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AN ANALYSIS OF DIRECTIVE SPEECH ACTS USED IN *THE ADDAMS FAMILY 2* MOVIE SCRIPT

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Abstract

The directive speech act refers to the utterance used by the speaker to ask and tell the speech partner to act. Therefore, speech and actions created through the phenomenon of directive speech acts can be found in human communication and language speech, such as in real life and movies. It can be seen through one of the movies such as *The Addams Family 2*. *The Addams Family 2* is a movie that has many directive speech acts that occur in the script. The purpose of this research is to understand the classification of directive speech acts and understand why directive speech acts in the form of types and functions are used in *The Addams Family 2* movie script. The researcher used a descriptive qualitative method in explaining the overall types and functions of directive speech acts on the data in the object of research. The analyzed movie is obtained from Apple TV (iTunes Channel) and the movie script comes from <https://scrapsfromtheloft.com/movies/the-addams-family-2-transcript>. *The Addams Family 2* because when the characters have a conversation there are utterances that have the types of asking, commanding, offering, inviting, advising, prohibiting, encouraging, competitive, convivial, collaborative, and conflictive. The theory used in analyzing this research is the type of directive speech acts by Austin and Searle's theory as well as the function of speech acts by Leech's theory. The directive speech act of asking is the highest data which amounted to 84 data (49.41%). Each character's utterance ensures that the interlocutor can provide answers and information in accordance with the questions given because the speaker asks questions to speech partners to get answers and information. Based on the data analysis, the competitive directive speech act function is the highest data with 124 (72.94%). This is because the competitive aspect arises when there is competition between speakers and speech partners regarding how actions or requests should be made. However, the speech partner may have a desire that is contrary to the wishes of the speaker.

Keywords: *directive speech acts, types of directive speech acts, functions of directive speech acts, The Addams Family 2*

INTRODUCTION

Language is one of the most important elements of human life. In the use of language, one must know and understand the use of the language. Language has an important role in human interaction, allowing for unforced communication and allowing us to express our interests and desires. Language is the main communication tool that covers all aspects of life, because everything experienced, felt, and thought by a person can only be known by others if expressed through language (Chaer & Agustina, 2004, p. 15). Language allows people to express feelings and emotions. To understand both context and language, it is important to ensure that feelings and messages are understood by others (Rani, 2006, p. 157). Therefore, every time people have a conversation, they express those feelings. The purpose of communication is to convey speech and understand each other's thoughts. When language is being exercised, speech acts occur (Kerap, 2004, p. 3).

Speech acts are human communication phenomena and include various methods for performing actions using language (Searle, 1969, p. 21). Therefore, the study of speech acts examines the meaning of language based on the relationship between speakers and speech partners. The study of speech acts explains the meaning of language through the relationship between speakers and speech partners. It focuses on how language is used to convey information, taking

into account context, purpose, and intended meaning. Effective communication relies on understanding the meaning conveyed in utterances, thus enhancing our understanding of language use in different situations.

Austin (1962:108) states that there are three types of speech acts, such as locutionary speech acts, illocutionary speech acts, and perlocutionary speech acts. Locutionary speech acts are influenced by context and the direct meaning of words, while illocutionary speech acts involve the speaker's intention behind their utterance, categorized into assertive, directive, expressive, commissive, and declarative types. Perlocutionary speech acts focus on the effects of the speaker's words on the listener's feelings, thoughts, and actions. Specifically, directive speech acts aim to prompt the listener to take a specific action as requested by the speaker. The directive speech act is a type of illocutionary act that aims to make the listener perform certain actions Yule (1996). Directive speech acts include various types such as asking, commanding, requesting, inviting, advising, prohibiting, and encouraging (Searle, 1969).

Directive speech acts play an important role in movie dialog by conveying messages and influencing interactions between characters, which in turn helps the audience understand the context and intent behind the characters' speech. The researcher chose to analyze "An Analysis of Directive Speech Acts used in *The Addams Family 2* Movie Script" to understand the importance of speech acts in regulating social interaction, developing characters, and reflecting communication in real life. The research aims to explore the types and functions of directive speech acts in movie scripts.

METHODOLOGY

The researcher conducted this research using a descriptive qualitative method. The researcher is descriptive qualitative because it can analyze the problem formulation of what and why in directive speech acts in *The Addams Family 2* movie script. The source of data was taken from *The Addams Family 2* movie script. The researcher focuses on determining the type and function of directive speech acts as well as explaining why directive speech acts appear in *The Addams Family 2* script. The data of this research is from Apple TV (iTunes Channel) and the script of *The Addams Family 2* movie at the source, <https://scrapsfromtheloft.com/movies/the-addams-family-2-transcript>. The main instrument of this research is the researcher himself. The research instruments used during the analysis were books, journals, and articles. The researcher focused on notes made during the data collection, and analysis process, putting the data into the column, classifying the data step by step based on the categories and functions, and drawing a conclusion.

RESULTS AND DISCUSSION

Types of Directive Speech Acts

The researcher includes the findings related to the first research problem. The part explains the types of directive speech acts used in *The Addams Family 2* movie script. The data can be seen in the seven types of directive speech acts below.

Table 1. Types of Directive Speech Acts

Types of Directive Speech Acts	Frequency	Percentage
Asking	84	59.15%
Commanding	34	23.94%
Requesting	8	5.63%
Inviting	2	1.40%
Advising	7	4.92%
Prohibiting	3	2.11%
Encouraging	4	2.81%
Total	142	100%

Table 1 explains that the directive speech act type of asking is the highest number of data and the directive speech act type of inviting is the lowest amount of data. There are 84 data (59.15%) of directive speech act type asking, 34 data (23.94%) of directive speech act type commanding, 8 data (5.63%) of directive speech act type requesting, 2 data

(1.40%) of directive speech act type inviting, 7 data (4.92%) of directive speech act type advising, 3 data (2.11) of directive speech act type prohibiting, and 4 data (2.81%) of directive speech act type encouraging.

Functions of Directive Speech Acts

The researcher mentions the findings of the second research problem question. The second part shows the function of directive speech acts used in *The Addams Family 2* movie script. The data contains four directive speech act functions below.

Table 2. Functions of Directive Speech Acts

Functions of Directive Speech Acts	Frequency	Percentage
Competitive	105	73.94%
Convivial	15	10.56%
Collaborative	5	3.52%
Conflictive	17	11.97%
Total	142	100%

Table 2 shows that the directive speech acts function of competitive is the highest number of data and the directive speech acts function of collaborative is the lowest amount of data. There are 105 data (73.94%) of directive speech function competitive, 15 data (10.56%) of directive speech function convivial, 5 data (3.52%) of directive speech function collaborative, and 17 data (11.97%) of directive speech function conflictive.

Types of Directive Speech Acts

Asking

The data classified in the asking category is when a character in *The Addams Family 2* asks questions to other characters to get information. It can be seen when Wednesday gives the guests a question.

Wednesday: **"Have you** ever found yourself discontented by those closest to you?" (00:02:23 – 00:02:28)

The datum is categorized as asking because the subject "you" is preceded by the auxiliary verb "have" and the sentence ends with a question mark (?). In the conversation, the utterance in Wednesday's conversation datum states that the interrogative sentence expresses a more general and possible question with a "yes" or "no" answer to the guest. Therefore, Searle (1996) classifies the question as a directive speech act because the speaker attempts to make the speech partner answer the question.

Commanding

The data categorized as commanding is when a character in *The Addams Family 2* gives an order to another character to perform a certain action. It can be observed in the conversation between Gomez and Pugsley.

Gomez: "I told you, Pugsley. **It's push, not pull.** Hello, everyone!" (00:01:36 – 00:01:40)

The datum is classified as a command because the subject "it" is followed by the linking verb "is", the complement word "push and pull", and the conjunction word "not". In the conversation, Gomez gave a command to Pugsley to push, and not pull, so that Pugsley would not misunderstand.

Requesting

The data fall into the requesting category when characters in *The Addams Family 2* ask other characters to do something with polite actions or utterances. It can be seen from the conversation between Morticia and Uncle Fester.

Morticia: **"Please,** Uncle Fester, wait for the children. Children!" (00:08:55 – 00:08:56)

The datum in the dialog is requesting because of the subject "Uncle Fester", the verb "wait", the prepositional phrase "for the children", and the adverb "please". In Morticia's conversation, Morticia asks Uncle Fester to wait for the children. In this sentence, the word "please" is used to show politeness and respect for the interlocutor.

Inviting

The data that is considered in the inviting category is when Gomez in *The Addams Family 2* invited Wednesday to join their activities. It can be seen from the conversation that occurs between Gomez and Wednesday.

Gomez: "**Come, come. Join us.** We were just telling stories of when Pugsley was born. He kept us up all night, howling." (00:24:52 – 00:24:58)

The datum in Gomez's dialog fall into the inviting type because it found the verbs "come" and "join". The conversation said by Gomez that he invited Wednesday to join and listen to the story about the experience when Pugsley was born. The inviting type in Gomez's character datum has a function to attract attention and invite others to join the activities being carried out by Gomez and his family. After that, the invitation is used with polite sentences, and clear context, and creates a more inclusive situation.

Advising

The data is classified as advising when a character in *The Addams Family 2* gives advice or suggestions to another character about the action that the character is recommending. It can be found in Gomez's conversation with Pugsley and Wednesday.

Gomez: "That's the spirit, Lurch. Let's go, Wednesday. **It's time for some family bonding. Whether you like it or not. You see, Wednesday, this trip will bring the Addams family closer than ever before.**" (00:11:04 – 00:11:24)

The datum of the conversation shows the advising type because it contains the subjects "it", "you", and "this trip", and the verbs "is", "like", and "will bring". In the conversation, Gomez advises Wednesday to have fun and strengthen family bonds through a trip vacation. The advising type in the conversation advises Wednesday and expresses his goals and beliefs about how the activity will bring benefits to his family.

Prohibiting

The data falls into prohibiting when the character Wednesday in *The Addams Family 2* prohibits other characters from knowing information about her project. It can be seen from the conversation between Wednesday and Cryus Strange.

Wednesday : "Alas, **I can't share any of that. It's a family secret.**"

Cryus Strange : "I see. And which family is yours?" (00:05:56 – 00:05:60)

The datum in this part of the conversation is classified as prohibited because of the subject "I" and the verb "can't share". Wednesday prohibits Cryus Strange from knowing information because it is a family secret. In the prohibition, Wednesday expresses a prohibition against the act of sharing personal information that exists in the context of family relationships.

Encouraging

The data is categorized as encouraging when the characters of *The Addams Family 2* give support to Wednesday's character to face the goals that she wants to achieve. It can be seen from the conversation between Cryus Strange and Wednesday.

Cryus Strange: "I get it, Wednesday. **I watched your presentation. It was brilliant.**" (00:05:35 – 00:05:39)

The datum in the conversation is considered encouraging because there are subjects "I" and "it", verbs "watched" and "was", and complement "brilliant". Cryus Strange supports Wednesday that he saw the presentation and assessed that the presentation was very interesting. The sentence has an encouraging meaning because it strengthens Wednesday's spirit and motivation as a form of praise and positive recognition of Wednesday's presentation.

