

RECOGNIZING LITERARY FORMULAS OF POP LITERATURE

Tini Moge¹

¹Universitas Negeri Manado
Kampus Tonsaru Unima Tondano
tinimogea@unima.ac.id

ABSTRACT

This research is to find out the characteristics of Napoleon in Animal Farm. This is a qualitative research project since the data collected is in the form of words rather than numbers. The data were collected in the novel Animal Farm as the primary source. The secondary sources, such as books, documents, and the internet, are used to support the analysis. An objective approach was applied in analyzing the data. The result shows Napoleon possessed certain characters, such as opportunist and dictator, who used hypocrisy, treachery, conspiracy, intimidation, and distortion as his means of achieving his goals. Napoleon uses his power to obtain his ambition. As a man, his ambition to indulge himself is reality, but more ambition is obtained in an unfair way that reflects Napoleon's experience of only destroying other animals. He uses his strength or his power to intimidate or hurt those who are weaker. Four pigs are killed on Napoleon's order. Three hens were executed, as were a goose and some sheep.

Kata kunci: opportunist, dictator, hypocrite

I. INTRODUCTION

People read literary works for different reasons. Some want to learn some values from it, while others just want entertainment or to kill time. Indeed, the works that they read may give them the impression of sadness or happiness. Despite the impression the work gives, not many people know the story types that underlie the diversity of formula construction or literary formula of the works that make them sad or happy.

People may then wonder what literary formula makes us sad or happy. According to Jogn G. Cawelti (1986), "literary formula is a structure of narrative or dramatic convention in a great number of individual works. It refers to larger plot types". These general plot patterns are not necessarily limited to a specific culture or period; instead, they seem to represent a story type that, if not universal in appeal, has certainly been popular in many different cultures at many different times.

Formula literature is, first of all, a kind of literary art. Therefore, it can be analyzed and evaluated like any other kind of literature. Let us see the literary formula found in adventure, detective, romance, and mystery.

II. ANALYSIS

A. Adventure

In the adventure story type, the central fantasy is that of the hero—individual or group—overcoming obstacles and dangers and accomplishing some important and moral mission. Even though not always the trials of a hero are the result of a villain, It is important to underline that the focus of interest in an adventure story is the character of the hero and the nature of the obstacles and challenges he has to overcome.

It presents a character with whom the audience can identify, passing through the most frightening perils to achieve some triumph. Usually the basic moral values implicit in this type of story are those of victory over death, triumph over injustice, the threat of lawlessness, the overcoming of fear, and the defeat of the enemy in the combat story. While the specific characterization of the hero depends on the cultural motifs and themes that are embodied in any specific adventure formula, there are in general two primary ways in which the hero can be characterized as a super hero with exceptional strength or ability, at least at the beginning. In the case of a super hero, the principle of identification is like that between a child and parent and involves the complex feelings of envious submission and ambiguous love characteristic of that relationship. This kind of treatment of the hero is most characteristic of adventure stories constructed for children and young people.

Beyond the two general adventure patterns of the super hero and the ordinary hero, specific adventure formulas can be categorized in terms of the location and nature of the hero's adventure. This seems to vary considerably from culture to culture. The current catalog of adventure formulas is meant to pass into another area of the culture. For more reasons than one, cultural situations—crime and its pursuit, war, the West, sports—have largely usurped the battle with the dragon. The adventure story is perhaps the simplest fantasy archetype.

B. Detective

There are two kinds of detective story those are classical detective story and hard-boiled detective story. The classical deyective story was first articulated by Edgar Allan Poe in the 1840s but it didn't become a widely popular genre until the end of the nineteenth century. Its period of greatest popularity was initiated by enormous success of Canan Doyle's Sherlock Holmes stories and its flourished in the first four decates of the twentieth century. Since world War II, other formula that include some elementwss of the mystery archetype, but are also stories of adventure and melodrama-the hard-boiled detective story, the spy story, have become increasingly popular.

The formula of classical story can be described as a conventional way of defining and developing a particular kind of situation a pattern of action or development of these situation, a certain group of characters and the relation between them, and a setting appropriate to thhe character and action.

1. Situation

The classical stories begin with anunsolved crime and more toward the situation and mystery. As Poe discovered in the two stories, the mystery may centered upon the identity ad motive of the criminal.

