CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter presents related theory of the research that contains definition, types, and elements of plot, definition, intrinsic and extrinsic elements, and kinds of novel, fantasy genre, Alice's Adventure in Wonderland synopsis, and previous studies.

A. Literature Review

1. Novel

a. Definition of Novel

A big fan of dramatic series or story should be familiar with a group of storyline with various intrigues in book form. It is known as novel. A term novel is English transliteration of Italian *novella.* There is definition stated that novel is one of literary work that is included in fiction or non-fiction authorized by an author or writer. However, there are others definition about novel according to some experts that might be more specific or general.

According to Virginia (2016), novel is an exploration or a chronicle of life, contemplating and describing it in a certain form that also includes the influence, bonding, result, destruction or accomplishment of human movements. Similar idea, Tarigan (1991) argued that novel or romance is a fictitious prose story of a certain length, depicting representative characters, movements and real scenes in a rather chaotic or tangled situation (Telaumbanua, 2022).

James, American novelist stated definition of novel in his book "The Art of Fiction' that *"A novel is in its broadest definition a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression*."(Martin, 1980, p. 24). Impression is refers to effect, impact, and perception that is leaved by someone to person's mind. So, it can be conclude that novel is a story based on writer's representation of life with the purpose to convey

writer's experience, perception, or understanding of life through narrative that can impact person's mind.

According to Kennedy, Gioa, and Barluein (2009), a novel is a lengthy piece of fictional narrative written in prose (Nnyagu et al., 2017). Mukherjee (2014) is also has similar idea with Kennedy, Gioa, and Baurlein, defined a novel as pieces of prose fiction with reasonable length. However, based on this opinion, Mukherjee (2014) conveyed that not all novels are written in prose. Therefore, it is still restricted.

In restricted sense, Aliyev (2021) stated that novel is telling about fictional story. Novel was intended by authors to tell fictional stories, and bring about this intention to some degree. The fictional story is concept of "fiction" and "story".

According to some expert opinion about definition of novel, it can conclude that though the definition of novel is still restricted and can't be defined clearly, the definition of novel is a fiction narrative literary work that has two elements those are intrinsic and extrinsic elements in prose form.

b. The Characteristics of Novel

Novel has several characteristic that can make reader distinguish the differences between novel and other literary works (Ahyar, 2019) stated common characteristic of novel, those are:

1. Novel has a word count of more than 35000 words
2. Novel consists of at least 100 pages.
3. Novel takes at least 2 hours or 120 minutes to read it.
4. The story of novel conveys multiple impressions, effects, and emotions.
5. The plot in a novel is sufficiently complex.
6. The selection of stories in a novel is broader.
7. The story in a novel is longer, but many sentences are repeated.

8. Novels are written with narration and supported by descriptions to depict the situations and conditions within them.

Additionally, Aliyev (2021:24) also mentioned the characteristic features that should be existed in a novel, as following:

1. Being a verbal object
2. Being written, for the most part in prose.
3. Having at least in range 30000 words.
4. Being intended by its author(s) to tell a fictional story.
5. Realizing this intention at least to some extent.

c. **Intrinsic Elements of Novel**

Intrinsic element is fundamental elements or aspects of a literary work that exist within the text itself. According to Ahyar (2019:151), the intrinsic elements of novels are theme, characterization, plot, language style, setting, point of view, and moral values.

1. Theme

    Theme is main issue, central idea, and message in a novel that is created by the author. It represents universal insights about life, society, and human nature.

2. Characterization

    Characterization is the provision of traits and characters to each participant in a story. The characters' characteristic can be acknowledged from their physical features, the environment, and their actions.

3. Plot

    Plot is a sequences of events which build storyline in a story. Plot can be divided into two, those are liner plot and reverse plot. Linear plot is a storyline that chronologically progress a straightforward step by step from beginning to end. While reverse plot is a sequences of events that occur because there is relations from

events are presented in reverse chronological order. The stages of plot comprise introduction, performing problem, appearing conflict, climax, and resolution.

4. Language Style

Language style is author main tool to convey, figurate, live the story aesthetically. Types of language style including personification, simile, and hyperbole.

   a) Personification

   A language style used to describe inanimate objects by attributing various human qualities to them.

   b) Simile

   Simile is language style used to compare or describe something using words of comparison or analogy.

   c) Hyperbole

   Hyperbole is a language style that describes something in an exaggerated manner with the intention of creating an excessive effect. Extravagant language is used for emphasis or heightened impact.

5. Setting

Setting is the depiction of the occurrence of an event in a story, including its time, place, and atmosphere. It serves as the backdrop against which the characters interact and the plot unfolds.

6. Point of View

Point of view is the author's placement of themselves and their way of seeing various events or occurrences in the story they present to the readers.