From the discussion of the types of directive speech acts, it is found that the asking type is the most widely used utterance because the question utterance delivered aims to get answers or information from the speech partner which reflects the need or desire to get something from others. Then, the inviting type is not widely used because the conversations show that invitations to join in activities or attend something are less common in the analyzed conversations. Therefore, the asking type is the most dominant data than the inviting and other types of speech acts in *The Addams Family 2* movie script obtained from the source, <https://scrapsfromtheloft.com/movies/the-addams-family-2-transcript>.

Functions of Directive Speech Acts

Competitive

The data is categorized as competitive when the characters of *The Addams Family 2* give an action or speech to other characters that has the meaning of competition or impoliteness. It can be seen from the conversation that took place between Pugsley and the girls.

Pugsley: "Ugh. **Step aside**, kid. I'll show you how it's done." (00:02:05 – 00:02:10)

The datum above is classified in the competitive category, such as commanding because the verb "step" is found which is connected with the adverb "aside". In the conversation, Pugsley instructs the girls to step back from his path. The competitive function in Pugsley's speech shows that he feels confident in ordering someone to step aside because he will show them the right way to do things.

Convivial

The data falls into the convivial category when *The Addams Family 2* characters have a polite action or speech to other characters that implies positive, informal, and formal social interaction. It can be seen from the conversation between Gomez and Morticia

Gomez: "**You've** always **wanted** to see more of this great country." (00:10:22 – 00:10:24)

The datum above falls into the classification of convivial function, such as encouraging because there is the subject "you" and the verb "wanted". In the conversation above, Gomez supports Morticia's long-standing desire to explore and vacation in other countries. In the conversation, Gomez shows that the encouraging speech encourages speech partners to achieve their dreams and desires. Furthermore, the sentence expresses a positive atmosphere that can motivate someone to explore more about new countries and experiences.

Collaborative

The data is considered in the part of collaborative because when the characters of *The Addams Family 2* instruct other characters that does not involve manners because in this function manners are irrelevant. It can be seen from the conversation between Wednesday and Lurch.

Wednesday: "Lurch, **to Sausalito!**" (00:55:59 – 00:56:00)

The datum in the conversation above is part of the convivial, such as instructing or commanding because there is a prepositional phrase "to Sausalito" and the sentence ends with an exclamation mark (!). Wednesday's speech states that she is giving instructions or orders to Lurch to go to Sausalito. In the context of this conversation, it shows an instruction or call for Lurch by directing him to a place.

Conflictive

The data is categorized as conflictive because when the characters of *The Addams Family 2* oppose or forbid someone to do something in a soothing and conflicting situation. It can be seen from Wednesday's letter given to her family.

Wednesday (Message): "**Don't** try to talk to me." "I want to be alone." (00:09:38 – 00:09:40)

The conversation datum is classified as conflictive, such as prohibiting because there is a verb "don't". In the conflictive speech above, Wednesday in her letter expresses to her parents not to disturb and talk to her. The conflictive function of forbidding indicates an atmosphere of tension in interaction and a firm boundary between herself and others, feelings of frustration, and a desire to avoid communication.

In the discussion of the function of speech acts, it is found that the competitive function is the most dominant speech or action used because the function has the meaning of speech or action that reduces politeness. Consequently, the utterance in the speech is firm. After that, the data that is not widely used is the collaborative function because the conversations found in *The Addams Family 2* script show that irrelevant actions or speech refer to interaction or communication with cooperation between speech partners and speakers in achieving the desired goals. Therefore, the competitive function is the most data than the collaborative function and other directive speech act functions in *The Addams Family 2* movie script obtained from the source, <https://scrapsfromtheloft.com/movies/the-Addams-family-2-transcript>

CONCLUSION

The type of directive speech act of asking is the most data which is 84 data because the speaker in the question speech aims to get answers or information from the speech partner. Then, the lowest data is the type of inviting directive speech act which is 2 data because the conversation shows that the speaker invites the speech partner to join in activities or attend something that occurs less frequently. The most dominant data is competitive which is 105 data because the speaker states something that is not polite or irrelevant that is said. It shows that the writer tries to create interesting and entertaining interactions through the use of sharp and competitive language because the writer writes the script by considering the tone of speech with capital letters, exclamation marks (!) question marks (?), and emphasis on several words. Then, the lowest amount of data is the collaborative function which is 5 data because it is irrelevant and is related to interaction or communication in cooperation between speech partners and speakers to achieve understanding in action and purpose. Moreover, the writer chooses the function of directive speech acts related to the use of language that is easily understood by the listener. The type of directive speech act asking is the most data of all types of directive speech acts. It shows that the asking sentence aims to get answers or information from speech partners to get convincing answers or information. Therefore, the type is the most dominant data that is interrelated where the type of asking is the result of the competitive function to convince the speech partner to provide answers and information on the questions asked.

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ANALYSIS OF UTOPIAN REPRESENTATION IN THE CHRONICLES OF NARNIA: THE LION, THE WITCH, AND THE WARDROBE

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Abstract

The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is a well-known novel, that tells the story of four children who found a magical world of Narnia through a wardrobe. It is also known that this novel is an allegory to the story of Jesus Christ. However, this study aims to apply Stuart Hall's representation theory to examine how an allegory of a utopian world is portrayed in C. S. Lewis's *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. To demonstrate the contrast between utopia and dystopia, symbols from the narrative are analyzed, including Aslan, the White Witch, the wardrobe, the Pevensie siblings, and the transition from winter to spring. Lewis uses these symbols to create his conceptual universe based on morality, justice, and the possibility of redemption in the face of tyranny. In contrast to the White Witch's oppressive control over the dystopian Narnia she governs, Aslan embodies selfless love and leadership. By providing a bridge between the actual world and the Narnia imagination, the wardrobe highlights the ideas of bravery and transformation for the viewer. These issues make it possible to comprehend how The Lion, the Witch, and the Wardrobe both perform a Christian allegory and provide a broad representation of an ideal society that can be established via selflessness, solidarity, and moral self-control.

Keywords: *utopia, dystopia, symbols, allegory, Narnia*

INTRODUCTION

Humanity has long dreamed of a perfect society without injustice, inequality, and suffering. A better life can be described as one where all people have equal access to necessities, such as food, healthcare, and education, making sure that everyone has their fundamental needs regardless of their background or circumstances. This objective is perfectly illustrated in Thomas More's *Utopia*, where he imagines societies in which harmony, justice, and happiness are the rule. More's concept of the ideal society provides a foundational framework for understanding the challenges and difficulties involved in achieving the goal. *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by C.S. Lewis gives an interesting and unique analysis of this utopian ideal against a depressive reality.

The 1950 book *The Lion, the Witch, and the Wardrobe* introduces readers to the magical world of Narnia and tells the story of four siblings, Lucy, Edmund, Peter, and Susan, who were sent away to a professor's house in a town far from their city. Lucy was the first to discover the magical land called Narnia when she accidentally entered a wardrobe in the house. She was then followed by Edmund, who was seduced by the White Witch. Eventually, Susan and Peter joined them in Narnia, where they learned about the prophecy of the return of the Great Lion, Aslan, who was destined to defeat the White Witch and restore peace to Narnia. Aslan arrived and sacrificed himself to save Edmund from the White Witch. However, Aslan was resurrected, defeating the Witch and her army. In the end, the children were crowned as Kings and Queens of Narnia, ruling wisely and justly.

Lewis explores themes of courage, selflessness, and redemption through the journey of the four children. This story emphasizes deep moral lessons while representing the longing for an equal and peaceful life, in contrast to the reality where injustice often occurs. This raises important questions such as: How do the symbols in the book illustrate the difference between utopia and dystopia? How does the novel use allegory to convey the idea of a perfect world,

particularly through its characters and setting? It is hypothesized that the symbols in the story help show the differences between the ideal world of Narnia and the evil rule of the White Witch, highlighting themes of fairness and redemption.

The description of victory in Narnia, the welfare of the creatures in Narnia, and the kingdom's security led to an allegory referring to a good place. This study is aimed to find out the symbols proposed by C. S. Lewis, analyze their meaning, and interpret the allegory based on the symbols. Therefore, this study used the theory of representation by Stuart Hall.

Stuart Hall explained representation theory as meaning something depicted through media, language, and symbols. "*Languages can use signs to symbolize, stand for or reference objects, people and events in the so-called 'real' world*" (Stuart, Hall, 1997). Hall explains that meaning comes not only from the real world but also from the way people see and understand things. Hall emphasizes that each person may interpret representation in different ways, depending on their background, culture, and experiences. So, the meaning of an image, word, or symbol can change depending on how people see and understand it in a particular object. "*The meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system in such*" (Stuart, Hall, 1997). This concept is relevant to analyzing the symbols of utopia in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by C.S. Lewis. The symbols of utopia in this novel include Aslan and the White Witch, the wardrobe, the Pevensie children, spring and winter, and the symbol of victory. Through the perspective of representation theory, each symbol in this novel is open to various interpretations from different readers, depending on their culture, beliefs, and experiences. Therefore, the symbols of utopia in *The Chronicles of Narnia* not only create an allegorical world of sacrifice and salvation in a Christian context but also open up opportunities for new interpretations of what utopia is, according to the reader's way of understanding and seeing the world.

Maylda Auliffia Aztari (2024) in her study entitled "Representasi Budaya Sumba dalam Novel Melangkah Karya J. S. Khairen" (Representation of Sumbanese Culture in the Novel *Melangkah* by J. S. Khairen) explains three categories of representation defined by Stuart Hall: reflective, intentional, and constructionist representation. Reflective representation uses language or symbols to reflect meaning. Intentional representations use language, or symbols to express personal goals. Finally, constructionist representation is a way of reassembling meaning "in" and "through" language. Hall also developed two approaches to studying constructionist representation, namely the semiotic and discursive approaches, similar to the concepts of encoding and decoding that he had previously developed in media studies for literary works, representation in literary works is the depiction of social phenomena in a literary work. Wirda Adelia (2024) also wrote that "representation is a form of words, sequences, stories, images, and so on that represent facts, emotions, ideas, and so on. Representation is closely related to images and signs that exist and are understood culturally." So it can be understood that language or symbols can describe broader things through the meaning of the language or symbols. This is what is used to analyze the symbols of utopia in the novel to explore the allegory of a better world in this novel.

Harshini and Nagalakshmi (2022) in their study, "Utopia Transformation in C. S. Lewis's *The Chronicles of Narnia: The Magician's Nephew*," examines the symbolic relationship between the biblical concept of Heaven and the fictional world of C. S. Lewis's Narnia. They argue that Narnia is a metaphorical depiction of Heaven, highlighting the fact that unless the world fully understands and accepts God's eternal love for humanity, it will never be able to reach true Heaven. Harshini and Nagalakshmi (2022) argue that "the world will never become a utopia unless and until humanity realizes God's true love and how sincere and fervent He is towards them" (pp. 5-6). According to their findings, Lewis purposefully created Narnia as a model of utopia, giving readers—especially young readers—a sneak peek at what Heaven might look like. According to Christian theology, the 'Garden of Eden,' which is the ideal, sinless environment that God first created for humanity on Earth, is symbolic of the fantasy realm of Narnia and its characters. Lewis aimed to teach moral and spiritual truths through this allegorical framework, which is why his depiction of Narnia is not just a gripping work of fiction but also a theological investigation of paradise and divine love.