2. Pattern of Action

The detective story formulas center upon the detective investigation and solution of the crime. Thus, there are:

1. Introduction of the detective
2. Crime and clues
3. Investigation
4. Announcement of the solution
5. Explanation of the solution

6. Denouement

These parts do not always appear in sequence and are sometimes collapse into each other, but these parts are often appearing. Sometimes the story begins with the introduction of the detective through a minor episode that demonstrates his skill at deduction. The crime symbolizes not only infraction of the law but disruption of the normal order of society. In classical story however it seems to be important that the detective solve the crime or at least get on the right track from the beginning. In story after story, when the solution is finally revealed to us, we find that the detective immediately established the right line of investigation by making a correct inference from the conflicting and confusing testimony that had baffled everyone else. There are other reasons for the particular narrative pattern of the detective story; by keeping us from the detective's point of view, the writer can make the moment of solution an extremely dramatic and surprising climax. It seems we have no clear indication when it will arrive.

The second major element in the classical detective story pattern of action is the crime. For example, in Poe's story, the description of the crime immediately follows the introduction of the detective. Some other writers, however, present the crime first and then introduce the detective. The effectiveness of the crime itself depends upon two main characteristics.

First, the crime must be surrounded by a number of tangible clues that make it absolutely clear that some agency is responsible for it, and second, it must appear to be insoluble.

The announcement of the solution is as important as the punishment of the criminal. Most classical writers, like Poe, make a strikingly dramatic moment out of the detective's revelation that he has solved the mystery.

Character and Relationship

The classical detective story required four main roles:

1. The victim
2. The criminal
3. The detective
4. Those threatened by the crime but incapable of solving it

A hard-boiled detective story In the early 1920s, this emerged as a detective story formula so different from the classical genre that it constituted a distinct type. The formula was created by many authors. Since then, many detective story writers, good and bad, have followed what can be labeled the hard-boiled detective story.

One of the most important aspects of the hard-boiled formula is the special role of the modern city as the background. The relation between detective story and the city was early noted by one of the formula's most brilliant practitioners, G.K. Chesterton, who argued that the most important reason for the detective story culture's significance was its poetic treatment of the city.

The first essential value of the detective story lies in this, which is the earliest and only form of popular literature in which is expressed some sense of the poetry of modern life. In many ways, the fantasy of the modern city as a place of exotic and romantic adventure

The hard-boiled formula resembles the main outlines of the classical detective story pattern of action. It too moves from the introduction of the detective and the presentation of

the crime, through the investigation, to a solution and the apprehension of the criminal. Significant differences appear in the way this pattern is worked out in the hard-boiled story. Two are particularly important: the subordination of the drama of the solution to the detective quest for the discovery and accomplishment of justice and the substitution of the pattern of intimidation and temptation of the hero for the elaborate development in the classical story.

The hard-boiled detective sets out to solve a crime, but inevitably discovers that the solution must go beyond a personal choice or action. While the classical writer typically treats the actual apprehension of the criminal as a less significant matter than the explanation of the crime, the hard-boiled story usually ends with a confrontation between the detective and the criminal.

Because the hard-boiled embodies the threat of judgment and execution as well as exposure, the pressure against his investigation is invariably more violent than in the classical story. In the hard-boiled detective story, there are two focuses: the detective becoming both judge and investigator, and the intimidation and temptation of the detective shaping the pattern of action. *The Big Sleep*, for example, begins with Marlowe visiting rich old General Sternwood in a hothouse atmosphere redolent of corruption and death. This opening scene immediately established a number of the central motifs of the hard-boiled story. Here we see the detective as a marginal professional carrying on his business from the kind of office associated with unsuccessful dentists and small mail-order businesses. His way of life may look like failure, but it is actually a form of rebellion, a rejection of the ordinary concepts of success and respectability.

The beginning of the hard-boiled story usually presents both these marginally rebellious aspects of the hero and his capacity to function effectively in a world of wealth, corruption, and violence. As the pattern develops, the rich, the powerful, and the beautiful attempt to draw the detective into their world and use him for their own corrupt purposes. He in turn finds that the process of solving the crime involves him in the violence, deceit, and corruption that lie beneath the surface of the respectable world.

As in the classical story, the introduction of the hard-boiled detective leads immediately to the presentation of the crime, but substantial differences in the treatment of the crime have rather different implications. The hard-boiled story implicates the detective in the crime from the very beginning. In many hard-boiled stories, the detective is given a mission that seemingly has little to do with murder and violence. Pursuing this mission, the detective happens upon the first of a series of murders that gradually reveal to him the true nature of his quest. In this way, the hard-boiled detective investigation becomes not simply a matter of determining who the guilty person is but of defining his own moral position.

