

## **CHAPTER I INTRODUCTION**

This chapter discusses background of the research, research problems, research objectives, scope and limitation of the research, significance of the research, and operational definition of key terms.

### **A. Background of the Research**

Plot in the novel can be intriguing if the plot shows insufficient conflict, coincidence, unexpected fortune, acts of God, and unbelievable motivations (Johnson, 1989). A plot must describe characterization and conflicts in detailed, so that the story can be imagined as if it is happening in real life (Nurhidayati, 2017). Plot is actions form that serves as portrayal and unveiled life's inherent nature as it called "soul of tragedy" and "arranged of events" which has causality as stated by Aristotle (Art, 2017). In arranging events, plot is generated by the tiniest elements as called motif. The motifs build the plot ring. In addition, motif is the smallest narrative unit that interpret meaningful action (Bronner & Mieder, 2019). Therefore, to comprehend the essence of the novel, which is the plot, it is necessary to know motifs that generate the plot (Jabbor, 2021). Motifs provide readers the impression that the text they are reading is complete, continues, and representing the entirety through a part (Wijianto, 2020). Thus, motif has an impact on the plot's building.

The impact of motifs to plot development according to Würzbach (2005), motif usually revolves around a core action sequence that can take various forms and encompass more than single event. Plot-motif intensive reside at the center of the logic action, while less intensive motif remain on the periphery and do not significantly impact the narrative development or plot of a text (Morgan, 2006). In addition, Thompson (1946) argued that motif come certain items in the background of the action such as magic objects, unusual customs, strange beliefs, and the Like. Doulezel (1972) similarly stated that motif had function as predicating action to a character (Legallois, 2021, p. 3 &

6). It can be concluded that plot-motifs intensive play a central role and contribute to the overall experience of the narrative, enhancing its progression and affecting reader's emotional and cognitive responses. Motifs come to the forefront through action or dialogue, driving the narrative forward and eliciting various reaction from readers. The motifs are included in each movements of the story (Fox, 2020, p. 135). Therefore, motifs can be discovered by analyzing plot elements.

There are five theories of plot elements by some experts in literary works, such as by Freytag as called Freytag's pyramid (1863), Aristotle (4<sup>th</sup> century), Jarvis (2014), James (1884), and Kennedy (1984). Freytag (1863) argued that plot elements consist of exposition, rising action, climax, falling action, and resolution or denouement (Harun, 2013). Then, Aristotle stated that plot elements must have three stages; beginning, middle, and ending (Holman, 1972, p. 396). While Jarvis (2014) introduced seven elements namely Major Dramatic Curve. It contains resting period, inciting incident, rising action, crisis point, climax, falling action, and new resting period or resolution (Jarvis, 2014). James (1884) introduced introduction, rising action, climax, falling action, and resolution. And the last theory is by Kennedy (1984) divided the plot elements into four elements consists of exposition, conflict, crisis and climax, and conclusion (Kennedy et al., 1984). According to the theories, plot elements at least should have exposition, climax or conflict, and resolution as the main plot. In those elements, motifs appear as key idea that generate the plot.

Motif is accepted as repeated elements in literary work. Motif is also kind of archetypes because it is the clue to find the entirety such as image, symbol, motif that occur in literary (Gijo & George, 2021). However, motif is often recognized as theme or symbol in literary though they are different. The difference between motif and theme is that motif is concrete (eg. repeated object, expressions) and theme is abstract (eg. concepts, main ideas, values). For clearer example, "clock" is recurrent idea or thing as a motif and "time" as a theme in Allan Poe's *The Masque of the Red Death* (Morgan, 2006). For symbol,

there are two differences between motif and symbol. First difference is that symbol is not repeatedly occurred, while motif is recurrent. Second difference, symbol is event or things described, while motif is not just description. It can be in dialogue, author's imagery, and vocabulary (Freedman, 1971).