METHODOLOGY

The method used in this research is descriptive qualitative. A qualitative research method is designed to provide a complete and detailed explanation of the observations of the researcher (Macdonald et al., 2008). This method is applied to identify utopian symbols by using Stuart Hall's understanding of representation theory in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by C. S. Lewis. By using a descriptive qualitative method of this research, this research is outlined according to the following stages:

- a. The data collection stage
- b. The data analysis stage
- c. The data presentation stage

The researcher made extensive and detailed observations of the subjects in this study. The researcher collected data by thoroughly reading the story and identifying utopian symbols in the novel. The findings were then explained in detail, supported with quotations, and the collected data was systematically analyzed.

RESULTS AND DISCUSSION

Utopian symbols of *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*

The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe presents utopian symbols that reflect the creation of an ideal world where an ideal world can be formed through struggle, sacrifice, and moral integrity. Symbols such as Aslan, the Pevensie children, the seasonal transformation from winter to spring, the magic wardrobe, as well as the victory over the white witch, each play an important role in the depiction of a utopia where justice, harmony, and renewal prevail over tyranny and despair. These symbols not only reflect Christian allegory but also present a broader interpretation of an ideal society achieved through perseverance and the triumph of good over evil.

Utopianism in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is viewed from the symbol of Aslan and the White Witch

In the well-known fantasy book *The Lion, the Witch, and the Wardrobe* by C.S. Lewis, Aslan represents utopianism as a symbol of bravery, kindness, and knowledge. The magnificent lion Aslan, who is considered to be Narnia's rightful ruler, stands for a world of peace, justice, and harmony. The people of Narnia experience emotions of hope, unity, and spiritual enlightenment when he is around. "*Oh, yes! Tell us about Aslan!*" said several voices at once; for once again that strange feeling — like the first signs of spring, like good news, had come over them (p. 58). Narnia under Aslan's rule is filled with peace, freedom, and fair justice. Aslan is also described as the ideal leader of Narnia. He shows others what a good leader should be. Through his love and wiseness, he voluntarily sacrifices himself to save Edmund, even though he is not the one who should've given his life to death, to obey the Deep Magic (the law in Narnia). "*And now, who has won? Fool, did you think that by all this you would save the human traitor? Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased*" (p. 113). A good leader should be brave enough to sacrifice himself and always obey the applicable law.

On the other hand, Aslan is present because Narnia is under the curse of the White Witch. She claims herself to be the queen of Narnia. She rules Narnia with oppression, fear, and injustice. She mostly used her magic to control Narnia and all its creatures. Different from Aslan, the White Witch is the definition of the dystopia of Narnia, whatever she does is only to benefit herself and to reach her goal to be the queen of Narnia. Even though the White Witch already has control of Narnia, she still needs to get rid of the children of Adam and Eve who are said to be the kings and queens of Narnia. Her desire to become the only queen of Narnia makes her do anything to achieve it, including killing anyone who tries to get in her way. This shows how she doesn't care about anyone including the creatures in Narnia, and how obsessed her with power. White Witch is describing what dictatorial leadership looks like. Thirst for power makes a person a cunning and evil leader.

Ultimately, the novel illustrates the opposing ideas of a peaceful and repressive society by examining themes of utopia and dystopia through the symbolism of Aslan and the White Witch. The story offers a positive outlook on the ability of goodness to win over evil by presenting an idealized world where morality and justice rule via Aslan's embodiment of wisdom and compassion.

Utopianism in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is viewed from the symbol of the Wardrobe

The wardrobe in this novel has an important role in not only being the entrance to the world of Narnia, but being the portal that takes Peter, Susan, Edmund, and Lucy into an extraordinary adventure. Through this wardrobe, the Pevensie children discover a different world that is full of magic but also has its conflicts. *All four of them bundled inside it and sat there, panting, in the dark. Peter held the door closed but did not shut it; for, of course, he remembered, as every sensible person does, that you should never shut yourself up in a wardrobe* (p. 39). This wardrobe is a gateway to extraordinary change. As a gateway, this wardrobe has started an adventure and struggle experienced by the Pevensie children. However, more than that, this wardrobe is a gateway to the character transformation of the Pevensie children and prepares them to face their destiny of becoming kings and queens in Narnia. It is in Narnia that they find their identity as heroes who fight and save Narnia.

However, behind the wardrobe which is the entrance to the magical world, Narnia, there is a life for the Pevensie children which is very different in the real world from in Narnia. *... and before they had gone twenty more they noticed that they were making their way not through branches but through coats. And next moment they all came tumbling out of a wardrobe door into the empty room* (p. 137). In real life Peter, Susan, Edmund, and Lucy have a life that is not so interesting, they are children who were evacuated far away to a small town in the house of a stranger, Professor Kirke. The house is quite big but foreign to them, full of rules and the atmosphere is tense. Although it is their reality, this world feels like a dystopian existence—one where the innocence and freedom of childhood are restricted by fear, uncertainty, and separation. Outside the wardrobe, they are still children yearning for the simplicity and happiness that the war has taken from them.

Utopianism in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is viewed from the symbol of the Pevensie children

The Pevensie children, Peter, Susan, Edmund, and Lucy are a group of siblings which plays an important role as the four main characters in Narnia. All four of them are the daughters of Eve and sons of Adam that is said as the heroes that will save Narnia from the White Witch. This reality they face is a utopian world for them because this is where they can be heroes and become the future kings and queens of Narnia. *At the name of Aslan, each one of the children felt something jump in its inside. Edmund felt a sensation of mysterious horror. Peter felt suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer* (p. 51). Each of them has their characteristics, Peter is the oldest, fearless, responsible, and protective. He also assumes the position of a natural leader as they negotiate the difficulties of the magical world. The second oldest, Susan, is cautious and realistic. She frequently speaks with reason but also plays the role of a source of comfort and support because of her gentle and nurturing. Edmund is the symbol of redemption. Throughout the series, he goes from being a self-centered and foolish youngster to a brave and modest man after discovering the painful truths about betrayal. The youngest, Lucy, is the most creative and outgoing of the group. She believes in the impossible and inspires her siblings to follow her to step into Narnia and then save Narnia from the White Witch. The Pevensies mature as siblings and as rulers who contribute to bringing justice and peace back to Narnia because they complement each other's strengths and flaws.

To bring justice and peace back to Narnia, the Pevensie children need to face the dystopian realm in Narnia first, as the villain in the story, White Witch. Meanwhile, they haven't face to face with the White Witch herself except for Edmund, they already face the troubles that come from her. The White Witch followers always chase them everywhere they go. Since the beginning, Edmund has been on her side, so it is easy for the White Witch to know where the other siblings are. Many of Narnia's creatures feel obligated to serve her because of her curse, and they assist in the search for the

Pevensies, who are meant to overthrow her. *"There are the trees," said the Beaver. "They're always listening. Most of them are on our side, but there are trees that would betray us to her; you know who I mean," and it nodded its head several times* (p 50). Even the formerly obedient trees in Narnia have turned into spies and betrayed their homeland by informing the Witch about the siblings' presence. The White Witch's corruption of these Narnian traitors intensifies the dystopian nightmare the children must escape while they fight to destroy her government and liberate Narnia from its oppressive frozen state.

The Pevensie kids represent the utopian promise ingrained in Narnia, making them more than just the story's main characters. Their unique experiences reflect the larger conflict between dystopia and utopia, where even the most hopeless situations can be changed by faith in justice, redemption, and strong leadership. In this context, the story illustrates how utopian ideas are lived realities influenced by bravery, conviction, and a determination to fight for a better future rather than abstract concepts.

Utopianism in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is viewed from the symbol of Spring and Winter

In Narnia, spring heralds the coming of a better life and the end of the White Witch's oppressive authority. Spring's flowering sends light into shadowy areas long ruled by evil, while the perpetual winter caused by her oppression fades away. Spring symbolizes the return of justice and freedom with bright sunshine and fresh air bringing Narnia back to life. The Pevensie children become increasingly aware of their destiny to free Narnia from its frozen misery, and Aslan's presence becomes increasingly apparent. It symbolizes hope and the return of natural order. Spring, which brings warmth, symbolizes the victory of good over evil. *"Wrong will be right, when Aslan comes in sight, At the sound of his roar, sorrows will be no more; When he bares his teeth, winter meets its death; And when he shakes his mane, we shall have spring again"* (p. 58).

In Narnia, winter represents a dystopian world, in contrast to the rebirth of spring. Narnia suffers from perpetual winter, which represents oppression and darkness, under the rule of the White Witch. This unending cold is an illustration of a place where life is repressed and hope is lost, both physically and spiritually. *"Why, it is she that has got all Narnia under her thumb. It's she that makes it always winter. Always winter and never Christmas; think of that!"* (p. 16). The creatures of Narnia are left helpless by the endless winter, stuck in a condition of hopelessness with no trace of warmth or growth. It seems as though time has stopped altogether and life has come to a standstill. The absence of movement or change depicts a world in which it appears impossible to escape the Witch's oppression and the future is grim. The lack of spring in this freezing dystopia emphasizes how oppressive the Witch's power is and how much people hunger for escape.

The conflict between dystopia and utopia is symbolized strongly through the difference between winter and spring in the novel. Winter symbolizes the White Witch's harsh reign filled with fear and despair. In contrast, spring, brought about by Aslan's homecoming, symbolizes hope, rebirth, and the triumph of good over evil. The changing seasons play an important role in this book, showing how Narnia's utopian ideals triumph and natural justice and order are restored.

Utopianism in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is viewed from the symbol of Victory

Aslan's victory represents a new beginning for the utopian society of Narnia. This victory was not only physical, but also a significant moral and spiritual victory. After Aslan defeats the White Witch, justice, peace, and freedom are once again enjoyed throughout the world. This victory begins a better world and life than the life under pressure and fear before. Narnia undergoes a profound transformation as a result of Aslan's victory which also provides the foundation for a just and peaceful society. With these changes, Narnia's potential as a paradise of unity, optimism, and rebirth is once again realized. With this victory, the four Pevensie children gain their rightful seats as King and Queen, rebuilding the kingdom of Narnia. After being anointed king and queen, Peter, Susan, Edmund, and Lucy rule Narnia with compassion, justice, and wisdom. The utopian society of Narnia was then formed during their reign, where social life and leadership were filled with peace and justice. These two Kings and two Queens ruled Narnia well, and their reigns were long and

happy (p. 134). Aslan's victory creates a new and satisfying government where two Kings and two Queens rule with justice and make Narnia prosperous and full of prosperity. These Kings and Queens built a society that lived in peace and compassion and made it the hallmark of the region, embodying hopes for a better and more promising future for their people.

But if they lose the fight, this utopian dream could end. Their fight sacrificed many things because if they lost, Narnia would forever be imprisoned under the rule of the White Witch and shrouded in fear, depression and also a winter that would never end. Narnian society will remain under the influence of cold power, without freedom, justice, and hope if Aslan does not intervene and the Pevensies do not win. A world where life, growth, and change are not symbolized by a never-ending winter, and under the rule of the terrible Witch, the future will be hopeless. In this possibility, Narnia would never experience a life of freedom but would remain in a state of fear and despair.

