

CHAPTER I

INTRODUCTION

This chapter consists of five subchapters: the background of the study, statement of the research problem, objectives of the study, significance of the study, and scope and limitations of the study.

1.1 Background of the Study

Fantasy is one of the literary genres that are popular among readers, as many famous book titles at least have fantasy as their genre, for example, the series of “*Harry Potter*” by J. K. Rowling that world set of wizardry characters and things, or C. S. Lewis’s “*The Chronicles of Narnia*” which the author made a story where the real world met fantasy realms. Their success gives a hint that the theme they brought to their literary works pleased many readers. The opinion below is supported by James & Mendlesohn (2012: I) that “Fantasy is a creation of the Enlightenment, and the recognition that excitement and wonder can be found in imagining impossible things,” and “since Tolkien and his many imitators, however, it has become a major publishing phenomenon.” Thus, the fantasy genre has a rich and varied history, with roots mostly stretching back to ancient mythology and folktales. The statement before is supported by what Stableford had written in his book that “...genre fantasy takes its definitive themes and images from myth, legend, and folklore -raw materials older than literature itself-...” (2009: xli). This genre allows the readers to escape into fantastical worlds and experience adventures and experiences that would be impossible in the real world.

One of the defining features of fantasy literature is the presence of magical elements. This can include fantastical creatures such as dragons and unicorns, fairies and goblins or ogres, as well as magic spells and enchanted objects, which are related to “... magical stories of myth, legend, fairy tales, and folklore from all over the world” (Mathews, 2002: 1). These elements add an element of wonder and amazement to the stories, captivating the imaginations of both young and adult readers. Another key characteristic of fantasy literature is the presence of an

alternate world or universe. This can be a completely imaginary world, or it can be a fictionalized version of our own world with elements of magic and the supernatural. Many critics believe, as Mathews said, (2002: 1) that fantasy is "... a type of fiction that evokes wonder, mystery, or magic –a sense of possibility beyond the ordinary, material, rationally predictable world in which we live". These alternate worlds allow readers to explore new places and cultures, and to experience adventures that are outside of their everyday lives. In conclusion, the fantasy genre provides a rich and imaginative escape for the readers. Through the use of magical elements and alternate worlds, it allows readers to explore new ideas, experiences, and imagination.

The famous work of the fantasy genre in English literature that can be found is the book series entitled *Spiderwick Chronicles* by Tony DiTerlizzi and Holly Black, released in 2003 until 2004. DiTerlizzi and Black are best known for their works that mostly focused on fantasy and children's books. Though the series never won any award, it's been sold over twenty million copies worldwide and has been translated into over thirty languages. The *chronicles* consisting of five books also has been adapted into a film with the same title, with DiTerlizzi himself acting as the film's co-executive producer. The film won the 2009 Las Vegas Film Critics Society Awards for Best Family Film and the 2008 ASCAP Film and Television Music Awards for the Top Box Offices Films category. Furthermore, the film also has been a nominee for numerous awards in the same year, as previously mentioned. Based on their website, respectively, both are #1 *New York Times* bestselling author and illustrator of fantasy novels.

The writer of this study analyses the fantasy genre formula in the work of DiTerlizzi and Black's *Spiderwick Chronicles*, focusing only on the first book of the series entitled "*The Field Guide*." The reason why the writer only focuses on the first book is that the writer believes that the first book already covers the entire fantasy formula that can be analysed using the fantasy genre formula theory proposed by Cawelti. The story of the first book focused on the characters named the twins Simon and Jared and their older sister Mallory, with their adventurous

story in their recently-inhabited-old place called *Spiderwick Estate*. In there, the three characters discover a brownie -a kind of household fairy- that lives inside the walls. Furthermore, Jared found an illustrated book that contains information on faeries types in the surrounding forest of their house. Besides the fantastic or mythical creatures that the writer can find in the book, there is a moment where the characters find a book called “*Field Guide*” that can be used as an aid for the characters to see the creatures, which makes the writer interest to analyse it by using the Cawelti’s model on fantasy genre formula.

Previously, there were two studies that conducted on the same data as this study, it is the *Spiderwick Chronicles*. The first study was done by Larasaty (2019) that was analysing on the linguistic aspect. Her journal, entitled “The Translation Procedure in Children Novel – Spiderwick Chronicle,” discusses the translation procedures from English to Indonesian, where she used the translation procedure proposed by Newmark and found that the most translation procedure applied is shift or transposition, followed by modulations, and the least is the cultural equivalent, synonymy, and functional equivalent. The second study that the writer found is a journal done by Setiawan and Sutopo entitled “Translation Strategies Used by Donna Widjajanto in Rendering Culture – Specific Items in Diterlizzi’s *The Spiderwick Chronicles*” (2018). Similar to the previous study mentioned, their journal also analysing the implementation of translation strategies and equivalence achievement used by the translator. Furthermore, the writer found some studies that discuss a fantasy genre formula, namely a master’s thesis by Opheim (2010) who discussed fairy tale elements in different fantasy literatures by analysing the main characters in *Coraline*, *Harry Potter and the Philosopher’s Stone* and *The Amber Spyglass*, Tasari and Assiddiqi’s (2023) “From Warriors to Unity: Analysing Fantasy Formula in *Raya and The Last Dragon* (2011) journal which analysing the conflict formula in the film by using literary theory to comprehend the literary systematics in the film, and Mangantar’s (2019) thesis entitled “Formula Fantasi yang Tercermin Dalam Film *Harry Potter And The Goblet of Fire* (2005)” where she analysing how the reflection of the fantasy formula as reflected in the film

Harry Potter and The Goblet of Fire (2005) by using Cawelti (1976) and Snyder's (2011) theory.

Compared to the previous studies mentioned above, this study has the same source of data as Larasaty (2019) and Setiawan and Sutopo (2018), but the focus of their analysis is different from this study that their focus is on the translation procedure, which is a linguistic field, rather than the fantasy formula. However, this study has the same focus on analysing the fantasy genre formula as the studies done by Opheim (2010), Tasari & Assaddiqi (2023), and Mangantar (2023) respectively, though the source of data they used in their study is different from this study. It can be concluded that this study has differences from the previous studies mentioned in that this study will focus on analysing the fantasy genre formula in “The Field Guide” using Cawelti's theory of fantasy genre formula, where the study scope is limited only to the author and characters' utterances.

1.2 Research Question

Based on the explanation in the background of the study above, there is one statement of the problem:

1. What types of fantasy genre formula can be found in the *Spiderwick Chronicles: The Field Guide*?

1.3 Objective of the Study

In line with the previous research question stated above, the objective of this study is to:

1. Analyse the fantasy genre formula in *Spiderwick Chronicles: The Field Guide* by using Cawelti's theory of fantasy formula.

1.4 Significance of the Study

With this study, it is hoped that this will be beneficial both theoretically and practically. Theoretically, this study is expected to give an understanding of the fantasy genre formula, particularly the concept proposed by Cawelti, which can be found in “*The Field Guide*.” Additionally, it seeks to assist other writers in the

future who want to discuss more depth on fantasy genre formula, so that they can explore more variations in the use of the fantasy genre in literary work. Practically, this study can show what fantasy genre novel formulas consist of, especially in “*The Field Guide*,” and how these formulas can be intertwined with each other.

1.5 Scope and Limitation

The scope of this study is focused on the fantasy genre formula in the first book of the *Spiderwick Chronicles*, it is “*The Field Guide*,” using Cawelti’s theory of fantasy formulas. Furthermore, this study is limited only to the fantasy formula that can be found in every characters and author’s utterances in the form of narrative text in the first book of the series.