

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Fantasy Literature

Fantasy literature is the work which contains the strange or impossible things in this real world. It could be the setting of place, the characters, plot or etc which tends to be unreal in our real world. “A fantasy text is a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it (PERCEPTION); when set in an otherworld, that otherworld will be impossible, though stories set there may be possible in its terms” (Grant & Clute 338).

Fantasy literature is fantasy in written form. Since the 1950s a growing segment of the fantasy genre had taken the form of movies, television programs, novels, video games, music, paintings, and other media. Before being the written form, fantasy story including magic and terrible monster had existed in spoken form. There were several writers who have played a great role in the popularization of the fantasy genre. J.R.R Tolkien with his “The Hobbit” and “The Lord of the Rings” were very popular. Tolkien was largely informed by an ancient body of Anglo-Saxon myths particularly Beowulf. Beowulf was the old English heroic epic form which was influenced by myth. There were monsters and battle between good and evil. It could be said that Beowulf is the fantasy literature. After that many writers wrote in Fantasy genre, one of which is C.S Lewis written “The Chronicles of Narnia” and it was adapted into movie.

Fantasy genre is generally distinguished from science fiction and horror by the expectation that it steers clear of scientific and macabre themes. John Grant and John Clute in their book said that fantasy genre closed to science fiction and horror but they looked at it through structure point of view. The most significant difference between science fiction and fantasy is science fiction tales are written and read on the presumption that they are possible if perhaps not yet.

Fantasy literature also has subgenres which divided based on the themes; they are Epic/High Fantasy, Gaweda, Mythic, Traditional Fantasy, Comic Fantasy, Dark Fantasy, Fantasy of manners, Low Fantasy, Magic Realism, Quest, Superhero Fantasy, Sword and Sorcery and Surrealist Novel ([http://en.wikipedia.org/wiki/fantasy\\_subgenres](http://en.wikipedia.org/wiki/fantasy_subgenres)). Novel with the fantasy genre has its own characteristics in the content. There must be unusual things which appear, one common characteristics of the fantasy genre is the blending of the natural world alongside an “unnatural” one or secondary world. There are other characteristics such as speaking animal, mortal & immortality, magic, good vs. evil, real & mythical creatures and adventures/the quest.

## **2.2 Fantasy Characteristics**

Fantasy literature has its own element in order to make it called as fantasy genre. Fantasy literature using unrealistic or fantastical means in presenting the story. According to John H. Timmerman in his book *Other Worlds: Fantasy Genre*, there are six traits which must be present to characterize the work as fantasy literature. These six traits are use of traditional story, the depiction of

common characters and heroism, the evocation of another world, the employment of magic and supernatural, the revelation of the struggle between good and evil and the tracing of a quest (4).

- **Use of traditional story**

According to Timmerman, “story in fantasy always has meaning but in fantasy, meaning is appropriated by the reader rather than given by the author” (8). So it is from readers’ perspective. He also stated that fantasy is more nearly akin to that theological abstraction of faith, the willing embrace of the numinous, the unknown, the immeasurable and the unquantifiable. As such fantasy has the connection with the myth. August Derleth, in his essay, “The Fantastic Story”, suggest that writers often use and should use folktales, history and cultural quirks in fantasy stories to ground them somewhat in the real. The writer of fantasy story is may influenced by folklore or myth.

- **The depiction of common characters and heroism**

Characters that appear in fantasy story are various but the involvement of mythical creature or talking animal is well-known among the readers of fantasy literature. But the authors do not create the unreal character by themselves. They take it from various historical sources of mythology and sometimes change the common conceptions. Usually the main character, whether it is mythical or common human and mortal or immortal, he/she are play as the hero in the story.

- **The evocation of another world**

The third trait characterizing fantasy literature is the evocation of another world. The example of another world is Narnia which only can be entered through the wardrobe or Wonderland in Alice in Wonderland. But not every fantasy story has this another world. There also a story that the setting of place still in mundane world but the characters is the mythical character and talking animal or it could be the blending of the natural world alongside an “unnatural” one.

- **The employment of magic and supernatural**

It is hard to find fantasy story which not contained the involvement of magic. It's practically a requirement in the fantasy genre. The source of magic can come from many forms. It could be from the mysterious powers of god and goddesses and by nature of the characters. C.N Manlove in Timmerman has argued that:

The use of the supernatural is not simply a “possibility” in fantasy; it is the driving force in the story and takes a central role in the development and shaping the characters as well as plot. The use of magic and supernatural powers inevitably turns action to good or evil significance (72).

- **The revelation of the struggle between good and evil**

As the main characters they usually play a role as a hero, there must be villain that exists. Naturally the message of fantasy story is the moral value that good always win from evil.

- **The tracing of a quest**

The quest in fantasy story is still related with the character as a hero/protagonist and his/her mission to beat the evil. The mission or quest is vary, it could be travel protect ring, defeat an evil overlord in a distant land or rescue a princess. As stated in Timmerman, the quest is always toward something and it is grave, serious undertaking. It is often life-threatening, marked by a sense of struggle of imminent or immediate danger in which the character must call upon all of his will and power to push on (91).

### 2.3 Fantasy Structure

Besides the characteristics, fantasy genre also has its own structure. It is similar with plot in fiction novel but fantasy structure has its own traits and terms. John Grant and John Clute proposed this idea in their book *Encyclopedia of Fantasy*. They stated that a fantasy text is the story of an earned passage from bondage. There are three stages or distinct sections of this bondage. There are Recognition, Metamorphosis and Eucatastrophe.