After they succeeded in bringing Narnia to independence and freedom. Narnia was successfully freed, and a fair and just monarchy was established, which marked the beginning of a prosperous and happy period for the country. Narnia had a time of peace, stability, and prosperity under the kind and astute rule of the royal family. After being subjected to oppression, the people were now free to live in abundance and harmony and to enjoy the blessings of their freedom.

Utopian Allegory of *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*

An allegory conveys the deeper meaning of a narrative or story by using characters, objects, events, or other things where these things not only have a literal meaning but also symbolize certain deeper concepts or messages. In other words, characters, objects, or events act as symbols of certain things which will then create an allegory from that thing. Virani, Rosmaidar, and Wulandari (2024) stated that authors can use allegory to convey moral messages and political or historical situations.

The symbols of utopia in the novel create an allegory of a utopian world that is different from the Christian allegory about Jesus' sacrifice as clearly shown by Lewis. Dominique Wilson (2007) in his analysis entitled "*Christianity in Narnia*" explains how the allegory of Christianity is used by Lewis in *The Lion, The Witch, and The Wardrobe*. The depiction of Aslan's sacrifice to save Edmund from the White Witch refers to the sacrifice of Jesus Christ who wanted to save humans from the power of Satan. Wilson (2007) also explained the characters of the four Pevensie children who symbolize different types of Jesus's followers, Lucy who is very innocent but always believes what she has been told, Peter depicts a wise believer, Susan is a believer but the next version she becomes a person who lost her faith, then Edmund, who is also a picture of Judas, was initially a traitor, but then he became a believer.

However, *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, not only creates an allegory of Christianity but more broadly, Lewis presents another allegory in this novel. Through utopian symbols, such as Aslan who is present as the ideal leader, the return of spring which brings back hope for a better life in Narnia, the four Pevensie children who are willing to fight with the Narnians to fight the forces of evil, and the victory that makes their hopes come true, and of course the wardrobe which is the starting point for the adventure of the four Pevensie children which leads them to become the leaders of Narnia. *These two Kings and two Queens governed Narnia well, and long and happy was their reign* (p. 134). Under the leadership of Peter, Susan, Edmund, and Lucy, the Narnians live with freedom, and justice and are filled with happiness. *They made good laws and kept the peace and saved good trees from being unnecessarily cut down, and liberated young dwarfs and young satyrs from being sent to school, and generally stopped busybodies and interferers and encouraged ordinary people who wanted to live and let live... And they entered into friendships and alliances with countries beyond the sea and paid them visits of state and received visits of state from them* (p 135). They make rules that maintain the peace in Narnia, free the Narnians to live as they want to live, they also save the trees from being cut down. As time went by, these kings and queens not only maintained peace in Narnia but also established friendly relations with regions beyond the sea. Their success as leaders of Narnia was due to struggle and sacrifice, and as leaders, they tried to defend what they and the Narnians had fought for. This shows that an ideal world requires struggle and sacrifice, as well as the will to change to become a better person.

CONCLUSION

In his writing, *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, C.S Lewis makes use of symbolic tools to convey how a utopia can be perceived as an endpoint world resulting from moral endurance, offering for others self-sacrifice or even unity. Using related elements such as Aslan the Pevensie children, and the White Witch with other symbols like the wardrobe itself or metaphoric changes of the season from winter to spring throughout his series Lewis paints a picture of an intricate pathway toward Utopia. In various ways, Aslan symbolizes wisdom, justice, and selflessness while the White Witch represents oppression, selfishness, and fear. The Pevensie children become two noble and just rulers, showing us that we can learn our responsibilities and cooperate for the benefit of all. The wardrobe represents a portal to self-discovery and transformation, showing that the path to a better world begins from within. The disappearance of the curse of winter and the hopeful return of spring symbolizes the ultimate victory of hope and regeneration over despair.

Together, these symbols convey that Narnia's utopia is an endless process based on resilience and the triumph of good over adversity. Lewis's concept of utopia is more than just a Christian allegory; it implies a broader moral journey in which a perfect society is built by continuous moral growth and the struggle to build a world of justice, compassion, and freedom.

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THE ANALYSIS OF THE MEANING OF HOME FOR IMMIGRANTS IN *THE ESCAPE* USING STUART HALL REPRESENTATION THEORY

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Abstract

For a lot of people, home is a place that serves the purpose only to gather and take a rest. But, for immigrants, especially one that lives away from their birthplace, home is something that they always miss a lot, since they live far away from their homeland. For Moslem, they have certain events where they are able to go back to their home and it is called Eid Al-Fitr. There is something about the way Samir finds the meaning of home through the journey that he must do to escape from his trauma due to the death of his wife. In order to find the actual meaning of home, Representation Theory by Stuart Hall will be applied in this research by understanding the way Samir see's home. The result from this research will provide readers about the actual meaning of home, whether home is a place to take a rest or about where someone's heart belongs too.

Keywords: *escape, home, immigrants, Moslem*

INTRODUCTION

Home is a special place for anyone including immigrants. Immigrant is a person living in a country other than that of his or her birth. No matter if that person has taken the citizenship of the destination country, served in its military, married a native, or has another status – he or she will forever be an international migrant (Bolter, 2019). For immigrants, the value of home is precious because they could live on different continents that are so far away from their origins. Different from a house, which refers to a building, home is more likely known as a memento or something to remember, which means home especially for immigrants is something that will always be remembered as something invaluable when they are far from their birthplace.

The experiences of home felt by immigrants are often shown in literary works. There are many novels and short stories that tell stories of immigrants like *The Namesake* by Jhumpa Lahiri, *Americanah* by Chimamanda Ngozi Adichie, *The Jungle* by Upton Sinclair, and *The Escape* by Qaizra Shahraz. In *The Namesake*, the story tells about Gogol Ganguli, a first Bengali – American, as he navigates the complexities of growing up in the U.S. while feeling the constant pull of his parents Indian heritage. The novel explores themes of identity, belonging, and the challenges of balancing two contrasting cultures, as Gogol struggles with his unusual name and the expectations placed on him by both his family and society. In *Americanah* the story tells about Ifemelu, a young Nigerian woman who moves to the United States for college and experiences the complexities of race, identity, and culture in a country that views her as “black” for the first time. The novel explores her romantic relationships, the struggles of adapting to American life, and her eventual return to Nigeria, where she grapples with the changes in both herself and the country she once called home. In *The Jungle* the story tells about Jurgis Rudkus, a Lithuanian immigrant who moves to Chicago in search of the American Dream but instead faces the brutal realities of exploitation and poverty in the meatpacking industries. The novel exposes the inhumane working conditions, corruption, and social injustice experienced by immigrant laborers, ultimately serving as a powerful critique of unchecked capitalism in early 20th-century America. The main course for this study is *The Escape* by Qaizra Shahraz; this story tells about Samir who lost his wife and is grieving for her death. He is depressed by his loss so he went back to Pakistan to visit his parent's graveyard and also looking for the meaning of home. There is one thing in common with

all of those stories, which is that all of the main characters are immigrants who lived so far away from their home, they have to adapt to the new culture, habits, and a whole lot more.

Due to the setting of the short story, which happened in a Moslem family, the Moslem values direct the story including the Moslem view of home. According to surah An – Nahl 80: *And Allah has made your homes a place to rest, and has given you tents from the hide of animals, light to handle when you travel and when you camp. And out of their wool, fur, and hair He has given you furnishings and goods for a while* (Q.S. An – Nahl 80). The relationship between this surah and the stories is that home here provides the practical purpose as a place to sleep and rest while also being able to gather with families.

This study is to find the meaning of home which will be analyzed through Hall's representation theory. Stuart Hall's representation theory propose that to represent something is to describe or depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the senses and to represent also means to symbolize, stand for, to be specimen of, or to substitute for. This means that to find the actual meaning of home, this theory will be applied by understanding the way Samir see's home.

This article is about what is the meaning of home, whether it's about where someone is originally coming from or somewhere the heart and the minds belong to, especially for immigrants who went really far from their home.

METHODOLOGY

In this paper, a qualitative method is used to analyze the text. Kothari (2004) explains that the qualitative method is a process that mainly focuses on a qualitative phenomenon, such as quality or kind and investigates human behavior. This research is crucial in behavior science as it helps to analyze factors that motivate people to behave towards certain things. A researcher can produce descriptive data about the person or activity that was the topic of the short story using the qualitative research methods. Moreover, Kumar (2011) explains that the main quest of qualitative research is to understand, explain, explore, find, and clarify circumstances, feelings, perceptions, attitudes, values, beliefs, and experiences of a group of people.

The collection and analysis of the text will be carried out in stages. First, to apply close reading techniques to get a good understanding of the short story and focus on Samir as the main character in *The Escape* by Qaizra Shahraz. Second, the data will be gathered in the form of quotes, statements, and the actions by the main character. All of the collected data will be clustered in the Stuart Hall Representation Theory. The writer will see the journey that Samir must do in order to understand what the meaning of home is by clustering the idea of what is home for him.

RESULTS AND DISCUSSION

There are several talking points here in this research in order to find the actual meaning of home.

Home as a Place for Resting

"Home" (*rumah*) is a building or place used as a residence for individuals or families, providing shelter, protection, and a space to live, rest, and carry out daily activities. (KBBI, 2016). The definition of home is inline with the meaning of home in *The Escape*, where house is known for the practical purpose.

He had a large five bedroom detached house...

*He kept himself in the master bedroom... Only when the grandchildren visited did he unlock some of the doors. He spent his time in his new favourite spot, the chair at the dining table next to the window and radiator. He sat there leafing through *The Times*, the *Daily Jang* and *The Nation*, watching the traffic go past on the busy road* (Shahraz, 2009).

The way to understand home as a place for sleeping and resting means home is known for practical purposes. Samir has five bedrooms in his house, he and his wife sleep in the master bedroom while the rest are occupied by his children. Since he lives alone he locked some of the room and only opened it when his grandchildren visited him. Since Samir lived

alone he spent most of his time at his newfound spot which is at the dining table that is placed near the window and the room heater. While he enjoyed the new spot, he also read some newspapers like The times, The Daily Jang, and The Nation while also watching the nearby traffic down the road.

Home as a Place Full of Memories

Home is understood as more than just a physical space – it is a meaningful place imbued with personal and shared memories, where experiences and relationships shape a profound sense of belonging. (Relph, 1976). The definition is inline with the story where home not only serves the purpose as a practical use, but also where all memories are stored inside the house.

Last year his entire family had been there. If he closed his eyes he could see his children helping themselves to the food, with him happily beginning the Eidhi money giving ritual. Five pounds notes for the little ones, ten for the older teenagers, and crispy twenty pound notes for his daughters and daughters-in-law. In the steamy warm kitchen with the noisy fan purring away at the window, the smell from a pot of pilau rice and trays of roast chicken and kebabs in the oven would set everyone's mouth watering. Dinner was a prompt affair; always at one o'clock, served by the women of his household, moving elegantly around the room; their rustling ghrarars and lenghas sweeping the floor and the long dupattas hanging at their sides. The boys would be in their shalwar kameze and sherwanis. By two, the whole family would be sitting around the table chatting, relaxed and happy, some still spooning away trifle and gajar halwa (Shahraz, 2009).

