms of literature are divided into fiction, drama and poetry (Klarer, 2004:9). Fiction can be in a form of prose. McArthur (1992:814) defines prose as stated below:

“... employing physical features such as the nonmetrical line, the paragraph, and sentence-based punctuation, and styles of discourse that serve narrative, expository, descriptive, persuasive, dramatic, and other ends. Prose writing is so similar in many ways to carefully organized speech, and the two have been linked for so long in the world of education, that prose is often thought of as simply speech transferred to paper.”

Prose is built by several terms similar to speech that are carefully strung together. It is just that, prose usually occurs in text form. Prose is a form fiction and can be distinguished to be short story and novel. It depends on the length of the prose. Usually in printed form, a short story consists of several titles to be made into a book, while a novel is a whole story contained in one book.

2.2 Novel

Novel is one of the popular forms of literary works besides poetry and short stories. There have been thousands or even millions of titles that have been published into novels. Novels, poetry, and short stories as object of research have many more aspects that can be discussed. As Nurgiyantoro (2013:12-13) said in *Teori Pengkajian Fiksi*,

“Jenis-jenis karya sastra ini dibangun oleh unsur intrinsik dan ekstrinsik. Namun, novel yang panjangnya melebihi cerpen dapat menyampaikan permasalahan yang lebih kompleks dan menciptakan suatu dunia yang utuh.”

“These types of literary work are built by intrinsic and extrinsic elements. However, novels that are longer than short stories can convey more complex problems and create a complete world.”

According to McArthur (1992:711), the novel has tended to be realistic and to reflect contemporary life, with characters and concerns essentially of the urban middle class. This can make the novel as a tool to portray the condition of society in general, especially from the authors' point of view. Writers from the middle class also have more diverse views and experiences which can build stories with different themes and backgrounds. This statement relates to which Klarer (2004:11) mentioned, that:

“The rise of an educated middle class, the spread of the printing press, and a modified economic basis which allowed authors to pursue writing as an independent profession underlie these major shifts in eighteenth-century literary production. To this day, the novel still maintains its leading position as the genre which produces the most innovations in literature.”

As a result of its development, novels have several subgenres that can be classified as follows (in Klarer, 2004:11-12):

- Picaresque novel, (from the Spanish “pícaro”) which relates the experiences its conflict with the norms of society. Structured as an episodic narrative, the picaresque novel tries to reveal social injustice in a satirical way.
- *Bildungsroman*, generally referred to by its German name which means novel of education, describes the development of a protagonist from childhood to maturity.
- Epistolary novel, which uses series of letters to build the narrative.

- Historical novel, which its actions take place within a realistic historical context. Related to the historical novel is a more recent trend often labeled new journalism, which uses the genre of the novel to rework incidents based on real events.
- Satirical novel, highlights weaknesses of society through the exaggeration of social conventions.
- Utopian novels or science fiction novels create alternative worlds as a means of criticizing real sociopolitical conditions.

2.3 The Structure of Narrative

According to Fludernik (2009:21), there are two layers in every narrative. Those are the level of the world represented in the story and the level at which this representation takes place. The second one is that of the narrative discourse. Both will be analyzed in this research to find links between the two that can answer questions on research problems.

2.3.1 Narrative

Narrative is the story that the narrator tells. Narrative can be in a form of fiction as in fairy tales or factual as in history. According to Currie (2010:1), narrative is the result of one figure communicates the story to others. Narrative represents the story told by the narrator and does so in a special way that characterizes communication between the narrator and the party who gets the story. So, it can be interpreted that narrative is a collaboration of story and narrator.

Abbott (2002:12) argued that narrative is the representation of an event or a series of events or actions. Without an event or an action, there will be not any narrative. There must be an event or an action which occur, even though small, to create a narrative. According to Altman (2008:11) that action appears so central to narrative that theorists often summarize narratives in terms of their own actions such as ups and downs, loss and recovery, or desire and gain.