**Recognition** is the first stage where something has been revealed and what is about to happen. Recognition marks a fundamental shift in the process of a story from increasing ignorance to knowledge. Terence Cave defines it in *Recognitions: A Study in Poetics*:

It is the moment at which the characters understand their predicament fully for the first time...it makes the world (and the text) intelligible. Yet it is also a shift into the implausible: the secret unfolded lies beyond the realm of common experience, the truth discovered is “marvelous” ... the truth of fabulous myth of legend... (804).

He also stated that the interest of recognition scenes in drama and narrative fiction is perhaps that, more than any other literary motif or element; they have the character of an old tale.

At this moment the protagonists begin to understand what has been happening in their lives. Their lives have its significance in the story, in short the story has been telling them. “ At this moment, characters might be thought of as gazing simultaneously into the past and into the future-backwards at the bondage or amnesia of their beginnings forwards through resolutions and perhaps metamorphosis at the mirror of the future which reflects their true being” (Clute 804). The story at recognition moment seems to hold still in order to be recognized and then illuminated as if the truth had made it free begins to move.

**Metamorphosis** is the word derives from Greek *transforming*, *transformation* means simply “change of shape”, but in English it has implicit meaning of radical change-from one kind of being to another. Fantasy uses a variety of terms for changes of shape and nature. In Encyclopedia of Fantasy, metamorphosis has the old meaning of magical and radical change experienced by the subject, who may well have initiated as well as lived through the process; such change can be involuntary and/or inherent in the subject’s nature (641).

The example of metamorphosis is the shapeshifting of werewolves or the transformation of frog into prince by witch. But the metamorphosis in fantasy does not happen by accident. There always be the cause or it comes from the nature of the subject.

**Eucatastrophe** is the last stage of fantasy structure. It is the term that stated by Tolkien in his essay *On Fairy Stories*, eucatastrophe is the highest function of fantasy which related to consolation. As Brian Stableford stated in Encyclopedia of Fantasy, “It refers to the final “turn” of a plot which gives rise to a piercing glimpse of joy, and heart’s desire that for a moment passes outside the frame rends indeed the very web of story” (323). It also refers to the happy ending story, because almost all stories in fantasy genre has the happy ending, so called consolation.

## 2.4 Novel

The word novel is derived from Italian word *novella* which means “new”, “news”, or “short story of something new”. E.M Forster in *Aspect of the Novel* cites the definition of a Frenchman named Abel Chevalley: “a fiction in prose of a certain extent” and adds that he defines “extent” as over 50,000 words. Nowadays, it is known as a long narrative literary fiction prose which contains some element.

According to Kennedy & Dana Gioia, “novel is a book, whose author tries to create sense that while we read, we experience actual life” (271). Sometimes reader feels get involved in the story because the author could presents the novel in an interesting way.

As the fictional form, novel has some important elements in it. According to Pickering and Hoepfer in *Concise Companion to Literature*, some of the elements are plot, character, setting, point of view, and style.

### 2.4.1 Plot

According to E.M Forster plot is a narrative of events, the emphasis falling on causality (Pickering & Hoepfer 13). In analyzing plot, intelligence and memory are needed. The action in novel always has the cause and effect. So when the action or event happen the reader should ask “why?” not “and then”, because one action or event is the effect of something which linked together.

Plot also related with character because there are no plot without character. Character plays the role in action in the story or novel. “A major function of plot can be said to be the representation of characters in action, though as we will see the action involved can be internal and psychological as well as external and physical” (Pickering & Hoepfer 15).

Plot contains elements which shape it. The most essential element of plot is *conflict* because conflict could be internal in the characters or external, characters with the object outside them. Most plots contain more than one conflict. According to Hoepfer and Pickering, conflict is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. Traditionally plot has five stages; they are Exposition, Complication, Crisis, Falling Action and Resolution. Every stage marks the action or the storyline in the novel.

- **Exposition** is the first stage in plot. In exposition, the author gives the background knowledge to the reader by introducing the character, setting of place or date, and situation of the story. The amount of exposition could



be only one single sentence, one paragraph or it could be the entire chapter or more. But the length of exposition also depends on the kind of novel. If the is the historical novel, the author provide more information in the exposition than a novel with a contemporary setting.

- **Complication** is the rising action. It is the stage where the conflict may arise but not yet the real crisis. From complication the conflict is developed gradually and intensified.
- **Crisis** is the third stage, also known as climax. It is the stage that the story reaches the highest emotional intensity. This crisis is the turning point of the plot and the decrease gradually to the resolution.
- **Falling Action** is the fourth stage of the plot. Falling action is when the crisis reaches the turning point and the tension subsides. It moves forward to the next and last stage, conclusion or resolution.
- **Resolution** is the last stage of the plot. It is the section where the conflict has a complete conclusion. Etymologically the word is derived from French word means “to untie”. For the reader, resolution is the section where the tension is release (<http://en.wikipedia.org/wiki/Plot>).

Although there is elements of plot, but in the practice not every novel has the exact formulation of five sections. There is also no rule about when the conflict should occur. Conflict doesn't always occur in the middle of the plot, it can occur in any moment.