A lot of memories are created at home especially when there is some major event at that time. Last year Samir's family celebrated the Eid Al-Fitr event in his house. At that time a lot of activities happened in order to make the celebration as delightful as possible, like when Samir's children prepare the food. One of the "rituals" that always happens during this event is the money giving ritual. Usually the parents or the elders will give a small amount of money for their children because they are able to finish the fasting month. As a result, they got the money as their gift. The amount of the money is different for each family, it all depends on their own rules and regulations, some got a lot of money, and others got little, even no money at all. In this sort of time, the kitchen usually becomes the busiest part of the house, since a lot of cooking happens. What kind of food is different from country to country, since Samir's origin is Pakistan, his family served the Pakistani delicacy. His daughter cooks the pilau rice, roasted chicken and kebab, so the smell of the kitchen is wholesome and will make everyone hungry. Dinner timing can vary depending on what they are cooking and how long it takes to be ready. Dinner is served mostly by women since they are the ones who cook in the kitchen. The dress that Samir's daughter wears is a Pakistan traditional outfit where they wear a long skirt and some fabric that hangs up on their sides and the same thing happened for Samir's son where they are wearing the Pakistan traditional outfit as well. After a big feast, Samir's family take it all easy, they are chatting to each other, enjoying their time, and just relaxing, enjoying the rest of the day.

Home as a New Destination

A new home is when someone left his old house for a new one. They left the old house because either the place is rotten and it is not justified to fix, or to help them to get rid of the old traumatic memories by leaving all of it in the old house.

Two weeks after his arrival Samir had moved to an elderly people's home, leaving his five bed roomed detached house to his four children...

He had a large five bedroom detached house but with his wife and family gone all the joy of living had fled. He kept himself in the master bedroom, hating to enter the other rooms in the house, especially the one with his wife's clothes (Shahraz, 2009).

A new home is obtained when the owner leaves his old house. 2 weeks after Samir went back from Pakistan, he decided to move to elderly house and left his old house and inherited it from his children. The reason for such an action is caused by the death of his wife. Samir has a quite large house with five bedrooms inside it, and he and his wife slept in the master

bedroom while his children occupied the rest of the bedroom. Samir lives in a deep sorrowness after his wife has passed away to the point where he locked a room where his wife put her clothes in. This action indicates that Samir cannot stand the death of his wife, and everything that reminds him of her is kept inside and locked. In order to escape from his sorrowness, Samir decides to leave his house and live in the elderly house, an action to escape from his trauma in order to have a happier life even though his wife has passed away.

CONCLUSION

From the research that has been done, it is clear that Samir missed his wife and even went to an action where he closed a room that contained her wife's clothing to help him from his sorrowness. In order to get rid of his own sadness, Samir deliberately left his detached house for his children and lived out the rest of his life in the elderly house. The title *The Escape* is making so much sense here since what Samir wanted is to escape from his sorrowness. So he saw home as a traumatic place and he wanted to escape from that trauma and for Samir home is a place where his mind and heart belongs.

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A GENDER PERFORMATIVITY ANALYSIS ON GENDER NORMS PORTRAYED IN LOUISA MAY ALCOTT'S *LITTLE WOMEN*

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Abstract

This research analyses gender norms and performativity in Louisa May Alcott's *Little Women* (1868) using Judith Butler's gender performativity theory. Alcott's semi-autobiographical portrayal of the March sisters paints a vivid picture of nineteenth-century American gender norms and their societal ramifications. This study focuses on Jo March and Theodore "Laurie" Lawrence and examines how their refusal to comply with standard gender norms reveals the performativity of gender. Jo, an outspoken and ambitious writer, and Laurie, a sensitive aspiring musician, are both subjected to social pressures to conform to traditional conceptions of femininity and masculinity, resulting in feelings of alienation and misfitting. By examining their problems, the research demonstrates how gender, as defined by societal and cultural assumptions, limits individual expression and imposes conformity. The study uses Butler's framework to show how Alcott's characters adopt gendered behaviors to fulfill society's expectations, emphasizing the tension between uniqueness and societal conventions. The research dives deeper into Alcott's subversion of preconceptions, as seen by Jo's rejection of traditional female roles and Laurie's challenges to masculine standards. Finally, this research emphasizes *Little Women's* ongoing importance as a critique of gender stereotypes and a reflection on the larger societal assumptions that shape identity. This study reinforces the importance of Alcott's work in conversations about gender performativity and societal expectations by locating it within feminist discourse.

Keywords: *feminism, gender norm, gender performativity, romance*

INTRODUCTION

Literature is a means of human expression. Literature is often found in structured and written words such as play, poetry, and prose. Literature also serves as a mirror, describing reality while also reflecting the culture, norms, and attitudes of society and individuals in a given age. This is also why, at different times, certain writers and literary works have distinct features according to the social and historical context. *Little Women* was originally published on September 30, 1868, three years after the end of the American Civil War. The setting of time of the novel takes place in the recent nineteenth-century life in America; it is a difficult time for women to express themselves in public (Ratnaningrum, 2009). This is the reason why Louisa May Alcott wrote about the struggle that women experienced at that period. In the late 19th century, an American author, Alcott successfully presented a coming-of-age novel entitled *Little Women* that depicts the story of four young siblings as they face together the struggle of girlhood to womanhood, promoting the traditional gender roles of women during that time to their children's audience.

Women in society stereotypically are creatures that need protection, consolation, and justification from men. Women are also not allowed to do the "outside" work and are supposed to stay at home and do domestic work such as taking care of their children, cooking, and house chores. However, men always do the "outside" work to earn income for the family. From time to time, women start to realize that they deserve more than they already have, just as men do. Women started questioning their rights as men, they started to use any platform to speak up for what they believed. They wanted to be noticed for their existence and would use any means to actualize their dream.

This form of discrimination is mostly experienced by women. Women are treated as second-class citizens. Women were not given the right to vote or have a job equal to men, the right to free speech, freedom to own land. It was because

of those Feminist movements caused by women's civil rights; concluded that women's suffrage rights. The concept of feminism constructs that by dictionary definition, it claims to seek gender equality. Feminism was a movement for understanding women's right to vote, and own property, and it evolved over the years to fight against so many societal issues that affected women. Feminists demanded more equality and freedom to make their own decisions. They demanded equal status in the workplace and reduced male dominance. These led to a series of efforts by different feminists to make their different ideologies converge into something that can make society more equal. The Feminists carried along with themselves the ideologies of all genders, races, inequality, and discriminators (Dubois, 2000).

For some feminists, seeking to redress a variety of manifest injustices, happens in the first wave of feminism, most notably the right to vote. It started in the 19th century and was to open up opportunities for women, with a focus on voting. With the second-wave feminists, different perspectives were necessary to achieve workplace equality for women, which it successfully achieved with the equal pay laws enacted everywhere. Furthermore, some feminists continued it and led it to third-wave feminism. The third-wave feminism from the 1990s until the present time is now more relatable; the main focus of third wave feminism is not just on the legal and economic discrimination of women. Still, on the ways, society socially discriminates against women in terms of gender roles, gender violence, reproductive rights, stereotypes, rape culture, bodily autonomy, and male privilege. It calls for a balance of male and female CEOs, political leaders, teachers, nurses, and athletes without any gender exception (Rampton, 2015).

Alcott's novel was rejected because of so-called inappropriate content, which included an interracial marriage between a white woman and a former slave (Reisen, 2019, p.154). Feminist themes can also be seen in works like *Rose in Bloom*. Due to her past works, Alcott desired that her writing should speak out on the injustices placed upon humanity and encourage society to end the repression. Alcott breaks many stereotypes by giving two of her main characters, Jo and Laurie, names that would usually denote someone of the opposite gender. Also, Alcott uses Beth's death to symbolize the death of the ideal woman. Within this literature, this paper will analyze the struggle of one of the characters in *Little Women*, which are Jo March, and Theodore "Laurie" Lawrence. With the first of feminism formally beginning in 1848 and *Little Women* being written in 1868, this paper will elaborate on the novel to find any sort of performative stereotyping between women and men at that period.

METHODOLOGY

Judith Butler formulates gender performativity theory. Butler explains the idea of sex derived from the theory of Simone Beauvoir. Butler explains that gender and sex are different, and gender is the result of constructs, created by the surrounding culture and society. Language plays an important role in the construction of gender identities. In Sara Salih's article "On Judith Butler and Performativity", she states that "gender is an act that brings into being what it names: in this context, a "masculine" man or a "feminine" woman (Salih 2002, p. 56). She continues by saying that "gender identities are constructed and constituted by language, which means that there is no gender identity that precedes language (ibid)." That is to say that the ways language frames gender acts as a signifier for how that gender should be embodied, and that there is no gender outside of language. Going back to the theme of "doing" Salih says, "It is not that an identity "does" discourse or language, but the other way around language and discourse "do" gender" (ibid). As a result, words like "masculinity", "femininity", "woman" and "man" inherently carry a specific set of burdensome guidelines that limit gender expression.

RESULTS AND DISCUSSION

Little Women shares several parallels with the author's original narrative. Alcott was the second of four children. Her first sister was Anna Bronson Alcott, and this character in *Little Women* inspired her to create Meg. The second-youngest March sister is based on Alcott's sister of the same name, Elizabeth Sewall Alcott, while the youngest March sister is based on Alcott's youngest sister, Abigail May Alcott. Jo's character is based on Louisa May Alcott's persona (Kaminski, 2010). The first daughter of the family, Meg March, was portrayed as the ideal daughter and woman at that period. She is more in her mother's character trait, which is more feminine, well-behaved, and romantic. Her character could be

portrayed as an ideal American daughter and woman in the 19th century. Her struggle of overcoming her wants and her eventually ending up with John Brooke for love and not for wealth shows major character development for Meg throughout the novel. However, getting married and having children were the expected outcomes for every girl during the 19th century. So, she always tried to fulfill her role as a woman at that period.

The protagonist of the novel, Jo, Josephine March. She is more on the boyish side and always shows disappointment for not being born as a boy. Somehow this character is portrayed based on Alcott herself. Jo is portrayed to be very outspoken and very rebellious. Jo also has a passion for writing, and she thinks that becoming a writer could make her freely speak her opinion and mind. "I can't get over my disappointment in not being a boy... Writing books is my greatest ambition, but I can never accomplish it unless I leave home and lead an independent life." (Alcott, 1994, p. 35)

Her headstrong personality is also very different from what conventional female characters from the 19th century usually looked like. Alcott drew Jo out to be a very original character with her bold, brave, daring but most importantly, real nature. Her character mostly shows how unequal society is with women and her character somehow shows as a protest towards society when it comes to women. The third sister, Beth, is a more old-fashioned girl in the 19th century who is not too strong or kind. Alcott killed her character though sickness could be some portrayal of reality through fiction. Beth did not think much about what the other sisters usually thought about. Her only priorities included music and other than that, she was more or less content with where she was and what she had.