2.3.2 Plot

Plot is an important element of fiction because it is a link among the events which build a story. Nurgiyantoro (2013:164) stated that *tinjauan struktural terhadap teks fiksi pun sering lebih ditekankan pada pembahasan plot* (structural reviews of fiction texts are often more emphasized on plot discussions).

Story and plot are often considered the same thing. There is a difference between story and plot as stated by Abrams (in Nurgiyantoro, 2013: 168) as follows:

“plot sebuah teks fiksi merupakan struktur peristiwa-peristiwa, yaitu sebagaimana yang terlihat dalam pengurutan dan penyajian berbagai peristiwa tersebut untuk mencapai efek artistik dan emosional tertentu.”

“plot of a fictional text is the structure of events, namely as seen in the sequence and presentation of these events to achieve certain artistic and emotional effects.”

Plot consists of events, conflict, and climax (Nurgiyantoro, 2013:173-185). Events can be interpreted as a transition from one state to another which is displayed through sentences that describe the actions and physical characteristics of the characters. Conflict is an event that is classified as important, functional and main in plot development. Conflict refers to the notion of something unpleasant that happens or is experienced by the character of the story which if the character can choose, he will not choose the event to happen to him (Meredith and Fitzgerald in

Nurgiyantoro, 2013:179). Climax is only possible and occurs when there is conflict. The climax (Stanton in Nurgiyantoro, 2013:184) is when the conflict has reached its highest level of intensity and when it can't be avoided. Climax is the meeting point of two or more contradictory circumstances and determines how the conflict will be resolved.

2.3.3 Narrator: Person

Narrator is the figure who delivers the story. The term for the relationship between the narrators to the figures they tell about is *person*. Genette (in Fludernik, 2009:31) describes this type of person into *homodiegetic* and *heterodiegetic*. Homodiegetic is the first-person narrative which means the person is one of the characters in the plot. The person presents in the here and now and when the events occurred. The other person is heterodiegetic which means the narrator and the protagonist are different individuals. The narrator separates from the character and has secondary importance in relation to the plot. This is also called third-person.

The function of the narrator has been focused on the communicative function. According to Nunning (in Fludernik, 2009:27), the functions of narrator are as follows:

- As a narrative function, he/she presents the fictional world.
- The narrator comments or expounds: he/she explains why events occur.
- The narrator often functions as a kind of philosopher or moralist who articulates propositions
- As discursive function: related to communicative situation of narration.

2.3.4 Time

Time refers to the level of communication to the level of the story world which is important as well. Story time is often discussed under the title of tempo or pace. This can determine which parts of the story to be emphasized, which are highlights, just glimpses, or clues to the storyline in the story. Tempo is used to maintain attention, build tension, and convey the aimed emotional influence. Tempo can be seen in each story line contained in the novel. A certain tempo shows how important an event is in the novel. Fludernik (2009:32-34), based on Genette and Chatman, classifies six different and distinct possible patterns of pace which focuses on events that make it possible to quantify story time as follows:

- *Summary*, which discourse time, as opposed to story time, is speeded up. There are some omitted details as the story goes.
- *Accelerated narration*, which the narrative is speeded up slightly.
- *Isochrony* is where the discourse time is identical with story time.
- *Stretch*, which in narrative discourse descriptive passage or the portrayal of mental processes slow down the pace of the action. The pace gives the story the describing in great detail. Usually it indicates that it is the important and emphasized part of the story
- *Pause*, which may be the passage of the text such as descriptions of landscape, of states of mind, or of socio-historical background, do not correlate at all with any action in the world of the story.
- *Ellipsis*, which something that occurs in the fictional world is not mentioned at all on the level of narrative discourse.