7. Moral Values

Moral values are message of the story that conveyed by author in a story. Moral values are often learned from society, family,

religion, and personal experiences. In a story, the moral value often relates to the lesson or ethical message it conveys to the reader.

d. Extrinsic Element of Novel

Extrinsic elements are factors or components that exist outside the text itself but can influence or provide additional context for understanding a literary work. According to Ahyar (2019:152), extrinsic elements are including history or author's biography, situation and condition, and values in a story.

1) History or Author's Biography

History or author's biography is usually influenced the storyline of a story. The historical period, societal norms, cultural influences, and events relevant to the time when the work was written or set.

2) Situation and Condition

Situation and condition such as historical situation, cultural situation, political situation, economic situation, environmental situation, social condition, and technological context influence the story directly or indirectly.

3) Values in a Story

Values in as story is moral values that is inserted by the author, it is ethical values, refers to fundamental beliefs and standards that guide an individual's behavior and decision-making.

e. Types of Novel

Novel can be interesting story with several types of genre that can be enjoyed by a big fan of novel. Nnyagu (2017) stated that novel has several types.

1. Picaresque Novel

Picaresque is from the term of "Picaro", the Spanish word for "Rogue" (Abram, 2005), and a typical storyline revolves around

exploits of a carefree scoundrel who relies on cunning and shows minimal or no change in character across series of adventures. Therefore, picaresque novel is characterized by having a picaroon (a rogue) as its main character.

2. Historical Novel

According to Kennedy and others, in this genre of novel, the author's storytelling unfolds in a different era and location, and there is a strong emphasis on ensuring historical correctness. The author strives to reconstruct an authentic and faithful representation of historical period, using it as the setting against which the local events transpire,

3. Social Novel

This novel is a literary work that delves into contemporary societal concerns, including topics like race, gender, or class divisions. The novel revolves around a particular community, and the characters' actions align with the dynamics of that society.

4. Sentimental Novel

This genre of novel leverages the reader's ability to feel tenderness, sympathy, or compassion to a varying extent by presenting an improbable situation in which a character faces a severe predicament.

5. Gothic Novel

Gothic novel is also referred to as gothic romance, and it is a type of novel characterized by elements of magic, mystery, and chivalry. Kennedy and others define it as a genre where the prevailing atmosphere is one of fear and anticipation, where the story unfolds in a secluded castle, mansion, or monastery, and where the central characters typically feature an innocent hero or heroine surrounded by enigmatic or menacing individuals.

6. Psychological Novel

It is prose fiction places greater emphasis than usual on character development, as well as on the motivations, situations, and inner thoughts that drive external events. The psychological novel primarily focuses on understanding the reasons behind actions rather than just narrating the events themselves. It is considered a realistic form of fiction because every depicted action is underpinned by a plausible and comprehensible rationale.

7. Epistolary Novel

An epistolary novel is a type of novel which the narrative unfolds primarily through letters penned by the major characters in the story. The readers read the stories and acquaint with the characters, their innermost selves and their thoughts by following a sequence of letters composed by these characters.

8. Anti-Novel

Anti-novel opposes all conventions of the typical novel and establishes its own set of rules. According to Baldick, it is a type of experimental fiction that departs from certain conventional aspects of novel writing, such as the examination of characters' mental states or the development of a linear storyline.

2. Plot

a. Definitions of Plot

Plot is one of intrinsic elements that has crucial role in a story. Plot is performing character to engage with conflict. These two element is related. If there is no character, no plot. Plot can be sorted step by step chronologically. Aristotle called plot as "the imitation of an action" and also "the arrangement of incidents" as in (Holman, 1972) book. In his opinion, a plot should be imitate a whole action and also has unity. Plot gives shape to the incident and this is because of 'unity' in plot (Art, 2017). Therefore, a

plot should be have a beginning, a middle, and an end. While according to Foster (1927), he defines plot as "narrative of events, the emphasis falling on causality". Based on his opinion, a plot must have causality in each of incidents so that it can build episodes that use intelligent and memory to arrange it.

In addition, in (Lewis Writing Center, 2023) is also defines plot as structure of the narrative as it moves through time. By time to time as appearing the events, it will build the plot. This statement is also related to Nurgiyantoro, he stated that plot is sequences of events, it has causality in each of events (Burhan, 2005). It is also in line to Stanton, he stated that plot is a series of events (Stanton, 2007) And then, plot is influenced by what is the character do or character action. It is related to Aminudin (1991), he stated that plot is sequence of stories that is formed by stages of events, thus it twines a story which is presented by the character in a story (Liddie, 2019). The character behaviors will affect how is the plot will be develop. Therefore a plot is a series of thoughts and behaviors of characters (Johnson, 2018) as cited in (Sparks, 2023).

Based on the explanation by the experts, it can be concluded that the definition of plot is sequences of events, incidents, or series that has causality that can cause appearing new events and influenced by action or behaviors of the characters. That is the reason why plot and characters are related. A plot is more complex than a story.

b. **Types of Plot**

According to Aristotle in (Ryan, 2008) types of plot are divided into three types. Those are epic plot, dramatic plot, and epistemic plot.