In the novel *Little Women* author Louisa May Alcott highlights the importance of identity formation during the navigation of adolescence. Through the characters, Josephine 'Jo' March and Theodore "Laurie" Lawrence Alcott illustrates how both Jo and Laurie's refusal to conform to their heteronormative familial traditions creates a sense of misfitting through which aspects of gender performativity are revealed. In Judith Butler's *Gender Trouble*, she talks about how all bodies are gendered from the beginning of their social existence as the result of social interactions and cultural inscriptions. As Butler points out, this seems to lead to the conclusion that "gender is not something one is, it is something one does, an act, or more precisely, a sequence of acts, a verb rather than a noun, a "doing" rather than a "being" (Butler, 1990, p. 25)

Laurie, the Marches' lovely, humorous, and intellectual next-door neighbor, becomes particularly close to Jo but eventually marries Amy. Between the release of Part One and Part Two, Alcott received numerous letters requesting that she marry Jo to Laurie. Perhaps Alcott had Jo marry, but not Laurie, to both delight and teach her readers. Laurie, like Jo, struggles with his grandfather's expectations of him. Laurie is not manly enough for his grandfather because he does not wish to enter the business sector. Similarly, Jo is not feminine enough for her sisters since she swears, dirties her gloves, and always expresses her opinion. "I hate business, and I hate being in this office. I wish I could just live in Europe and play music forever." (Alcott, 1994, p. 307)

Both Jo and Laurie suffer a sense of misfitting because they believe they are different from the norm or that they do not "properly" occupy the areas of masculinity and femininity. Rosemarie Garland-Thompson (2011, p.592) discusses the idea of misfitting in her article "Misfits: A Feminist Materialist Disability Concept" and defines it as "varying lived embodiments that can dematerialize if social barriers no longer disable it". Both Jo and Laurie's annoyance of feeling one's body is out of place in familial and socially manufactured situations Jo feels out of place in the world of femininity. She is unable to empathize with her sisters' concern with vanity, such as doing their hair, or their desire for marriage and domestic existence. "It's bad enough to be a girl, anyway, when I like boys' games and work and manners! I can't get over my disappointment in not being a boy; and it's worse than ever now, for I'm dying to go and fight with Papa. And I can only stay at home and knit, like a poky old woman," (Alcott, 1994, p. 11). Laurie, on the other hand, feels out of place around lads his age who want to pursue young women and go to college. Furthermore, she experiences discomfort in adhering to and participating in family traditions, "I don't care what happens to me, so long as I never have to go into that dismal old office and grind like my father." (Alcott, 1994, p. 144).

Laurie, on the other hand, feels out of place. Returning to the performativity concepts, the characters in the story frequently embrace "that which is to be anticipated" to avoid feeling out of place. Jo frequently bites her tongue out of a desire to seem "ladylike" and opts for dresses over pants. Despite wishing for a profession in music, Laurie starts hanging

out with young men his age and pretends to be enthused about the thought of becoming a merchant. This contrasts with boys his age who want to date young ladies and go to college

Jo is frustrated by the March family's dedication to dressing well, especially Meg, Jo's oldest sister. Meg continually chastises Jo for her lack of femininity because she is the epitome of the "right woman" and says things like, "You are old enough to leave off boyish pranks, and to act better, Josephine, (Alcott, 1994, p. 12)." Or "When you were a small girl, it didn't matter as much, but now that you are so tall and have your hair pulled up, you should keep in mind that you are a young lady, (Alcott, 1994, p. 9)" Jo answers by expressing that she is "worse than ever now, (Alcott, 1994, p. 153)" about being a girl. Jo comments, "Meg will be all engrossed and no use to me, (Alcott, 1994, p. 36)" as her mother and she talks about the possibility of Meg getting married.

Theodore Lawrence who also dislikes his first name and prefers the name "Laurie" — also shares Jo's frustrations in being split between one's desired profession and the expectations of one's family. Like Jo, Laurie also describes his dream career when talking about his "Celestial City". In doing so, Laurie describes "his castle" as one where he is "a famous musician" and is "never bothered by money or business but just enjoy myself and live for what I like". (Alcott, 1994, p. 105) Both Jo and Laurie make valiant attempts to concede to their family's wishes but the reason behind their desire to conform may be born out of more than familial duty. There is plenty of evidence that even those of us who consider ourselves not to be racist or sexist engage in implicit bias and that there is "moreover, a tendency to remain largely unaware of this phenomenon" (Fielding 1986, p. 285). That is to say that our inherent biases can alter our perceptions so that we see those who do not embody, for example, gender, in the same ways that we do as "other". This "othering" effect can be detrimental to adolescent development. Feeling as though one does not fit in can lead to self-deprecation and, as aforementioned, performativity practices.

CONCLUSION

In *Little Women*, both Jo March and Laurie Lawrence make attempts to break binaries for gender norms. Jo, who deviates from her femininity and wishes to be a boy and writer, resents her sister Meg who is so content with womanhood and the duties that accompany it. Theodore, who deviates from traditional masculinity and wishes to be a musician and traveler, resents the grandfather who will only be appeased if he goes to college and takes part in the family trade. Both Theodore and Jo are forced to give up some of the most unique aspects of their character, and pieces of their individuality to conform to societal norms. Throughout the novel both Jo and Laurie adopt what Butler coins gender performativity practices to avoid being perceived as "other". However, despite their valiant efforts to conform, both Jo and Laurie often feel misfitted in the realms of "traditional" masculinity and femininity. The traditional gender roles for both young men and woman are proven to be unsatisfying for both characters who ultimately end up following their gendered scripts, rather than writing their own.

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DYSTOPIAN SOCIETY IN ADAM SILVERA'S *THEY BOTH DIE AT THE END*

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Abstract

In this era, many novels deal with reflections of injustice, suffering, social control, and moral issues. This thesis entitled *Dystopian Society in Adam Silvera's They Both Die At The End* discusses the characteristics of dystopia reflected in Adam Silvera's *They Both Die at the End* and the literary elements that reflect dystopian literature through narration or dialog in the novel. The writer uses Chung's (2011) theory to describe the characteristics of a dystopian society as well as what elements of the novel are dystopian. This research uses qualitative methods, with extrinsic and intrinsic approaches used in this research. The results show that there are five characteristics of dystopian society found in the novel i.e. information and independence are controlled and restricted, citizens live in constant fear, there is an understanding that one is always being watched, the prevalence of propaganda, and a leader or idol figure is followed blindly by most of the people, the individual is dehumanized, only the collective matters and conformity is valued above almost everything else. These dystopian characteristics form a society organized by a large technological system Death Cast, which means each society does not get a chance to feel freedom or fully control their own lives. The second conclusion discusses the literary elements in Adam Silvera's *They Both Die at the End* reflect dystopian literature. Moreover, the theme, plot, character, and setting of the story all reflect dystopian literature through technological domination and dehumanization in society.

Keywords: *dystopian characteristics, literary elements, narratives*

INTRODUCTION

Literary is the expression of society (Wellek & Warren, 1954). Literature reflects the state of the times, whether from the point of view of culture, politics, economics, technology, or other social dimensions (Ivan, 2021: 3). In the world of literature various genres present different perspectives on life and human values, one of which is the novel (Oprescu, 2018: 23). Novel, as a type of literary work, not only act as a source of entertainment, but also as a tool to convey messages, social criticism, and descriptions of life. Novels have a significant role in conveying social criticism or the author's point of view regarding certain issues. The author can portray characters who face internal conflicts, differences in social strata, or struggles against injustice so that readers can understand and feel these issues from a closer perspective.

Changes in novels that continue to grow rapidly make novels more and more in demand by the public, especially in the current era (Eva, 2023). One of the most popular novel genres is dystopian literature. The novel is a form of dystopia literature that is getting more attention in today's literary world (Ivan, 2021: 3). In literary studies, the dystopian genre has long been used as a means to explore various social, political, and moral issues through stories that often reflect a world full of injustice, suffering, comprehensive social control, or a decline in human values. However, on closer examination, dystopian societies uphold an image of perfection on top of a system of severe oppression and injustice and utilize propaganda to convince their people that they are better off under this system.

Dystopia refers to the concept of a society that looks ideal on the outside, but underneath there are many injustices and restrictions on freedom (Arkut, 2019: 27). Dystopia societies are generally characterized by oppression, fear, and despair, although the characters may not realize it at the beginning of the story. Also, in dystopian novels, there are often rebellious characters who fight against the power of government to bring things back to the way they should be. However, in dystopias, their success is often not realized. (Azizah and Amalia, 2018: 18)

Dystopia describes a society that is not ideal, filled with injustice, fear, oppression, and moral decay (Rosaliza and Syam, 2018: 13). In a dystopia society, there is a broken social structure that forces its people to live a life full of hardship and discomfort, some even present very depressing living conditions for its people. Dystopia societies are characterized by strict control of information and restrictions on individual freedom (Eva, 2023: 77). Many people in society follow a leader or an idolized figure without questioning the rightness or morality of their actions. In a dystopian society, there is a belief that every individual is under constant surveillance, and people live in a constant state of fear, so they become submissive and obedient. Information that supports the power of the rules is widely disseminated, human values fade away, and the individual is considered less important than the common good. In addition, the environment is often vandalized and neglected (Azizah and Amalia, 2018: 13).

In several dystopian novels, the main characters experience a loss of identity (Eva, 2023: 77). *Anthem* (1938), by Ayn Rand, is one example of a dystopian novel. The events that occur always involve the intervention of the ruling class, which has complete control over all aspects (Demerjian, 2016). Almost all dystopian literature reflects some form of totalitarianism, which is usually implemented by the authoritarian government depicted in the story (Eva and Syifa, 2023:78). In several dystopian novels, including recent works such as *The Hunger Games* (2012), *Divergent* (2014), and *The Maze Runner* (2009). These novels reflect the idea that "these works depict society in a very totalitarian way, "highlighting social issues such as corporate control, the reemergence of disease, and competition for natural resources in different parts of the world (Campbell, 2019). Totalitarian government is a political idea that generally involves social control and domination of power. The idea that social control and power ultimately dominate and seek to regulate behavior, imagination, thought, and desire, to create a limited individualism, is a common theme found in dystopian literature (Booker & Thomas, 2009).

Dystopia literature is a description of the failure of social order that is closely related to today's society. Dystopian literature is reflected as human misery such as death, acts of violence, oppression, disease, and other deviations that occur in a society. Dystopia refers to imperfection that can lead to destruction. Societies that are said to be dystopian live frightening lives, struggling to survive the injustices of the world. These societies tend not to involve religion or God in their lives. The society tends to replace God with a government that controls every movement of the society. In relation to the economy of the society, they do not have any freedom or career choices. The term dystopia was first expressed by Mill (2006: 290) in his parliamentary speech that when a utopia that is supposed to be too good, to be practicable, to be practiced instead looks bad in its practical purpose, then that utopia does not deserve to be called utopia, but dystopia. Death is a concept that describes a life that is worse than where we live now. In dystopian stories, death is one of the aspects touched upon, describing social, moral, and welfare collapse. Existential death is the death we encounter when we say that an individual is dead, which comes from his biological body or his ability to have self-awareness. The dystopia of death narrates destruction through the lens of misery as well as injustice.

The dystopian element in the novel Adam Silvera's *They Both Die at the End* is a world where a company called Death-Cast knows the exact loss date of an individual's life and notifies them when they only have 24 hours or less to live. In this book, two teenagers, Mateo Torrez and Rufus Emeterio, each receive a notification from Death-Cast that they will die on that day. They try to revive themselves and meet through the Last Friend App, an app designed to help Deckers find friends to celebrate their last day. Meanwhile, Decker is someone who is expected to die within the next 24 hours. They think that they might be the first to defeat death, or that Death-Cast made a mistake. But at the end of the book, they will not get a good ending (Silvera, 2017).