2.3.5 Presentational Modes

One of the most important things in narrative structure is how the narrator conveys the story to the reader (Fludernik, 2009:35). There are two basic techniques that are commonly used, namely telling and showing which can be distinguished as follows:

- Telling
 - The narrator tells the story explicitly.
 - The narrative evokes in readers the impression that they are told about the events.
 - It creates the impression of “large distance” between readers and the events.
- Showing
 - It seems not to require a narrator as mediator.
 - The narrative evokes in readers the impression that they are shown the events of the story or that they somehow witness them.
 - The readers get the impression that they are somehow near the events (small distance)

2.3.6 Point of View and Focalization

Genette (1980:186) divides point of view related to the position or of the author, narrator, and characters in a story. This focuses on observing the way the author arranges to present the narrator in the story. In this case, the narrator is divided into the following four types of position:

1. Narrator as a character in the story; internal analysis of events; means the narrator is the main character which tells his story;
2. Narrator as a character in the story; outside observation of events; means the narrator is minor character which tells main's character story;
3. Narrator not a character in the story; internal analysis of events; means the narrator is analytic or omniscient author which tells story; and
4. Narrator not a character in the story; outside observation of events; means the narrator is author which tells story as observer.

Furthermore, Genette (1980:189-190) introduced the term focalization as a substitute for the terms perspective and point of view. The concept of focalization is used to see the position of the narrator in the story. Genette divides narrative focalization techniques into three categories, such as:

1. *Zero focalization* or *nonfocalized* narrative is a narrative focalization technique in which the narrator knows more than the characters. In other words, the narrator says more than one character knows.
2. *Internal focalization*, where the narrator only says what the characters know. This focalization is divided into three form as well
 - a. *Fixed focalization*, namely the narrative is told by one character from a fixed position.
 - b. *Variable focalization*, namely the narrative is told from several characters in turn.
 - c. *Multiple focalization*, namely the narration of an event from the point of view of several characters.

3. *External focalization*, where the narrator says less than the characters know. In this external focalization, the narrator only acts like an observer and reports every action of the characters from the outside, and he cannot guess their thoughts.

2.4 The Concept of Utopia

The word utopia or outopia was introduced and became more well-known since Sir Thomas More invented a literary work entitled *Utopia* in 1516. This book describes the life of a imaginary society on an island called Utopia, which has an ideal system of government. The word utopia is derived from Greek, *u* or *ouk* means “no” and *topos* means “place” (Claeys & Sargent, 1999:1). The word utopia means the non-existence world or place. More also punned the first syllable *u* in as taken from the Greek *eu* which gives the meaning of the word utopia to be “good place” (Young, 2013:10). It can be interpreted that the term utopia means an imaginary world that is non-existent and envisioned to have the ideal characteristics. It is impossible to create such a perfect ideal world as expected in the concept of utopia.

Along with being introduced by More, the concept of utopia has been described by scholars since the Renaissance. The Renaissance is an era called "rebirth" which means that humans are aware of themselves and their abilities. The human view is now focused on himself as a person who has his own values and abilities. they believe that they are capable of determining their own path in life and not depending on anyone. the concept of utopia is described as a new spirit that seems to separate them from the life of their time. These scholars are objective in

assessing the norms and social institutions of their time which make them have an attitude between optimism and pessimism in realizing a utopian world.

2.5 The Concept of Dystopia

The word dystopia comes by its implied and has the opposite meaning from the term utopia. Dystopia means “imaginary bad place”, and is derived from Greek, *dys* means “bad, difficult, abnormal” and *topos* means “place” (etymonline.com). From Claeys and Sargent (1999:2), dystopia or negative utopia is a utopia that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived. According to Feldon (in Istikhasari, 2013:11), a utopia contains the hopes and the beliefs in the possibilities open to contemporary society. Meanwhile Gordin, Tilley, and Prakash (2010:1) argues that dystopia is not simply the opposite of utopia, instead it as a utopia that has gone wrong, or that functions only for a particular segment of society.

2.6 The Elements of Utopia/Dystopia

As a literary genre, utopia refers to work that describe an imaginary society in some detail (Claeys & Sargent, 1999:1). Meanwhile according to Feldon (in Istikhasari, 2013:12), utopia often refers to a literary work describing an ideal society created by conscious human effort on this earth. This kind of literary work has a purpose to actualize a balance society.