1) Epic plot

Epic plot is plot that talked about the action of amazing hero in confront the rivals such as monster, human, and forces of nature. This plot will tend to boast the achievement who is achieved by the hero.

Just talked about single hero. Because of the achievement of defeating the rival, the hero will be unforgettable. The hero will always be protagonist and royal. The story can be expanded with new episodes because the hero will face others rivals or villains and then defeating them to be a winner again. Until the hero find his truly happiness, the story will end in happily ever after.

2) Dramatic Epic

   Dramatic epic is focused on mental action than physique and related to human relations. The character will experienced change of behaviors because of the action of others character. Or it can be called evolution. For the examples: A was a behave girl that falling love to a boy namely B. A and B were loving each other. Until the past girl of B is back, namely C. B was changed. He is cheating on A. A was hurt and wanted revenge on B and C. A is a good girl, changed to be a girl that full of dark. A would do anything to break B and C life. When the goal is reached, A regret it. And then started to depression. From the story, the mental of character influences interpersonal relation. In this plot, the plot is presenting the pattern such as exposition, rising action, climax, falling action, and resolution as in Freytag's pyramid.

3) Epistemic plot

   Epistemic plot is built by two events. One is event that happened in the past, and another events is the result of investigation that lead to discovery. The reader should be able to find out implied fact in the story. Because the story that uses epistemic plot is mystery.

   In addition, Wicaksana and Rachman (2018) stated that plot can be categorized into some types based on criteria.

1) Based on time sequence criteria
   a) Chronological Plot

   Plot that tells the story chronologically based on the arrangement of events, followed by the causes of events in the story happened.

   b) Flashback plot

   Plot that tells the story is not in beginning process, but tells about past events maybe in the middle process or end process. This plot is regressive, so that the events are not chronologically.

2) Based on quantity criteria

   This criteria is based on how many stories in the story.

   a) Single plot

   Plot that has one main character as protagonist or hero

   b) Sub-plot

   Plot that has more than one plot to be told in the journey of life, troubles, or conflicts that will be faced by the main character.

3) Based on density criteria

   By the density of plot, it means that there is no development in the story of fiction works. There are two types of plot in density criteria

   a) Dense plot

   In this plot, the story is told quickly and functional events happened quickly, the relationships are tightly interwoven, and the reader is forced to follow it.

   b) Loose plot

   In this plot, the turning of events is slow and the relationship between events are not tight.

4) Based on content criteria

   Friedman (1955) in "Forms of Plot" divided the plot based on this criteria into three types. The content criteria is intended that in this

plot, story shows the problems that has been faced by the characters and also disclosure of events.

a) Fortune plot

This plot is related to the fate, luckiness, bad luck, and destiny of the main character. This plot can be divided into six types. Those are action plot, pathetic plot, tragic plot, punitive plot, sentimental plot, and admiration plot.

b) Character plot

The plot is referred to focus on what has been experienced by the main character than related to plotting. Main character is main focus.

c) Thought plot

Thought plot is refereed to events that becomes thought, wish, feeling, and obsession which are being problems of life in human life.

According to Tjahjono (1988), based on sequence of events, there are three types of plot, those are circular plot, linear plot, and episodic plot.

a) Circular Plot

Circular plot is when the plot is structured from event A and eventually returns to A.

b) Linear Plot

Linear plot is when the plot is arranged chronologically from event A to event Z.

c) Episodic Plot

Episodic plot is when the plot's sequences are separate. In other words, in one drama, there are two or more chains of events.

c. Elements of Plot

1) Elements of Plot by Freytag (1863)

Freytag is a Germany scholar that retrieved five elements of narrative story plot in 1863. Those elements are exposition, rising action, climax, falling action, and denouement or resolution that describe how the storyline is run in a story. He stated that those five elements can be figured into pyramid form, so that it can be known as Freytag's Pyramid. This pyramid is expected to work helping researcher to realize incidents or tragedy occurred in the story (Harun, 2013).

a) Exposition

Exposition is part of elements that introduces beginning or background of the story. It can be began with the settings such as place, environment and atmosphere and main character or situation that related to it. The characters usually are like hero, villain, and victim. This part can explain the appearing of problem.

b) Rising Action

In this part, tension of story begin higher or rise. It is because the problem is more complex as caused by the trigger. The trigger can be caused by other character action. The main character usually starts feeling pressure or uncomfortable. When the problem is very complex, it lead to the climax point.

c) Climax

It is the highest point in the story. Rising action reaches climax point when the main character faced very complex problem or conflict and need to confront with the villain or rival. In epic story, the hero will experience difficult situation where the hero have to defeat the unbeatable monster.

d) Falling Action

Falling action is part that tell the result or consequences after the main character get through the problem. The story begins to find the resolution.

e) Denouement or Resolution

This part explains how the conflict that main character faced is finding the solution. It means that the conflict is resolved. When the conflicts are over, so that the story is end. Usually, this part contains the moral value of the story.