Furthermore, motif consists of elements that can take the form of objects (such as magic wand), extraordinary animals (talking animals), a concept (taboo or prohibition), an action, deception of a character (by giants or God), specific types of individual or features of a particular structure (for instance, weaving based on sacred numbers like three and seven) (Danandjaya, 2002). In functionally, Freedman (1971) conveyed that motif contributes in literary works by three aspects, cognitively, affectively, and structurally. Cognitively, motif can reveal characters, setting, or theses and themes. Affectively, a motif can contribute emotive content. And the last aspect, structurally, motif can help to describe action of the story. Then, motifs have been classified into 23 alphabetic class by Thompson (1955) as known as Motif-Index of Folk-Literature (Harun et al., 2021). The class are Mythological (A), Animal (B), Taboo (C), Magic (D), the Dead (E), Marvels (F), Ogres (G), Tests (H), the Wishes and the Foolish (J), the Deceptions (K), Reversals of Fortunes (L), Ordaining the Future (M), Chance and Fate (N), Society (P), Rewards and Punishment (Q), Captives and Fugitives (R), Unnatural Cruelty (S), Sex (T), the Nature of Life (U), Religion (V), Traits of Character (W), Humor (X), and Miscellaneous Groups of Motifs (Z) (Romances & Legends, 2016). These motifs are often recognized in stories such as folktales, ballads, myths fables, mediaeval romances, exempla, fabliaux, jest-books, and local legends. Those genres are often found in novel stories (Legallois, 2021).

Novel is one of imaginative story that can build viewpoint of people based on reality of everyday life. As a literary work, novel has two elements, those are intrinsic and extrinsic elements (Ahyar, 2009). Intrinsic elements are internal aspects within the text. There are themes, characters, plot, setting, point of view, language style, and moral value. While extrinsic elements are external

aspects that are not parts of the story. The extrinsic elements are history and author's biography, situation and condition, and values in a story. Novel also has several types based on genre. The types are picaresque novel, historical novel, sentimental novel, social novel, gothic novel, psychological novel, epistolary novel, and anti-novel (Nnyagu et al., 2017). Those types of novel can be good novel if they have interesting plot as stated by Morgan (2006). Therefore, plot influences the quality of novel.

In the form of plot and motif in novel, both of them have crucial role in narrative's development. Plot determines how interesting the storyline, while the movements of plot are generated by motifs. With the objective of thoroughly exploring how motif generates the plot, a research study is conducted. In the research, novel is chosen as an object of the research because novel is popular reading material and has long storyline. For the novel story, the research chooses Alice's Adventures in Wonderland novel because Alice's Adventure in Wonderland delves into a fantastical world, providing an excellent opportunity to explore motifs that go beyond the ordinary. The surreal nature of Wonderland allows for unique and imaginative motifs. The novel also has twelve chapters or episodic that it means each of chapters has its own plot elements, and less pages which are 121 pages. In analyzing plot, the research uses Jarvis's Major Dramatic Curve (2014) that consist of resting period, inciting incident, rising action, crisis point, climax, falling action, and new resting period or resolution. The reason uses this theory because it is more specific than other plot elements theories, especially Freytag's pyramid (1863). Major Dramatic Curve (2014) is curved of Freytag's pyramid (1863) by adding two elements, resting period and inciting incident. It focuses on a very specific and fixed point in the curve (Jarvis, 2014). Then, in discovering motifs, this research uses theory of Thompson with his Motif-Index of Folk-Literature (1955). Motif-Index of Folk-Literature has many lists or various motif that can help the research to identify and classify the motifs.