C. Romance

The organizing action of the romantic story type is the development of a love relationship, usually between a man and a woman. Because this is the central line of development, the romance differs from the adventure story and the mystery. Adventure stories, more often than not, contain a love interest, but one distinctly secondary to the hero's triumph over dangers and obstacles. It is important to remember that in an adventure story, the relationship between the hero and the villain is really more important than the hero's

involvement with a woman. Romances often contain an element of adventure, but the dangers function as a means of challenging and then cementing the love relationship.

The "gothic Romance" or "Contemporary Gothic" formula is one of the most popular today. This gothic romance makes extensive use of elements of adventure and mystery. Unlike a straight mystery formula such as a detective story, where the solution of the mystery is the dominant line of action, the gothic romance uses the mystery as an occasion for bringing two potential lovers together, for placing temporary obstacles in the path of their relationship, and ultimately for making its solution a means of clearing up the separation between the lovers.

It is important to underline that the moral fantasy of the romance is that love triumphantly and permanently overcomes all the obstacles and difficulties. Though the usual outcome is a permanently happy marriage, more sophisticated types of love stories sometimes end in the death of one or both of the lovers, but always in such a way as to suggest that the love relationship has had a lasting and permanent impact. This characteristic differentiates the mimetic form of the romantic tragedy from formulaic romance. In works like *Romeo and Juliet* and *Tristan and Isolde*, the intensity of the lovers passion is directly related to the extent to which their love is doomed. It simply cannot continue to exist in the fictional situation, either for social or psychological reasons, and consequently, the passion itself brings about Jenny's death through a biological accident. The result is sentimental rather than tragic. We feel sad that something so perfect cannot continue, but we do not confront the basic irreconcilability of love with other responsibilities and needs, which is the essential tension of romantic tragedy.

Since romance is a fantasy of the all-sufficient nature of love, most romantic formulas center on the overcoming of some combination of social or psychological barriers. A favorite formulaic plot is that of the poor girl who falls in love with the rich or aristocratic man, which might be called the Cinderella formula. Or there is the Pamela formula, in which the heroine overcomes the temptation of meaningless passion in order to establish a complete love relationship. Another more contemporary formula is that of the career girl who rejects love in favor of wealth or fame, only to discover that love alone is fully satisfying.

D. Mystery

The fundamental principles of a mystery story are the investigation and discovery of hidden secrets. The discourse usually leads to some benefit for the characteristic with which the reader identifies. The discovery of secrets with bad consequences for the protagonist, as in the case of Oedipus, is indeed the result of the mystery structure, but a use of this structure outside the realm of moral fantasy. In mystery formulas, the problem always has a desirable and rational solution, for this is the underlying moral fantasy expressed in this formulaic archetype.

Mystery has been far more important as a subsidiary principle in adventure stories, romances, and melodramas than as a dominant formulaic principle in its own right, with the single exception of the greatest and most fruitful of all the formulas, that of the classical detective story.

Most other formulas involving a good deal of mystery—such as the hard-boiled detective story, the secret agent story, the gothic romance, or the crime thriller—tend to

shade over into adventure or romance. Though mystery remains a basic interest and an important secondary principle of the form,

Because of the basic intellectual demands it makes on its audience, the mystery has become one of the most sophisticated and explicitly artistic of the formulaic types. Yet, its limitations are also great. While the classical detective story was a preeminent type of formulaic literature between the end of the nineteenth century and World War II, it still remains an important formula. It has not shown the same capacity for change and development as the other major formulaic type.

Since the mystery shares many characteristics with the story of what an imaginary being brings or states, the term is often applied to ghost stories, to tales of demonic possession, or to tales of madness. But there is a fundamental difference that should be kept in mind. The mystery of the imaginary being or state is not resolved. Instead, the human protagonist adapts himself in some fashion to the alien creature, for example, by learning how to control him. Of course, there are ghost stories in which the alien being turns out to be a trick or a deception, with the mysterious manifestation being given a rational explanation. This is a mystery formula. In the true story of imaginary beings, the mystery of the alien is never solved, only somehow dealt with. In Bram Stoker's *Dracula*, the alien being is dealt with.

by a more or less rationalistic religious technology of vampire control, but the mystery cannot be explained away. The way is prepared for him to rise again and again. This sort of conclusion is very antithetical to the mystery story where, once discovered and explained, a secret is no longer capable of disturbing or troubling us.

III. CONCLUSIONS

People may then wonder what literary formula makes us sad or happy. According to

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The formulas for detective stories center upon the detective's investigation and solution of the crime. The detective story focuses on the following elements: the introduction of the detective, the crime and the clue, and the investigation. Announcement of the solution, explanation of the solution, and denouement

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