2) **Elements of Plot by Jarvis (2014)**

Jarvis in her book "Crafting the character Arc" (Jarvis, 2014) identified the Major Dramatic Curve (2014) that is the curve of Freytag's Pyramid (1863). The major dramatic curve has seven important elements. Each of elements occur in fixed point in the curve.

a) The Resting Period

The resting period is the introduction and beginning of main character life before the life is changed. It can be called ordinary world where the main character live the daily life before something make it change. Something that is going to change main character's life will be main plot. It tells important information about the background of the story.

b) The Inciting Incident

The inciting incident is external events that launches a protagonist after the protagonist goal. As it calls "external events' because these events come from outside that can disturb protagonist's happiness. It forces to out of comfortable zone. Or the protagonist can defend the happiness by effort in confronting someone.

c) The Rising Action

The rising action is the struggle of protagonist to reach the goals. In this element, it will show the effort of thinking about tactic to solve problem or obstacles protagonist faced. The conflict is intensifies and the story's tension increase.

d) The Crisis Point

The crisis point is emotional era of protagonist in his or her effort to win and reach the goal. The journey of protagonist while fighting is experiencing rises and falls. So that it takes the emotional of the protagonist. When the protagonist has reached the goal, the journey will end soon as well. There are three basic ways of crisis point. Those are emotional peak, a crossroad where the main character must make decision, and then final place of information that solves a problem.

e) The Climax

In this element, protagonist will experience obstacles a lot. The protagonist will fight all out to win and reach the goals. All efforts are out. The protagonist will be forced to make decision that will determine the result of story.

f) The Falling Action

Falling action is brief period of time between climax and final moment of story where the story is loose end and show the consequences of climax.

g) The New Resting Period or Resolution

This element tells the final stop of protagonist where it shows the changes of character as the result of the journey. Whether they have changed or not. The problems have been resolved.

3) **Elements of Plot by Aristotle (4th century)**

Aristotle is an ancient Greek philosopher and scholar, he outlined three plot elements in his book "Poetics" of literary work in the 4th

century (335-323 BC). Based on his opinion, well-structure of plot elements should have beginning, middle, and end that emphasize cause and effect or causality (Wicaksana & Rachman, 2018).

a) Beginning

Beginning usually tells about the introduction. It contains several important information that related to some things will be told in the next stages. Introducing the setting, character, and initial situation.

b) Middle

In this element, it will shows the confrontation of main character. The conflict has been appeared in previous stage, it is more complex and intense. When the conflict in its highest point and where the central problem reaches its peak, the climax is shown.

c) End

It is the final stage of the story that refers to resolution stage featuring specific scenes as the culmination of climax. It is usually presenting the story's conclusion, how the story is end. Whether it is happy ending or sad ending.

4) Elements of Plot by James (1884)

James is an American Novelist. His popular book about literary is "The Art of Fiction" in 1884. His novels are known with complex and psychological novel. In his novel, he usually begins the story with setting of place that will tell about the background of story, and then setting of time. He doesn't provide theory of plot like Aristotle, but his novels have certain narrative feature or use technique in plotting (Warncke, 1985). In (Sarmad, 1939) basic of plot elements can be simplified.

a) Exposition

Henry begins the story with introducing setting of places, background of story, setting of time, and the character.

b) Rising Action

It is the development of interpersonal conflict. James is exploring the complexities of his characters in novel, and then tends to intensify. The atmosphere is suspense.

c) Conflict

Main character is forced to make critical decision. The highest tension of the story. Where the climax involves a turning point in the story.

d) Falling Action

After the climax, James tends to focus on pivotal moment. The story will reveal the consequences of the character's action and decision, then the improvisation of character.

e) Resolution

James novel usually concludes ambiguity or open-endedness. It contains the closure of the story and the final. Ambiguity makes reader to make their own conclusion about the ending of the story. From the entire novel, the emphasis is focus on psychological and emotions of the character.

5) **Elements of Plot by Kennedy (1984)**

An American poet and anthologist, Kennedy and his friends Dorothy and Gioia in his book "An Introduction of Poetry" divided plot elements into four elements (Kennedy et al., 1984, p. 22) Those are exposition, conflict, crisis and climax, and conclusion.

a) Exposition

This is the initial part of a story where the setting, character, and the basic background information are introduced.

b) Conflict

Conflict is the central problem or challenge that faced by main character. The main character will get confrontation as in trouble.

c) Crisis and Climax

Crisis is a turning point in the story where the conflict is going to be highest level. The main character is forced to make critical decision. It followed by the climax where it is peak of tension in the story. It is usually determining the outcome of the story. The climax is where the conflict reaches its solution.

d) Conclusion

It is the final part of a story, where the consequences of the crisis and climax are revealed. It provides the closure of the story. The closure shows how the main character has changed after experienced many problems.