The writer gathers the information of the concept of utopia/dystopia presented by Miriam Eliav-Feldon in *Realistic Utopias: The Ideal Imaginary Societies of the Renaissance* to describe the concept of utopia/dystopia in the

Renaissance era. The theory will also be supported by the opinions of other authors who are relevant to the concept of utopia/dystopia.

2.6.1 The Element of Health

A utopian world can be realized by building a perfect ideal world by creating a country that is far from health problems. Feldon (in Istikhasari, 2013:14) argues that the Utopists of all times irrespective of their social ideology, presupposed or planned for their ideal lands better health and sanitary conditions than in the existing world. In the element of health, it can be mentioned that public health problems are indeed very important and even very critical.

Related aspects in element of health, namely personal health problems and daily behavior and habits in life. Cleanliness of body and garments was the obvious aspect of personal hygiene, but the utopists were concerned also with every other detail of behavior which could affect the health of their imaginary citizen (Feldon in Istikhasari, 2013:14). This describes that society must maintain cleanliness not only for themselves but also for items that are used personally.

Personal health and daily behavior are closely related to a healthy way of life and are controlled by nutritious food, healthy drinks which the key word in all things food and drink is moderation, adequate rest, and useful daily activities (Feldon in Istikhasari, 2013:14). These are considered as a basic need for each individual to achieve a good level of health.

Following Thomas More's *Utopia*, one of the historical stages in evolution from the utopian tradition is scientific discoveries and technological innovations of human species towards better health, longer life and dominance nature for the

benefit of mankind (Claeys & Sargent, 1999:3). Innovation and development of knowledge about health are needed to maximize the potential of nature which aims to improve the quality of human life. This statement can be related to the previous statement where healthy habits and adequate nutrition as the basis and continued with innovations about health can achieve an ideal and sustainable quality of life which is in line with the concept of utopia.

2.6.2 The Element of Education

The element of education is one of the most important aspects in creating a utopian world. As Feldon argued that education as a responsibility of the state is an inherent idea in any conception of utopia (in Istikhasari, 2013:17). It started from an education that is always taught to children as the next generation of a country. In the utopian world, it is described that the ideal education has been determined or chosen by the government, as the ruler of the world, and children must obey the education that applies in the utopian world. Feldon added that the utopian education system is solely for the balance or stability of the utopian world, even this education system only wants a perfect social machine, that is, humans are seen as machines or robots (in Istikhasari, 2013:17).

According to Feldon (in Istikhasari, 2013:18), one element of education is the one obtained from religious lessons which is one of the lessons that explains the meaning of morals or attitudes that must be obeyed or carried out in everyday life. In this type it appears that religion or morality is the most important thing, that there is no social morality without religion.

The statement relates to what Young (2013:29) explained that the idea that society could return to a prelapsarian time, when humans lived without sin; the awaited the second coming of Christ which would bring about a permanent heaven on earth; and the final judgment, when time would cease to exist and humanity would coexist in peace and harmony, was a dream sought after by many a utopian writer in the centuries that followed. These are expected to form ideal human attitudes and behavior. Humans are directed to be polite, carry out orders and stay away from God's prohibitions, respect the existence and feelings of fellow creatures to build a harmonious, peaceful and serene atmosphere like heaven on earth.

Feldon (in Istikhasari, 2013:19) explains that one aspect of education in the concept of utopia is the formation of an enlightened authority. In this type, it is explained how or how the process of building an ideal world through education, that higher education is needed which can not only be obtained by children from certain classes, such as children of the bourgeois class and upper-class children, but by all people.

However, it was explained earlier that education has been regulated by the government, which is considered more enlightened, and in a dystopia world it is very possible that not all get the education provided even the education system only shapes humans like robots or machines.

