

**DYSTOPIAN SUB-GENRE CHARACTERISTICS AS
REPRESENTED IN JAMES'S *THE CHILDREN OF MEN*: A
NARRATIVE STRUCTURE ANALYSIS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2023**

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THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the degree of *Sarjana Sastra* (S.S.)

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2023

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I state that the thesis entitled “**Dystopian Sub-Genre Characteristics as Represented in James’s *the Children of Men: A Narrative Structure Analysis***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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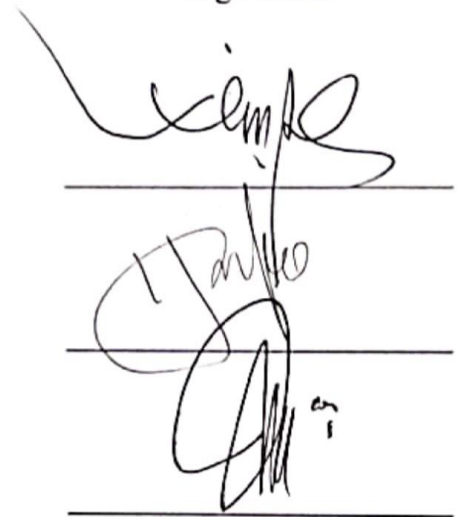
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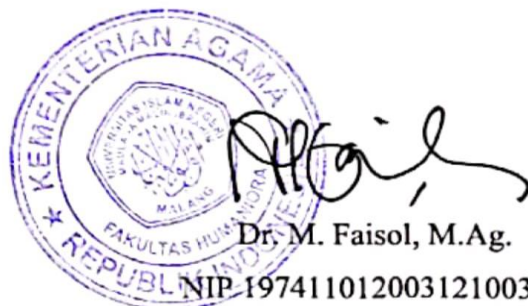
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MOTTO

وَمَا خَلَقْنَا السَّمَاءَ وَالْأَرْضَ وَمَا بَيْنَهُمَا بَاطِلًا

“We have not created the heavens and earth and everything in between without
purpose”

(Q.S. Shad:27)

DEDICATION

The researcher proudly and sincerely dedicates this thesis to:

His mother, Titin Diana.

His father, Agus Tri Sudarto.

His younger sisters, Dea and Ruya.

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Alhamdulillah, Praised to Allah SWT, the God of all universe, and our prophet Muhammad SAW, the light of this world. Prayers and greetings are always dedicated to Allah SWT and our prophet Muhammad SAW that give blessing of health and strength, so the researcher can finish this thesis.

Without the support and of numerous people, this thesis will never be written and finished. The researcher would like to express his gratitude to the people who helped and motivated the process of writing this thesis:

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ABSTRACT

Davu, Syeh Nathaniel Ahmad (2023) Dystopian Sub-Genre Characteristics as Represented in James's *the Children of Men*: A Narrative Structure Analysis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Hafidhun Annas, M.Hum.

Keywords: structuralism, intrinsic elements, narrative, dystopia

The term of genres refers to the particular texts that have the similarity of meaning and gives particular identity/meaning to the texts. The researcher finds the connection between the term of genres and Tzvetan Todorov's idea about narrative structure. While the term of genres is used to classify the particular texts that have the same meaning, the narrative structure theory argues that there is a meaning behind the structure of the texts. Dystopia is a kind of genres in fiction which refers to particular texts that have the meaning about a fictitious world that is filled with oppressive society. One example of literary works that represents the dystopian sub-genre characteristics is *the Children of Men* novel by P.D. James. Thus, this research aims to analyze the way in which the narrative structure is formed in James's *the Children of Men* novel, by the use of narrative structure theory by Tzvetan Todorov, and the way in which the narrative structure represents the dystopian sub-genre characteristics by the use of Terri Chung's dystopian characteristics theory. The researcher did close reading technique and underline the quotations to collect the data then analyzed them by using Todorov's narrative structure, and Chung's dystopian characteristics theory. The results of this research show that the novel contains all of five narrative stages, and the process of changing narrative stages are absolutely influenced by the changes that happens in Theo's life, and this is the way the narrative structure in the novel is formed. In addition, this research also finds that a state of equilibrium stage contains dystopian society characteristics; and type of dystopian control, as this stage is mostly filled with background information and the initial condition of the narrative. Next, in the disruption of equilibrium, there are only the dystopian protagonist characteristics found in this stage, as this stage focuses on the on the way in which the protagonist starts to realise the flaws of the society after witnessing the quietus suicide ritual. Then the recognition of the disruption also gives it focus only to the dystopian protagonist characteristics, as this stage focuses on the main problems that have been faced by the protagonist in his escape. Then, the dystopian society characteristic is once again shown in attempt to resolve the disruption stage, since this stage describes the place where the final event begun. Moreover, this stage also shows Theo's dystopian protagonist characteristics when he has to face Xan. Eventually, the return to a new equilibrium stage only shows the dystopian protagonist characteristics to present Theo's final development to escape the dystopian world.