This research uses the novel Adam Silvera's *They Both Die at the End* as the data source of this research. This book is a dystopian novel version of New York City. This research will examine how the reflection of a dystopian society in Adam Silvera's *They Both Die at the End*. Based on the description of the problem above, the research objectives can be formulated as follows: To find out the characteristics in Adam Silvera's *They Both Die at the End*, To find out if the literary elements in Adam Silvera's *They Both Die at the End* reflect dystopian literature.

METHODOLOGY

The theoretical framework includes the main theories used by the author as a basis for conducting this research. Based on the research findings, this study deals with a description of a dystopian society. This thesis focuses on the formation of a dystopian society that occurs through social structure, technological control, injustice, and how individuals adapt to the limitations of freedom in the system by using the theory of dystopia of Chung (2011). This thesis explains the characteristics of a dystopian society by using the intrinsic and extrinsic elements, such as theme, plot, character, and setting.

a. Sociological Theory

Sociological theory is applied to understand how literary works reflect, criticize, or interact with the social or cultural circumstances of their time. Chung (2013) outlines how the concept of dystopia in literature and pop culture can be used to analyze social structures and power dynamics in real life. In his theory, Chung relates dystopian themes to various sociological issues, including social control, dehumanization, and resistance to power.

b. Dystopia Characteristics

The word "dystopia" was first proposed as the opposite of "utopia" by John Stuart Mill in a speech before Parliament in 1868. As opposed to utopia, which is described as an ideal place, dystopia can generally be interpreted as an unpleasant place. According to Chung, dystopia is a place where there is oppressive social control or an apocalyptic situation, resulting in a world with poor living conditions, such as oppression, violence, suffering, poverty, disease, and pollution.

c. Novel

Stanton (1947: 44) argues that a novel can depict detailed character development, complex social situations, social interactions between several characters, complicated events that occur throughout the year, or complicated relationships between several characters. In addition, a novel can present a complex subject in full, to build a complete world.

d. Theme

A theme is an element that relates to every event and detail in a story. The theme has similarities to what is known as philosophy, while the factual structure is similar to the reality that humans experience. The theme gives unity to every meaning of the story, so the theme can be thought of as the meaning that unites the elements of the story in the simplest way. The themes in dystopian works generally relate to issues such as social injustice, government surveillance, dehumanization, and the struggle against authority. Chung often connects these themes with a critique of real-life socio-political situations.

e. Plot

Plot is the core of a story because without a clear understanding of events, cause-and-effect relationships, and context, we will not be able to understand the story properly. A narrative has its own rules. It must have a proper opening, middle, and end, it must be logical and rational, but sometimes it must be surprising, and it must generate and fulfill suspense (Stanton, 1964: 15). The plot in dystopian works usually reflects the experiences of characters struggling against the pressure of the system or power. Chung reveals that the debate between the individual and the social structure is at the heart of the story.

f. Character

Stanton (1964) used the term character in two senses. First, a character refers to the individuals who appear in a story. Second, the term also includes the combination of interests, desires, emotions, and moral principles that make up each of those individuals. Every narrative generally has a protagonist. A character is associated with every event in the story that results in a change in him or her or our view of him or her. In dystopian, Chung examines how characters' stories generally function as symbols of resistance or reflect an oppressed society. The protagonist generally tries to fight against the oppressive system.

g. Setting

Dystopian stories often have a futuristic feel or reflect a world destroyed by social or technological issues. Chung sees these settings as symbols that represent the fear of the future or the impact of choices made by humans today.

The approach used in this research is the extrinsic and intrinsic approach. The research design of this study is based on qualitative research methods. This study uses a qualitative approach that focuses on the characteristics of dystopia reflected in Adam Silvera's *They Both Die at the End* and the literary elements contained in Adam Silvera *They Both Die at the End* that reflect dystopian literature. An instrument is a tool used to obtain data. The subject of this research is the author of the thesis, who is analyzed by reading and comprehending the references that back up this analysis. The author herself is thus the research tool. The data source of this research is a novel entitled Adam Silvera's *They Both Die at the End* by Adam Silvera which was published in 2017. The data is in the form of the character's dialog and the author's narration. The data are words, phrases, sentences, or groups of sentences in the form that relate to the topic of the sentences taken from literary work. The data is collected by reading the novel and then analyzed based on the elements of dystopia in society and describing how the dystopian world is depicted. Then it is researched in accordance with the predetermined analysis methods and techniques.

RESULTS AND DISCUSSION

This chapter discussed the analysis of dystopian society in Adam Silvera's *They Both Die at the End*. The discussion is divided into two subchapters. The first subchapter discusses the characteristics of dystopian society in Adam Silvera's *They Both Die at the End* with an intrinsic approach, and the second subchapter discusses how the literary elements in Adam Silvera's *They Both Die at the End* reflect dystopian literature.

The Reflection of Dystopian in Adam Silvera *They Both Die at The End*

In Adam Silvera's *They Both Die at the End* novel, the image of a dystopian society is implied through the depiction of a world where technology and social systems govern individual destiny, using the concept of predetermined death. The novel *They Bot Die at the End*'s set in the future, where the government through the Death-Cast service informs people about the day of their death. This creates a society where the inevitability of death affects every aspect of life. The Death-Cast system, although designed to provide death information, removes the meaning of life for an individual by making death a structured event, rather than something personal and intimate. Dystopia depicts the dehumanizing effects of a society that controls the most personal and meaningful moments of human life and death. There are several characteristics of a dystopia society that can be found in the narration or dialog of the players in *They Both Die at The End*, such as:

Information and Independence are Controlled and Restricted

In a dystopian society, often the government or dominant authority imposes very strict regulations and requires its citizens to fully comply with the set directive. These systems are often set up to regulate individuals by restricting their freedom of thought action or speech. In such a situation any attempt to challenge or question authority is often seen as a serious threat to the stability of the system, resulting in severe punishment or being blocked from accessing information, such a situation results in a repressed society, where individuals have no freedom to express themselves or to challenge the system. Here are examples of dialog that illustrate information and independence are controlled and restricted:

"Mateo, I regret to inform you that sometime in the next twenty-four hours you'll be meeting an untimely death. And while there is not anything we can do to suspend that, you still have a chance to live". (Silvera, 2017: 3)

This dialog reflects Death-Cast's dominance in managing information related to individual life and death. Mateo was informed that within 24 hours, he would face an inevitable death. This notification is delivered without providing any details or explanation as to how his death will occur. Mateo cannot control his destiny, and the information received from the

Death-Cast must be taken as truth without any way of knowing whether it is true or not. The Death-Cast system places Mateo in a passive state, unable to fight or avoid it. He can only receive information that significantly changes his life.

By getting this information, Mateo lost the opportunity to direct his life according to what he wanted. Although the Death-Cast told him that he had a chance to live for the rest of his remaining time, the fear of imminent death inhibited his ability to make free decisions. This situation illustrates how Death-Cast develops a system that restricts people's freedom. Forcing them to live out their last day based on information they cannot understand or challenge.

Death-Cast only provides a date for when someone is going to die, but not the exact minute or how it'll happen (Silvera, 2017: 4).

From the narrative, Death-Cast can be considered a representation of information control, because although they provide notification of the date of one's death, they deliberately hide other important details, such as the exact time or cause of death. By providing only partial information, Death-Cast fosters dependence on the system. So that people feel helpless and rely entirely on what Death-Cast provides. This illustrates a situation where information that should be accessible is instead restricted. Leaving people without control over important elements of their lives.

The Death-Cast system shows that power often utilizes information as a means to dominate when access to much-needed information is limited individual not only lose control over their choices but also become more susceptible to manipulation. In this context, the Death-Cast not only predicts death but also affects a person's perspective on their own life. The lack of information regarding the details of death makes them rely entirely on the system, instead of having the opportunity to prepare themselves better.

Citizens Live in Constant Fear

In a dystopian society, the conditions experienced by individuals or groups are characterized by pressure, threats, and close surveillance, which causes them to feel insecure. The government or groups create fear in society to maintain power and prevent resistance.

In *They Both Die at the End*, the characteristics of a dystopian society can be seen from the citizens living in constant fear, which is identified through Mateo and Rufus and its effect on their lives, like:

I've always been afraid of dying. I don't know why I thought this would jinx it from actually happening. Not forever, obviously, but long enough so I could grow up. Dad has even been drilling it into my head that I should pretend I'm the main character of a story that nothing bad ever happens to, most especially death because the hero has to be around to save the day. But the noise in my head is quieting down and there's a Death-Cast herald on the other end of the phone waiting to tell me I'm going to die today at eighteen years old. (Silvera, 2017: 2)

Mateo feels the fear of Death-Cast has been set in place for a long time. Death-Cast, as a technology company that holds complete control over its society, reinforces this fear by giving individuals certainty about when they will die. By realizing that death will come on the day determined by Death-Cast, fear is no longer abstract but becomes something true.

In the dialog, "I've always been afraid of dying, I don't know why I Thought this would jinx it from actually happening", this reflects her fear of death. He admitted that he does not understand why he feels that if he fears or thinks about death. It would come sooner as if the fear or thought could 'cause' his death. There is a sense of confusion about the link between fear and the reality of death.

Death-Cast is hitting me up as I'm beating my ex-girlfriend's new boyfriend to death. I'm still on top of this dude, pinning his shoulders down with my knees, and the only reason I'm not clocking him in the eye again is because of the ringing coming from my pocket, that loud Death-Cast ringtone everyone knows too damn well either from personal experience, the news, or every shitty show using the alert for that dundun-dun effect. My boys, Tagoe and Malcolm, are no longer cheering on the beatdown. They're dead quiet and I'm waiting for this punk Peck's phone to go off too. But nothing, just my phone. Maybe the call telling me I'm about to lose my life just saved his. (Silvera, 2017: 9)

In the dialog, Rufus gets a call from Death-Cast while he is abusing his ex-girlfriend's new boyfriend. When the call came, his friends, Tagoe and Malcolm, who had been supporting Rufus, suddenly fell silent. Their silence showed their feelings of fear and shock, so they were unable to cheer or enjoy the moment anymore. Even though they had previously supported Rufus's actions, "I'm shaking and that buzzing panic is in my head like someone is punching me nonstop, because I have no idea how I'm gonna go, just that I am" (Silvera, 2017: 10). The dialogue depicts the deep fear and anxiety felt by Rufus when he gets news about death from the Death-Cast. Rufus realizes that death is inevitable, but they cannot control how or when it will happen.

There is an Understanding that One is Always Being Watched

There is an understanding that one is always being watched is one of the main characteristics of a dystopian society. Surveillance serves as a means of controlling individuals' behavior and ensuring that they do not violate predetermined rules. In this kind of society, surveillance not only aims to maintain security but also to limit individual freedom, making people feel like they have no chance to think or act independently. Generally, the government or authorities use advanced technology to monitor all aspects of people's lives, including their conversation, activities, and even their thoughts. This causes individuals to live in fear and feel oppressed.

There are elements of surveillance and control that show how technology can affect people's lives. The Death-Cast system, which notifies a person that they will die within 24 hours, creates indirect 'Surveillances' of people's lives. The following dialog or narration shows the understanding that one is always being watched.