There are some previous studies which have similar topic with this research. The first study was done by Suliana (2020). The used Alice's Adventure in Wonderland novel as the object of the study and the focuses are function of narrative structure, sphere of action, and the characters by using Structural approach. In analyzing narrative structure, Suliana used narrative structure theory by Propp (1984) that has 31 functions or sphere of action. And second study was by Bowo (2018). This study also used Alice's Adventure in Wonderland novel as the object of the study with the focus are to reveal the social class divisions and main ideas of Alice's Adventure in Wonderland novel by using Genetic Structuralism approach. The theory used is by Goldmann (1981). This study connected characters, background, and plot to find social class divisions. Plot has been founded by using elements (incentive moments, rising action, climax, and falling action) on point, not episodic focus. The third study was conducted by Alvinindyta (2018). This study used Alice's Adventure in Wonderland as object of the research and focus on finding protagonist and antagonist character and the characterizations by using theory of Minderop (2005). In finding protagonist and antagonist characters, this study involved analyzing the plot. The plot was analyzed by using Freytag's pyramid (1863). Next study was done by (Irawati et al., 2014). The study with the title "A Secret of Alice's Adventure in Wonderland (Study of The Main Characters' Conflict and Message)" was done by Agus Budiarto and Nurul Fadila. The Focuses are finding conflicts and message of main characters. The study is not using theory of plot elements, just focus on conflicts and it is supported by sentence or dialog in the novel. The fifth study, is by Khaqiqi & Haryanti (2021). The study aimed to reveal theme and theme development in Alice's Adventure in Wonderland as the object of study. Theme can be revealed by characters, plot, and setting development of the story.

The next study is related to motifs. The sixth study was done by Mala (2022). The study focuses on mathematic symbolism in Alice's Adventure in Wonderland novel as the object of the research. The seventh study was aimed

to demonstrate its symbolic function in women's literature and emphasis of various aspects of food in Alice's Adventure in Wonderland by Polišenská (2011). And the eight study is a mythological and psychoanalytic analysis, by using archetypal approach, the purpose of study is to describe archetype child as Alice and demonstrate the function as universal representation of transition to individuation (Jeklin et al., 2016). The next study is related to the absurdity of Alice's story. The study is conducted by Lara (2018). The research stated that Alice's Adventures in Wonderland is kind of literary nonsense. The last study was conducted by Nurdiana (2019). The research is using archetypal approach in analyzing hero's journey in Alice's Adventure in Wonderland, and aimed to indicate separate and return stage, the theory of Campbell (1990).

Based on the previous studies about Alice's Adventures in Wonderland novel, some topics are similar, such as analyzing plot in finding characters and themes. The two research used theory of Freytag's pyramid (1863). Thus, the research gap of this research with previous studies are this research analyzing the plot elements by using Jarvis's Major Dramatic Curve (2014) in episodic or per chapter and discovering motifs are found in per chapter by plot elements and using Thompson's Motif-Index of Folk-Literature (1955). The specific reason of the research uses Motif-Index of Folk-Literature by Thompson as a tool to discover motifs are Alice's Adventure in Wonderland story contains fantasy elements that exist in Motif-Index of Folk-Literature even though it is not folklore or fairy tale, and it has greater scope of coverage, not only folklore but ballads, myths, fables, medieval romances, exempla, fabliaux, jest-books, and local legends (Garry, 2005). Then, Thompson (1977) argued that motif might be present in unrelated stories, a tale types of index operates on the assumption that all diverse version of a particular tale type share "some kind of genetic relationship" as cited in (Fox, 2020, p. 132). Thus, Motif-Index of Folk-Literature is relevant as a tool to help classifying and identifying the motifs.

Alice's Adventure in Wonderland is a fantasy novel by Carroll (1865) that has episodic plot who told about an unexpected event when Alice suddenly

felt into rabbit's hole because she followed her curiosity and then brought Alice into new world full of magic, namely Wonderland. There are twelve chapters in episodic. It means that each of chapters has their own separated story but it keep coherence to the next chapter. In continuing the next chapter, Lewis must be adding some elements and it relates to how the plot is building up and what motifs are added up to create unique storyline and elicit the reader's curiosity as to how Carroll intricately weaves the plot with an array of motifs. Therefore, the objectives of the research are to analyze episodic plot elements and to discover motifs in Alice's Adventures in Wonderland.