Based on the explanation about plot elements by some popular experts, the research decides to use Jarvis's Major Dramatic Curve (2014). The reason is the plot elements are very specific and fixed point in curve among other plot elements Specific point can give clearer action in a story. In addition, Major Dramatic Curve is new version of Freytag's pyramid (1863). Freytag's pyramid has been used by other researchers with the same object. Jarvis added two elements, resting period and inciting incident. Major Dramatic Curves can be applied to theater, television, comics, games, web series, short stories, and novels (Jarvis, 2014).
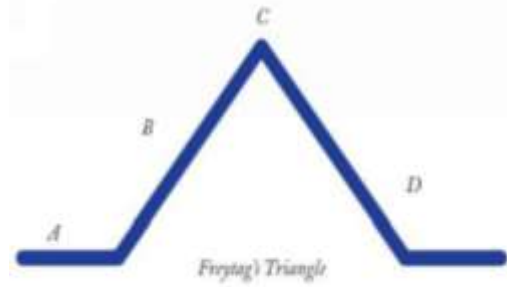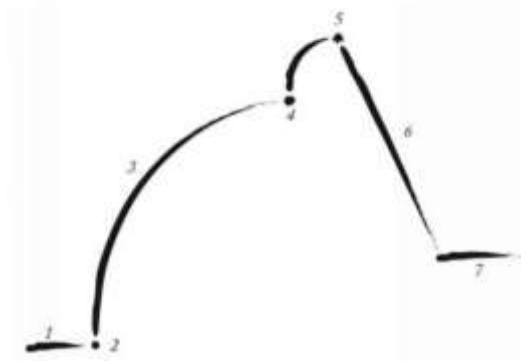
| **Figure 1. Freytag's Pyramid** | **Figure 2. Major Dramatic Curve** |

3. Motif

a. Nature of Motif

Motif is kind of archetypes. Jung (1919) described archetypes as repeated thoughts, ideas or imaginary in literary history that is represented in symbols found in dreams, art, religion, and myth (Bradshaw, 2017).

Thompson; an American folklorist; described motif as the tiniest, distinctive, and noticeable component in a story, covering three categories, those are characters, objects, and individual occurrence (Harun, 2021). Thompson introduced the list of Motif-Index as the tool to gather folk literature.

In addition, Morgan (2006) stated that motif is a recurring elements or a repeated elements in a single literary work which can either be a consistence elements (such as a phrase or object) or a set of literal and figurative expressions from a specific semantic category (a family or a group associations). Collectively, these motif serve as symbolic representations that gradually and subtly convey to the reader what the events in the story may convey directly, with an accumulating impact.

The similar idea also argued by Abbot (2008), defined motif as discrete things, images, or phrases that is repeated in narrative. Furthermore, motif is prevailing concepts in literature that encompass various elements within literary works (Sudjiman, 1990) as cited in (Wijianto, 2020).

Coetzee and Pinto (2021) are also argued that motif is a recurring element or dominant idea in an artistic creation that holds symbolic significance within a literary narrative. It is also described as symbolic image or concept frequently in a story, motifs encompass symbols, sounds, actions, ideas, or words. Recognizing a motif is often facilitated by the repetition of a specific image, word, or phrases, or through the recurrence of actions.

Freedman (1971) as cited in (Morgan, 2006) stated three aspects of motif contribution in literary work. 1) Cognitively, a motif can provide insights into a work's character, setting, or its main ideas and themes. 2) Affectively, a motif can enhance the emotional aspects of the work, aiming to evoke specific reactions from the reader. And last, 3) structurally, a motif can assist in illustrating the story's events, and its consistent presence contributes to the coherence of narrative. This enables reader to engage with immerse themselves in the unfolding of the work.

b. Criteria for Identifying Motif

Furthermore, Freedman (1971) as cited in (Morgan, 2006) also introduced five constructive criteria for evaluating a motif's performance. 1) frequency of recurrence, 2) avoidability or unlikeliness of appearance, 3) significance of contexts, the strength of the motifs intensifies when it emerges during crucial moments in a work 4) coherence, consistency among the different components within the associated group that forms the motif, and 5) symbolic correlation, relate to the symbolic significance of the motif whether the motif effectively represent the thing is symbolized.

First criteria is frequency of recurrence. A motif must repeat, but the number of occurrences does not definitely confirm its presence. It varies depending on the work's length and type. The motif needs to reappear frequently and extend beyond mere coincidence or necessity.

Essentially, motifs should saturate the atmosphere enough to be felt subliminally.

Second criteria is avoidabiliy. Avoidability refers to situation where the references or their uses (such as additional literal uses) do not necessarily require references related to the motif itself. In some manner, these instances must capture the reader's attention, not solely through repletion but also through their application.

Third criteria is significance of contexts. It revolves around the importance of the situations where the motif is present. The impact of the motif is heightened when it emerges during crucial moments in the narrative. In the story, the cumulative effect of the motif is heightened during moments of heightened narrative tension.

Fourth criteria is coherence. It concerns the consistency of the different components within the associative group forming the motif. The fundamental principle is that "the stronger the connection between the elements of the cluster, the more cohesive their impact." Consequently, the aesthetic merit and overall impact of the motif are influenced by the extent of its coherence.