مستخلص البحث

دافو، سيه ناثنايال أحمد (2023) خصائص النوع الفرعي البائس كما تم تمثيلها في أطفال الرجال لجيمس: تحليل البنية السردية. أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. المستشار: حافظون الناس، م.هوم.

الكلمات المفتاحية: البنيوية، العناصر الجوهرية، السرد، الديستوبيا

يشير مصطلح الأنواع إلى النصوص المحددة التي لها تشابه في المعنى وتعطي هوية/معنى خاصًا للنصوص. يجد الباحث العلاقة بين مصطلح الأنواع وفكرة تزفيتان تودوروف حول البنية السردية. في حين أن مصطلح الأنواع يستخدم لتصنيف نصوص معينة لها نفس المعنى، فإن نظرية البنية السردية ترى أن هناك معنى وراء بنية النصوص. ديستوبيا هو نوع من الأنواع الأدبية في الخيال يشير إلى نصوص معينة لها معنى حول عالم خيالي مليء بالمجتمع القمعي. أحد الأمثلة على الأعمال الأدبية التي تمثل خصائص النوع الفرعي البائس هي رواية أطفال الرجال التي كتبها ب. جوامع. ومن ثم يهدف هذا البحث إلى تحليل الطريقة التي تتشكل بها البنية السردية في رواية جيمس أبناء الرجال، وذلك باستخدام نظرية البنية السردية لتزفيتان تودوروف والطريقة التي تمثل بها البنية السردية خصائص النوع الفرعي الديستوبيا. من خلال استخدام نظرية الخصائص البائسة لتيري تشونغ. وقد استخدمت الباحثة تقنية القراءة المقربة ووضع خط تحت الاقتباسات لجمع البيانات ثم تحليلها باستخدام البنية السردية لتودوروف، ونظرية الخصائص البائسة لتشونغ. تظهر نتائج هذا البحث أن الرواية تحتوي على جميع المراحل السردية الخمس وأن عملية تغيير المراحل السردية تأثرت بشكل مطلق بالتغيرات التي حدثت في حياة ثيو، وهذه هي الطريقة التي يتكون بها البناء السردية في الرواية. بالإضافة إلى ذلك، توصل هذا البحث أيضًا إلى أن مرحلة حالة التوازن تحتوي على خصائص المجتمع البائس؛ ونوع السيطرة البائسة، حيث كانت هذه المرحلة مليئة في الغالب بالمعلومات الأساسية والحالة الأولية للسرد. بعد ذلك، في حالة اختلال التوازن، لم يكن هناك سوى خصائص بطل الرواية الديستوبيا الموجودة في هذه المرحلة، حيث تركز هذه المرحلة على الطريقة التي بدأ بها بطل الرواية في إدراك عيوب المجتمع بعد أن شهد طقوس الانتحار الهادئ. ثم أدى التعرف على الاضطراب أيضًا إلى التركيز فقط على خصائص بطل الرواية الديستوبيا، حيث تركز هذه المرحلة على المشكلات الرئيسية التي واجهها البطل في هروبه. ثم ظهرت خصائص المجتمع الديستوبيا مرة أخرى في محاولة لحل مرحلة التعطيل، حيث كانت هذه المرحلة تصف المكان الذي بدأ فيه الحدث النهائي. علاوة على ذلك، تُظهر هذه المرحلة أيضًا خصائص بطل الرواية البائس لثيو عندما كان عليه مواجهة زان. في النهاية، أظهرت العودة إلى مرحلة التوازن الجديدة فقط خصائص بطل الرواية الديستوبيا لتقديم تطور ثيو النهائي للهروب من عالم الديستوبيا.