He wants to know how I'm doing, yeah right. I can hear it in the stunted way he asked me, he doesn't care about me any more than he does the other Deckers he gotta call tonight. These calls are probably monitored and he's not trying to lose his job by speeding through this. (Silvera, 2017: 11)

This statement reflects the understanding that the society in *They Both Die at the End* lives under surveillance. Death-Cast agents, as depicted in this statement, seem to operate within a system that monitors people's every interaction. This affects their behavior, creating an atmosphere of unfreedom. This statement highlights how strict control and surveillance can create a sense of suspicion and alienation among people, "I think we're already dead, dude. Not everyone, just Deckers. The whole Death-Cast thing seems too fantasy to be true. Knowing when our last day is going down so we can live it right: Straight-up fantasy" (Silvera, 2017: 127).

The dialogue shows how a person feels the surveillance of the system that governs their destiny, namely Death-Cast. In a dystopian society, the awareness of constant surveillance of individuals creates feelings of anxiety, loss of trust, and dependence on the existing system. Through his statements, Mateo feels suspicion towards the Death-Cast system that seems too idealized to be real, giving the impression that someone is watching over each individual's life thoroughly.

Prevalence of Propaganda

In the context of dystopian literature, such as Silvera's *They Both Die at the End* novel, this propaganda is seen through the system that prevents individuals from gaining information. The use of propaganda in Silvera's novel shows how the Death-Cast system convinces people of their predetermined fate, thus limiting their ability to resist or control their destiny. This makes individuals tend to accept reality with resignation.

"Victor tells me the forecast for the day (supposed to rain before noon and later on as well if I make it that long), special festivals I have zero interest in attending (especially not a yoga class on the High Line, rain or no rain), formal funeral arrangements, and restaurants with the best Decker discounts if I use today's code." (Silvera, 2017: 11)

This statement reflects the prevalence of propaganda, as it shows how the system utilizes selected information to make death commonplace while distracting from fear. The narrative illustrates how Death-Cast heavily controls and directs the information delivered to Deckers (the deceased). Information such as weather forecasts, events, and restaurant offers seem to be created to distract Deckers from worrying about death. This illustrates how the system tries to normalize death by providing activities that seem consumptive, "on behalf of Death-Cast, we are sorry to lose you. Live this day to the fullest" (Silvera, 2017:12).

The statement "Live this day to the fullest" can be regarded as subtle propaganda designed to direct people's emotional responses, as if it is trying to provide a positive perspective on an otherwise depressing condition that Death-Cast provides a chance to live a meaningful life on the last day, even though there is no freedom to change fate, so this phrase distracts attention from the reality of injustice and powerlessness while controlling individuals' emotional reactions so as not to question or rebel against the system.

A Leader or Idol Figure is Followed Blindly by Most of the People

In a dystopian society, there are characteristics that "A Leader or Idol Figure Followed Blindly by Most of the People", suggesting a situation where society relies on and obeys a leader or figure they admire without questioning their choices or policies, often due to manipulation, propaganda, or fear. In Adam Silvera's *They Both Die at the End* this characteristic is related to the idea of unquestioning trust in the Death-Cast system, which effectively acts as the "Leader" in the storyline. Although details about the technology or how they worked were never clearly disclosed, society still followed the warnings of the Death-Cast because there was no other option or way to prove it for sure. "The Death Cast never gets it wrong. If you get the call, it's your End Day. There's no point to fighting it" (Silvera, 2017:26).

The statement "The Death Cast never gets it wrong", indicates the society's unquestioning trust in Death Cast. Although there is no clear evidence of how the system works, most people accept it without question, as they have been "programmed" to see Death Cast as an unquestioning source of truth. The statement "There's no point to fight it." Shows that people have no choice but to follow and accept it, "We rely on Death Cast to tell us when our time is up" (Silvera, 2017: 114).

This statement confirms that society relies heavily on Death Cast, where they decide to entrust their fate to that authority. This shows how society is in a dystopian state where they follow authoritarian leaders, without considering other options or questioning the legitimacy of the powers that be.

The Individual is Dehumanized, only the Collective Matters

In the novel *They Both Die at the End*, some aspects show the dehumanization of the individual, where only collective interests are considered valuable. This can be from the existence of a company called Death-Cast that provides information to people about the date of their death. This illustrates the way society commoditizes death, putting aside the value and dignity of the individual in favor of corporate interest.

Here are two examples of dialogues in the novel that reflect the dehumanization of individuals, "But no matter what choices we make, solo or together ... our finish line remains the same... no matter how we choose to live, we both die at the end" (Silvera, 2017: 27).

In that dialogue, there is an understanding that although the individual has a choice, the results remain unchanged, which is death as determined by the Death-Cast system. That shows that the system overrides individual values and decisions, "It sucks how we're all being raised to die. Yes, we live, or we're given the chance to, at least, but sometimes living is hard and complicated because of fear" (Silvera, 2017: 78).

The dialogue above illustrates the way society is shaped by the understanding of certain death, which is determined by the Death-Cast. This gives rise to a sense of fear that inhibits individuals from living fully, reflecting the dehumanization where one's life is controlled by the fear granted by the collective system.

Conformity is Valued Above Almost Everything Else

In the novel *They Both Die at the End*, the characteristic of a dystopian society that emphasizes "conformity is valued above almost everything else" is seen through the Death-Cast system that governs each individual's life. This system established social norms that require individuals to face their death and spend their last days according to predetermined rules, "It's mad twisted, how people are so accepting of Death Cast's calls. Like there's nothing anyone can do to stop them. No one protests anymore" (Silvera, 2017: 49).

Mateo commented on how society easily accepted the presence of Death-Cast without debating the moral aspects of the system. Social conformity is seen in the powerlessness to challenge the system, which shows that people prefer to go along with the existing norms rather than seeking change. This situation results in a dystopian state where people no longer have control over their lives.

How The Literary Elements in Adam Silvera's *They Both Die at the End* Reflect Dystopian Literature

Silvera's *They Both Die at the End* depicts a dystopian society where technological advances make it possible to predict and inform the day of one's death. In this novel, a company called Death-Cast provides information to people about the death of their death. The analysis of the characteristics of dystopia in Adam Silvera's *They Both Die at the End* can be done with an intrinsic approach through the study of elements such as theme, plot, character, and setting that shape the dystopian world in the narrative.

Theme

The themes in *They Both Die at the End* that reflect a dystopian society are Technological Control and Life Uncertainty. In A Dystopian Society in *They Both Die at the End*, a dystopian society is depicted through a technological system called Death-Cast. This system manages information. Related to a person's death by providing notification the day before the individual dies. This situation results in a dystopian society that lives in a state of fear and reliance on technology. It shows that the control and restriction of information and independence can impact the way people live their lives, "Death-Cast has everyone living on the edge. Every time someone gets a call, it's like a clock starts ticking louder and louder (Silvera, 2017: 18).

This dialog shows how the Death-Cast system creates a constant fear in society. Everyone feels anxiety because they are aware that the call of the Death-Cast will mark the end of their lives. This shows a typical feature of a dystopian society, where technology serves as a means of control that influences the feelings and behavior of individuals, "knowing I'm going to die today does not make it easier to live. It's like Death-Cast has already taken my choices away" (Silvera, 2017: 29). This conversation illustrates how Death-Cast technology takes away individuals' freedom in determining their fate. Mateo feels that his awareness of his mortality has reduced the freedom and hope in his life. This is the key characteristic of a dystopian society, where technological control takes away personal freedom and creates a feeling of helplessness.

Plot

In Silvera's *They Both Die at the End*, the plot reflects a dystopian society shown through a technological system called Death-Cast, which can predict and inform a person that they will die in the next 24 hours. This plot illustrates the influence of technology in organizing people's lives, generating fear, and shaping the way they live their lives, as reflected in the dialog, "Doesn't matter. Even if you don't die, Death-Cast has already robbed you of your life by making you think you will" (Silvera, 2017: 34). This shows that Death-Cast technology not only organizes people's lives but also creates a deep sense of fear and anxiety. This statement confirms the plot of how the characters try to deal with the uncertainty brought about by the system while criticizing society's dependence on technology that determines the direction of their lives.

Character

In Adam Silvera's *They Both Die at the End*, the dystopian characteristic is seen through the depiction of characters living in a society ruled by technology, especially through the Death-Cast system that informs people of their impending death. The characters Mateo Torrez and Rufus Emeterio portray elements of a dystopian society through their experiences with the Death-Cast system. This system causes uncertainty, anxiety, and intense social surveillance of personal lives, showing how technology can affect people's lives.

Mateo is an introverted and cautious young man. After getting a call from Death-Cast, he must face the fact that his death is imminent, which pushes him to leave his comfort zone and truly enjoy his life on one last day, "I always wanted to be brave, to live without fear. But now that I know it's my End Day, I'm terrified of wasting it" (Silvera, 2017: 23).

This dialog illustrates Mateo's inner conflict between his desire to live life to the fullest and a deep sense of fear, which is further exacerbated by his awareness of his impending death. This reflects the characteristics of a dystopia where people live under the influence of a system that determines their fate, giving rise to fear and uncertainty.

Rufus is a more daring and spontaneous teenager than Mateo. After receiving news from Death-Cast, he decides to spend his last day on an adventure while facing dark memories from his past, "We can't change the fact that we're dying. But we can choose how to live today. Let's make it count" (Silvera, 2017:15). Rufus shows a resistance to the determinism imposed by Death Cast. He underscores the significance of personal decisions in the face of a restrictive system, a recurring theme in dystopia, where characters struggle to maintain their independence and meaning in the face of external control.

Setting

In Adam Silvera's *They Both Die at the End*, the setting plays an important role in creating dystopia. The story is set in New York City which has undergone a major transformation due to the development of advanced technology, especially the Death-Cast system that can predict one's death. This setting creates a world where people are aware of the time limit of their lives determined by technology.

In the novel, New York City is depicted as a city that has adjusted to the existence of the Death-Cast. Public facilities, business, and social interactions have been adjusted to take into account the fact that everyone is aware of their time of death. For example, there is an app called "Last Friend" that allows people to find friends to spend their last moments with, reflecting how technology has become an important part of everyday life, "I download the Last Friend app, and it matches me with you" (Silvera, 2017: 61). This conversation illustrates how technology has become an essential element in people's lives, providing an effective solution to the emotional and social needs arising from the realization of impending death.

CONCLUSION

Based on the analysis that has been presented in the previous chapter, it can be concluded in accordance with the problem statement contained in this thesis. Two points of conclusion can be obtained. The first conclusion explains the characteristics of a dystopian society, such as information and independence being controlled and restricted, and people living in constant fear. Most people follow a leader or idol figure mindlessly, they are aware that they are constantly being watched, propaganda is common, people are dehumanized, only the group matters, and conformity is valued above nearly everything else. The second conclusion discusses the literary elements that reflect dystopian literature. Five characteristics of a dystopian society are evident, such information and independence are controlled and restricted, people live in constant fear, there is an understanding that one is always being watched, prevalence of propaganda, and a leader or idol figure is followed blindly by most of the people, the individual is dehumanized, only the collective matters and conformity is valued above almost everything else. These dystopian characteristics form a society organized by a large technological system Death-Cast, which means each Decker does not get a chance to feel freedom or fully control their own lives.

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