Last criteria, symbolic correlation. When the reader grasps a portion of the symbolic meaning behind the motif, it implies that the motif, together with other rhetorical techniques, has invoked the essence of meaning within the narrative. The rationale behind this is that recurring elements may signify what holds importance to the author and, likely, to the readers as well.

c. **Classification of Motifs by Thompson (1955)**

Classification of motif has been introduced by Thompson with the title "Motif-Index of Folk-Literature" in 1955. This work is a comprehensive classification that identifies and organizes various motifs and narrative elements that frequently appear in folktales and folklore from

various culture. Thompson classified the motifs by using alphabet. Each categories have sub-categories. Brief version of motifs classification has been summarized (Romances, 2016). Here is the table of Motif-Index of Folk-Literature.

Table 1. Motif-Index of Folk-Literature

Class	Motif	Explanation
A	Mythological	Creator and Godly motifs
B	Animals	Animal substances
C	Taboo	Forbidden things for many facets
D	Magic	Magical motifs such as object, power, and transformation.
E	The Dead	The dead motifs such as ghost, soul, and reincarnation.
F	Marvels	Wonder and miracle such as the journey to alternate worlds, marvelous creatures, and places.
G	Ogres	Motif of horrible being such as witches, trolls, and devils.
H	Test	The trial in many forms such as identity, marriage, and intelligence.
J	The Wise and The Foolish	The mentality of a tale's character such as smart, stupid, wise, or unwise.
K	Deceptions	The deceptive action of characters such as thieving, tricking, and lying.
L	Reversal of Fortune	Turnaround of destiny.
M	Ordaining the future	Predestined future and the action to avoid or foster it.
N	Chance and Fate	The role of luck in determining destiny and outcome.
P	Society	Social order in a society that affects the rank, profession, and management of law or army.
Q	Rewards and Punishment	The consequences of action whether to be rewarded or vice versa.

R	Captives and Fugitives	Apprehension and escapism from captivation in the light of action and character.
S	Unnatural Cruelty	Inhuman atrocity acts such as persecution, castaway, and abandonment.
T	Sex	Sex motifs such as love, birth, pregnancy, lewdness, and many more.
U	The Nature of Life	The essence of life such as justice and injustice, right and wrong, and wealth and poverty.
V	Religion	Religion-related motifs such as worship, heretic, mass, and prayer.
W	Trait of Characters	The features of character such as kindness, bravery, loyalty, and prudence.
X	Humor	Various humor perspective such as the corporeal disability, social classes, and tradesmen.
Z	Miscellaneous Groups of Motifs	Motifs that hardly able to stand on its own in an individual chapter.

The lists of Motifs in Motif-Index of Folk-Literature can be seen by accessing https://bit.ly/3xDkgkW. Motif-Index of Folk-Literature has entries that are called as motif-index entry. The entries consist of motif number, motif title, sub-type or sub-motif, culture and text in which motif found, related motifs, and tale-type (Garry & El-Shamy, 2005). The use of motif-index entry is to assist in identifying and categorizing motif. However, each motif might not certainly have these entries. It can be just the motif number, motif title, and culture and text in which motif found. Here is the representation of motif-index entry. The figure is taken from Harvard Library Research Guide.
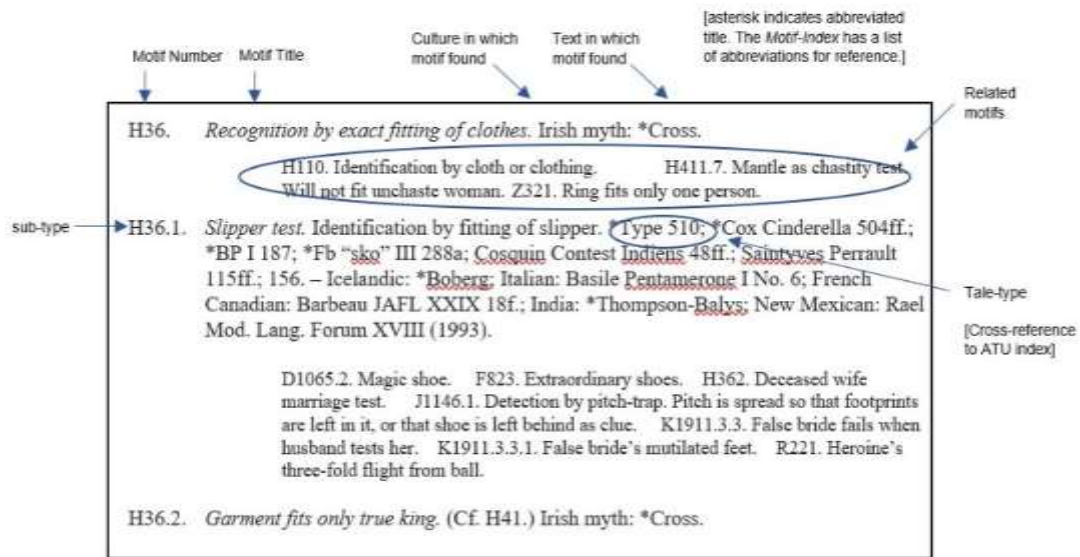
Figure 3. Motif-Index entry