2.6.3 The Element of Welfare and Equality

According to Feldon, the element of welfare and equality is one aspect in creating a utopian world. In this element, it is illustrated that there are two social classes, namely citizen which also can be said as bourgeoisie and the workers which is also the proletariat (Feldon in Istikhasari, 2013: 20). Utopia by Patrizi is not

related to social justice, but with happiness, happiness of privileges on minorities (Feldon in Istikhasari, 2013: 20). Happiness of privileges on minorities, such as the class of workers. Happiness is not felt by these groups, as they continue to work to achieve a happiness for the upper classes and the high levels, even the workers do not have rights to the duties of the state (in Istikhasari, 2013: 20). This kind of situation has illustrated the unbalance in the welfare of the society. The situation does not describe the reciprocal relationship between the upper class and the worker.

Elements of welfare and equality are clearly and clearly illustrated in the striking differences between the upper class and the lower classes. The upper class people continue to collect as much money as possible, while the lower class people have to fight hard to get money for their survival. For Feldon, the utopian world here does not describe the existence of poor people and even beggars, but rich people and bourgeois society (in Istikhasari, 2013: 20)

Feldon revealed utopia world is a world with an achievement of social justice (Feldon in Istikhasari, 2013: 20), which illustrates that the upper classes and the lower classes of society can be seen to be fair in all forms of problems, such as social, economic, and political. Then, the system in this society is free from of all the difficulties, which More had said that the absence of private property and of money eradicates crimes of theft, robbery, embezzlement, gambling, litigation concerning property, etc (Feldon in Istikhasari, 2013: 20-21).

To create social justice in the world of utopia, religious and moral life of the one who becomes the cornerstone in the fight against all forms of criminal offenses (Feldon in Istikhasari, 2013: 21). It is also closely related to social justice, which is

an embodiment of a utopian world in building a fair and prosperous. Welfare make this utopia world successfully, but there are still many people who do not have jobs or unemployment. (Feldon in Istikhasari, 2013: 21). In addition, aspects of the equality describes the status of women and men in any case. For example, in a job and the right to vote, it's all there must be differentiator. Can it be said as fair? (Feldon in Istikhasari, 2013: 21).

In a perfect society situation, it is obvious where people who have the power and authority and where people who do not have the strength and power, that those who do not have jobs or unemployment (Feldon in Istikhasari, 2013: 22). Equality and social mobility is the shape of a hope or aspiration in the element of welfare and equality in the world to create the utopia (Feldon in Istikhasari, 2013: 22).

2.6.4 The Element of Law and Order

The elements of the law and order according to Feldon (in Istikhasari, 2013:22) is the most important element in actualizing the world of utopia since there must be control and the existence of social institution in the life for the ideal world and society. The social institution is a legal form which is based on religion and moral (Feldon in Istikhasari, 2013:22). Besides, the concept of utopia has a prehistory that was chiefly religious, derived from myths of creation, and a prospective afterlife where people dreamed of a better place to where they could return and remain for all eternity (Young: 2013:11). Religion is considered as a reference to uphold moral and social values of ideal society.

In addition, a particular community can be formed in accordance with the behavior of individuals in the community, and it's all closely related to issues of

social institutions. Feldon also explained that it is difficult to change and form the people who are inherently weak and corrupt (in Istikhasari, 2013: 23). Law itself is the largest body of secular communion (education related to the mundane) and class secular profession even More also included in the jurist (in Istikhasari, 2013: 23).

Besides, Feldon (in Istikhasari, 2013: 23) also explains that knowledge of the law will never be limited according to some experts, but the law should belong to every citizen without distinction. God is perfectly legal entity, not a state law or state command which became a legal entity which is perfect for the world utopia (Feldon in Istikhasari, 2013: 23). The highest authority is God since He created paradise which is considered perfect and ideal.

The application of the law in an ideal world is already difficult for any citizen because lawyers who are represented in the system are not perfect. They have become the subject of satire and ridicule for the people, because a lot of the lawyers committing fraud in law. For example, the cost of hiring a lawyer is very high or expensive, which makes poor people do not get any justice (Feldon in Istikhasari, 2013: 23-24). It is an issue in view of cases where the correct and which cases are incorrect. Lawyers who are corrupt and abuse their authority may justify clients who turn out to be wrong simply because they get paid.