ABSTRAK

Davu, Syeh Nathaniel Ahmad (2023) karakteristik sub-genre distopia yang direpresentasikan dalam *the Children of Men* karya James: Sebuah Analisa Struktur Naratif. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Hafidhun Annas, M.Hum.

Kata kunci: strukturalisme, unsur intrinsik, narasi, distopia

Yang dimaksud dengan genre adalah teks-teks tertentu yang mempunyai kesamaan makna dan memberikan identitas/makna tertentu pada teks-teks tersebut. Peneliti menemukan hubungan antara istilah genre dan gagasan Tzvetan Todorov tentang struktur naratif. Sebagaimana istilah genre digunakan untuk mengklasifikasikan teks-teks tertentu yang memiliki makna yang sama, teori struktur naratif berpendapat bahwa ada makna di balik struktur teks tersebut. Distopia adalah salah satu genre dalam fiksi yang mengacu pada teks tertentu yang mempunyai makna tentang dunia fiktif yang dipenuhi dengan masyarakat yang menindas. Salah satu contoh karya sastra yang merepresentasikan ciri subgenre distopia adalah novel *Children of Men* karya P.D. James. Oleh karena itu, penelitian ini bertujuan untuk menganalisis bagaimana struktur naratif terbentuk dalam novel James the *Children of Men*, dengan menggunakan teori struktur naratif oleh Tzvetan Todorov, dan bagaimana struktur naratif tersebut merepresentasikan karakteristik sub-genre dystopian. dengan menggunakan teori karakteristik distopia Terri Chung. Peneliti melakukan teknik membaca cermat dan menggarisbawahi kutipan untuk mengumpulkan data kemudian menganalisisnya dengan menggunakan struktur narasi Todorov, dan teori karakteristik distopia Chung. Hasil penelitian ini menunjukkan bahwa novel memuat kelima tahapan naratif, dan proses perubahan tahapan naratif sangat dipengaruhi oleh perubahan-perubahan yang terjadi dalam kehidupan Theo, dan begitulah struktur naratif dalam novel terbentuk. Selain itu, penelitian ini juga menemukan bahwa tahap kondisi keseimbangan mengandung ciri-ciri masyarakat distopia; dan jenis kontrol distopia, karena tahap ini sebagian besar diisi dengan informasi latar belakang dan kondisi awal narasi. Selanjutnya, pada tahap gangguan terhadap keseimbangan, hanya ada ciri-ciri protagonis distopia yang ditemukan pada tahap ini, karena tahap ini berfokus pada cara protagonis mulai menyadari kekurangan masyarakat setelah menyaksikan ritual bunuh diri *quietus*. Kemudian tahap kesadaran terhadap gangguan juga memberikan fokus hanya pada ciri-ciri protagonis distopia, karena tahap ini berfokus pada permasalahan utama yang selama ini dihadapi oleh protagonis selama pelariannya. Kemudian, ciri-ciri masyarakat distopia kembali ditampilkan dalam tahap upaya memperbaiki gangguan, karena tahap ini menggambarkan tempat dimulainya peristiwa terakhir. Terlebih lagi, tahap ini juga menampilkan ciri-ciri protagonis distopia Theo saat harus menghadapi Xan. Pada akhirnya, tahap menciptakan keteraturan lagi hanya menunjukkan ciri-ciri protagonis distopia untuk menyajikan perkembangan terakhir Theo untuk keluar dari dunia distopia.

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CHAPTER I

INTRODUCTION

This chapter covers five subchapters, namely background of the study, problems of the study, significance of the study, scope and limitation and definition of key terms.