Source: https://guides.library.harvard.edu/folk_and_myth

The Motif-Index of Folk-Literature has many sub-motifs. In addition, there are also culture in which motif was found and relative motif in motif entry can help to identify, classify, and categorize the motif. There are some reasons of the research uses Motif-Index of Folklore-Literature as a tool to discover motifs. First reason is based on Thompson's statement about classification system (1977) that motifs might be present in unrelated stories, but a tale type of index assumes that all different versions of tale type has "some kind of genetic relationship (Fox, 2020). Alice's Adventures in Wonderland is not a folktales or fairy tale, but the story contains fantasy genre and unusual creatures which are the motifs might be listed in Motif-Index of Folk-Literature. Second reason is from previous study. The study is done by Wilcox and Pasdar (2023). The study is discuss about motifs such as mirrors, windows, and feminist threshold imagery in Grimm. Grimm is ftv fantasy series. Thompson's Motif-Index of Folk-Literature lists many stories about mirror and window idea. It shows that fantasy stories can use Motif-Index of Folk-Literature as a tool to discover motifs.

4. Fantasy Subgenre in Alice's Adventure in Wonderland

Todorov (1976) describes genre as "a set of rules and constraints that regulate the process of communication between the author and the reader". A genre is texts and people, pushing and pulling on each other (James & Mendlesohn, 2012). While subgenre is subordinate within a genre.

Fantasy is known since two centuries ago and it is modern fantasy that influenced by ancient world such as Greek story. Fantasy itself is often used to describe a conscious breaking free from reality. It's a term used for creative work set in a world that doesn't exist in reality, like a fairyland, or featuring extraordinary and unreal character (Holman, 1972, p. 219). Fantasy refers to narrative, film, game or work of art that prominently features supernatural phenomena as a crucial components of its content. Fantasy is subgenre of fiction. The typical elements in fantasy are magical transformations, strange monsters, sorcerers, dragon, and the existence of supernatural world (Mendlesohn, 2009) as cited in (Mohamed, 2017, p. 215)

In Alice's Adventure in Wonderland novel, Alice embodies another element that would later prove significant in the realm of fantasy literature: the inception of a fantastical realm, the use of magic, the presence of anthropomorphic [1] animals, and the crafting of an alternative world are recurring themes that subsequent fantasy classics would embrace.

In this story, Alice tumbles into a rabbit hole and enters a whimsical and fantastical realm filled with talking animals, magical beings, and absurd occurrences. The novel stands out for its departure from reality and its imaginative exploration of a surreal and dreamlike world, making it a prime example of a work in the fantasy genre. Within this genre, the book blends elements of the supernatural, fantastical settings, and extraordinary characters to create a vivid and immersive fantasy universe.

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[1] Anthropomorphic is described or thought of as having a human form or human attributes, *Merriam Webster* Anthropomorphic Definition & Meaning - Merriam-Webster

5. **Synopsis of Alice's Adventure in Wonderland Novel**

Alice's Adventures in Wonderland by Lewis Carroll in 1865, tells the tale of Alice, a young girl who down into a rabbit-hole that brought her into otherworld because of her curiosity about the odd White Rabbit. When she looked at the White Rabbit down the rabbit hole, Alice followed it. She fell into another world without noticing it. The world is called Wonderland. In Wonderland, she trapped in mysterious hall with many locked doors and a small key that opened a tiny door leading to beautiful garden. Unable to fit through the door, she drank a bottle labelled "DRINK ME" to shrink, and ate a cake labelled "EAT ME" to grow up. Alice eventually swimming in a pool of her tears because of her enormous size, her tears became a pool. Then, she joint various creatures in a nonsensical Caucus-Race and helped them dried off. Mistaken for a housemaid by the White Rabbit, she drank another potion, grew large, got stuck, and shrank again.

Meeting a cryptic Caterpillar, Alice ate parts of a mushroom to control her size. She then encountered the Duchess, her cook, and the Cheshire Cat, who advised her to visit the March Hare. At the Mad Hare's tea party, Alice experienced nonsensical conversation. Then, her journey continued to the Queen of Hearts' beautiful garden, she played chaotic with live flamingos and hedgehogs in Queen of Hearts' croquet ground. Alice was asked by the Queen of Hearts to meet a Mock Turtle, and brought her to a Gryphon first. The Gryphon took Alice to meet the Mock Turtle, who shared stories and performed a dance. She then attended a trial where the Knave of Hearts was accused of stealing the Queen of Hearts' tarts, witnessing absurd proceedings. Called as a witness, Alice grew larger, challenged the court.