In the world of utopia, an education, indoctrination, understanding of laws, social pressure, and permanent supervision of all designed to ensure the correct attitude of the population, but if all else fails, a list of existing penalties already exist, such as death. Death is a form of punishment in a conviction relating to religion (Feldon in Istikhasari, 2013: 24). It is possibly aimed to eliminate mistakes

or failures that occurred in creating a utopian world rather than trying to fix or find win-win solutions to existing problems.

2.7 Synopsis of *Hunger Games*

The novel *Hunger Games* tells about a game which is held annually as a television show in a country named Panem. The tributes are each a boy and a girl from twelve district of Panem which make 24 of them. Each tribute is required to fight and kill one another to make the one last standing survivor. The Hunger Games was made by the president of Panem, President Snow, as a reminder for the people of Panem as a retaliation of the past uprising against the Capitol. The uprising caused the previous District 13 to be abolished. Besides being made as a reminder and a threat to all districts, Hunger Games is also considered as an entertainment for the people of the Capitol under the pretext of being merciful for the districts.

The main character of this novel is Katniss Everdeen, a 16-years-old girl who volunteered as a tribute from District 12 when the tribute is usually drawn from the ballot in an event named the Reaping. Katniss replaces her sister, Primrose Everdeen, the actual one who gets drawn in the Reaping. Boys and girls from each district, age 12 to 18, are required to participate in the Reaping each year. If they want to get additional basic supplies for their daily needs, they can register their name many times over which means the chance to be selected as tributes will be even greater.

Along with Katniss, the male tribute from District 12 is Peeta Mellark. Peeta later confesses to all of the people of Panem that he has a crush on Katniss. It turns out that the confession was initiated by Haymitch Abernathy, their mentor and

previous winner of Hunger Games, to create an image that Katniss and Peeta are star-crossed lovers and to make both of them desirable. This scheme has a purpose the gain sponsor from the viewer, mostly people of the Capitol who are very wealthy, for them to be able to survive in the arena.

As the game begins, many tributes are killed while they are reaching for the weapons and supplies in the arena. At first, Peeta plays a role as a traitor to Katniss by being ally with the strong tributes, called Career, who are aiming for her. It turns out it is his attempt to keep away the Careers from Katniss. Later on, Peeta separates and hides himself from the Careers. The Gamemaker changes the rule of the game, saying that they allow a pair from same district to be the winners of this year Hunger Games. Katniss find Peeta, who is hurt, and she tries to play along with the scheme of the star-crossed lovers to survive and get supply from the sponsors.

Nearly the end of the game where the last two survivors are Katniss and Peeta, the Gamemaker once again change the rule that it will be only one winner, the same as the usual rule from the previous years. Katniss and Peeta find that they are being played by the authority of the game, one of which is the President. Katniss suggests that she and Peeta will kill themselves by eating poisoned fruit, named “nightlock”, rather than separated. Realizing that if both Katniss and Peeta die, there will not be any victor which will cause another uprising among the people of Panem, the Gamemaker announces that both of them are the victors. Even though they win the Hunger Games and are welcome as victor, Haymitch warns Katniss due to her idea of she and Peeta eating nightlock is considered as opposition against the President and the Capitol. To cover things up, Haymitch suggests Katniss to

keep playing along the role of the star-crossed lover with Peeta even though the games is over since she is getting more and more supervised by the authority.

2.8 Biography of Suzanne Collins

Suzanne Collins, born August 10, 1962, is an American television writer and author. She is known as the author of the book series *The Underland Chronicles* and the trilogy of *The Hunger Games*. She completed her bachelor of arts degree from Indiana University Bloomington in 1985 with a double major in theater and telecommunications. In 1989, Collins earned her Master of Fine Arts in dramatic writing from the New York University Tisch School of the Arts.

Collins gets most of the influence in writing the trilogy of *The Hunger Games* from her father who was in the Air Force, a military specialist, a historian and a doctor of political science. As well as her knowledge about hunting which is the specialty of Katniss Everdeen about hunting, foraging, wildlife and survival techniques, she finds them out from listening to her father talking about his childhood.