### **B. Research Problems**

Based on background of the research, the research problems as follows:

1. How do episodic plot elements build the storyline in 'Alice's Adventures in Wonderland' novel?
2. What motifs are discovered in 'Alice's Adventure in Wonderland' novel?

### **C. Research Objectives**

Research objectives of the research are based on the research problems. The research objectives are:

1. To analyze how the episodic plot elements build the storyline in 'Alice's Adventure in Wonderland' novel.
2. To discover motifs in 'Alice's Adventures in Wonderland' novel.

### **D. Scope and Limitation of the Research**

Based on the research questions, the scope of the research is focused on analyzing the episodic plot elements and discovering motifs in Alice's Adventure in Wonderland novel. While the limitation of this research is limit on the episodic plot elements by employing seven important elements of Major Dramatic Curve by Jarvis (2014) such as resting period, inciting incident, rising action, crisis point, climax, falling action, and new resting period or resolution. While identified motifs by using Motif-Index of Folk-Literature by Thompson

(1955) limit on motif number, motif title, sub-type motif number, and sub-type motif title, and does not discuss about relative motifs, tale-type, and culture where the motifs usually found as in motif-index entry.

Motif-Index of Folk-Literature is especially designed to identify and categorize motifs commonly found in traditional stories. Unlike traditional stories, Carroll's work is a product of individual creative imagination such as magic or fantasy element that many found in Motif-Index of Folk-Literature. Therefore, Motif-Index of Folk-Literature is useful tool for identifying and categorizing recurring motifs within Alice's story especially magic and fantasy. Thus, the cultural or traditional significance typically associated with motif in folklore might not accurately analyze within this framework. However, this might be considered by future research to conduct depth comprehension to it.

## **E. Significance of the Research**

### **1. Theoretical Use**

The results of the research are significant in theoretical use. The research can enrich the theory about plot and its elements, motifs as tiniest elements in a story help to generate plot and provides insights how author like Lewis Carroll structure their narrative.

### **2. Practical Use**

The results of this research have practical application in English Language Teaching (ELT).

#### **a. For Students**

Studying plot elements can enhance students' appreciation of English literature and they can learn to identify plot elements which are fundamental in literary and also acknowledge motifs as a tiniest elements in a story.



b. For Teachers

Novel can enrich the vocabulary of students. Teacher can teach new words, idiomatic expressions, language style or other linguistic elements. Besides that, cultural and historical context of the novel can be utilized to teach or make discussion about history, culture, or social norms in Alice's Adventure in Wonderland.

c. For Future Researcher

This research can be considered as comparative analysis on different theories about plot and motif.

## F. Operational Definition of Key Terms

The researcher needs to make clear definitions to avoid misunderstanding about definition of key terms.

<b>Plot</b>	: a sequence of events that develop a story.
<b>Motif</b>	: repeated elements (idea, phrase, or image) in a literary that appeared repeatedly as tiny element which generate the plot.
<b>Novel</b>	: group of storyline that contain story life or moral values.
<b>Alice's Adventures in Wonderland</b>	: a fantasy story about Alice's adventures in under world as a main character has trapped in a rabbit hole and then exploring new world as called as Wonderland.
<b>Major Dramatic Curve</b>	: a curve that shows seven important plot elements in a

dramatic story. It consist of resting period, inciting incident, rising action, crisis point, climax, falling action, and new resting period or resolution. Theory by Jarvis (2014).

**Motif-Index of Folk-Literature**

: Classification of motifs by Thompson (1955) that contain 23 alphabetical class of motif in Folklore.

**Episodic Plot Elements**

: referring to a narrative structure where the story is self-contained episodes or events that may not be tightly interconnected in terms of causality. Each episode often functions as a mini-story within the larger narrative framework, contributing to the overall plot but maintaining a level of independence from other segments.