During her journey, Alice underwent various size transformations, from growing too large to fitting through small doors. Her experiences were marked by playful wordplay, illogical events, and a dreamlike atmosphere. The story unfolded episodically, with each encounter and event standing alone. Known

for its clever use of nonsense and absurdity, it challenges conventional logic and invites readers to embrace the fantastical.

B. Previous Studies

There are ten previous studies that have similar topic with this research. First study is done by Suliana (2020). The object of study is Alice's Adventure in Wonderland novel with the focuses are to find the functions of narrative structure, sphere of action in the novel, and characters by using structural approach. The theory used in the study is by theory of Propp (1984) that has 31 functions adapted by Begger (1992). The results of the study found 12 functions narrative structure out of 31 functions.

Second study is conducted by Bowo (2018). The study uses Alice's Adventures in Wonderland novel as an object of the study. Focuses of the study are to reveal social class divisions and main ideas in relation to the English social class of Victorian era. Genetic Structuralism theory by Goldman (1981) is used. In finding social class divisions, characters, setting, and plot analysis is needed. Plot elements used in the research are incentive moment, rising action, climax, falling action, and resolution. The plot is not analyzed in episodic, and the theory used is not mention in literature review. The result of the study shows that the characters, background, and plot of the novel describe the social class divisions, and the main idea of the story is victory of middle class.

Third study discussed about protagonist and antagonist characters in Alice's Adventures in Wonderland by Alvinindyta (2018). The purposes of the study are to find out protagonist and antagonist characters in the novel, and to find out describing strategy of characterizations. In finding protagonist and antagonist characters, plot analysis is necessary. The theory of plot used is Freytag's pyramid, and analyzing the characters uses theory of Minderop (2005). The results indicate that there are seven characters founded based on plot analysis, and characterizations described in direct and indirect method.

Fourth study is analyzing main character's conflicts and message in Alice's Adventure in Wonderland novel by Agus and Nurul (Irawati et al., 2014). The study is not using theory of plot elements and focused on conflicts found in the novel supported by sentence and dialogue. The results revealed two inner conflicts and fifteen outter conflicts that are classified into three types; Man vs Nature, Man vs Man, and Man vs Society. And the messages as the results of main character's conflicts are Moral, Social, Religious, Educational, and Political Message.

Fifth study is done by Khaqiqi and Haryanti (2021). The study analyzes about theme and theme development of Alice's Adventures in Wonderland novel. The research uses objective approach that is focused on the object itself. In finding theme, plot analysis is needed. The result shows that theme of Alice's Adventures in Wonderland novel is Growing Up. When the theme development is developed by characters, plot, and setting in the novel.

Related to motif, sixth study discusses about mathematic symbolism to support Bailey's thesis about Alice's Adventures in Wonderland story has criticized modern mathematic of the day. In addition, the study wants to expound Carroll artful use of symbolism in criticizing excessive symbol of mathematic. The study tends to Alice's problem in mathematic. The results explains that Lewis used arithmetic to show problem solving of Alice's problem and geometric by Poncelet to figure a child transformation to a pig.

Seventh study focuses on demonstrating symbolic function in women's literature and emphasizing on various food aspects by Polišenská (2011). The objects of the study are Virginia Woolf's Mrs. Dalloway, Margaret Atwood's The Edible Woman, Helen Fielding's Bridget Jones's Diary, Joanne Harris's Chocolate and Elizabeth Gilbert's Eat Pray Love novel. Alice's Adventures in Wonderland is not the object, but in the result of the study, Alice's story is mentioned as showed the symbolization of children's literature and motif of food.

Eight study is done by Jeklin (2016). The study focuses on describing the child archetype by using mythological (Jung) and psychoanalytic (Freud) literary analysis in Alice's Adventures in Wonderland. Alice is a symbol of child as a

representation universal in process of transiting child to individuation. The research tried to compare Alice's character with Wendy's character that has similar character. Both of them has same purpose, want to grow up. Freud psychoanalytic theory, childhood to adulthood support the symbolization of Alice's character as a child that want to grow up.

The ninth study is conducted by Lara (2018). The aims of the study is to analyze the main features of the nonsense genre and its relevance in the world of literature in Carroll's book, Alice's Adventures in Wonderland and Through Looking-Glass. The research also discuss about the Carroll's logic problem, and it makes Carroll's book is authentic.

And the last study is done by Nurdiana (2019) to figure out hero's journey of Alice in Wonderland by using archetypal study. The object of study is to show separation and return stages, theory of Campbell (1990). There are three stages of five separation stages and six return stages founded as the result of the study.

Based on the previous studies that use Alice's Adventures in Wonderland novel as object of the study, the research gap of the research is analyzing plot elements in episodic by using Jarvis's Major Dramatic Curves (2014) while previous researches used Freytag's pyramid (1863), and the plot elements analysis is intended to reveal motifs while previous studies are to reveal theme, characters, and moral value. Another research gap, motif is similar with symbol as archetype. But both of them are different. If motif appear in repeatedly, symbol can just appear once. The research uses Thompson's Motif-Index of Folk-Literature (1955) as a tool to discover the motifs.