A. Background of the study

Can literature predict the future world's condition? This type of question often arises when people read novels or other types of literature, which talk about some conditions that are expected to occur in the coming times in the world. H.G Wells (1934) in Lombardo (2021, p. 19) proposed an idea about this topic:

“The future depicted in the Time Machine was a mere fantasy based on the idea of the human species developing about divergent lines, but the future in The Sleeper Awakes was essentially an exaggeration of contemporary tendencies: higher buildings, bigger towns, wickeder capitalists and labour more downtrodden than ever and more desperate. Everything was bigger, quicker and more crowded.”

From that idea, it can be said that some conditions that occur in the future world that are written in literature are just fictions, that can be based either from scientific thoughts and inventions, or even just some pure fantasies and imaginations. Some of these conditions of the future world in literature can be classified either as utopia or as dystopia. Bloch (1954) identified what he determined as the ‘utopian impulse’, “a hopefulness, or dream of, or way of conceiving of a different future that is the product of a deep dissatisfaction with the present a utopian narrative of the ‘not-yet’” (Karkov, 2020, p. 5). So, it can be said that utopia is a state of condition where people live a good life as people dream for it. Karkov (2020, p. 8) also said that

“utopias are always established as places set apart, places of difference, while those places that they are set apart from, and those peoples that their inhabitants are different to, continually mirror, haunt, or threaten them in uncanny ways”. The place where those people live inhabitant is identified as 'non-utopia', or we can use the word 'dystopia' as a designation to that place (Karkov, 2020, p. 8).

Dystopia is a kind of genres in fiction. The term of genres is used to classify the similarity of meaning between the particular texts and differentiate it with other texts (Ribo, 2019, p. 4). So, this term of genres gives particular identity/meaning to particular texts. Moreover, genres are also used to classify the preferences of its readers, as every reader has his/her own preference about which text that he/she wants to read. At the same time, the readers' preferences actually expand over the time, just like their reality. This consequently affects the modern literature as well, as there is a great genres' expansion nowadays to keep up with the reality of the readers. For example, there is a genre called “science-fiction”, which contains the sub-genre of dystopia. This genre mostly talks about future world (but not always). Even though it seems imaginative, it actually relates with the modern people, especially in the current twentieth and twenty first century (Armitt, 2005, p. 91).

Dystopia is one of the sub-genres of science-fiction, which the researcher considers this as an interesting genre. This sub-genre is used to classify the texts which talk about an imagined world, where people live miserably and frightened. Even though dystopia is only considered as an imaginary world, there are actually several real countries which have the image of dystopian world. In the past, exactly in the era of World War 2, there was a Nazi who ruled the Germany. The Nazi

aimed to execute the Jews as many as they can, which made terror in the society. Meanwhile, in the current time we can see Venezuela as the closest country which represents the dystopian condition. According to Vargas (2020) in *Orange County Register*, there are approximately 90 percent of people living with poverty in Venezuela. This poor condition is even worse, when there is a fact that many gangs and illegal armed groups ruled the society, and sadly much of them are secretly approved by the government. So, it is interesting that although it is based on imaginary world, it still sometimes relates to our reality.

Regarding the previous explanation, it can be said that the dystopian sub-genre actually really helps the readers to give a look about the term of “fear”. Basu (2013, p. 3) stated that dystopian sub-genre usually uses the theme of fears to build the dystopian world “however, we can trace thematic threads in the genre that reflect how the central fears and concerns of the contemporary world are grafted onto a dystopian landscape”. In fact, people mostly live in a peace and safe place in these modern days, so that they do not experience the terror and difficult times in the past. However, the dystopian sub-genre in literature can describe the terrible and difficult condition of a world in an imaginative way, so that the readers do not need to experience the actual condition. By knowing the terrible and difficult condition, the readers might learn some valuable lessons. For example, the readers might learn the causes, which make the world turn into such terrible and difficult condition, so that they can fear and prevent the causes to happen in their reality.

The Children of Men by P.D James is the great example of a novel, which depicts the sub-genre of dystopia. It tells a story about humans who face an

infertility plague in the year of 2021. The plague makes the world fall into depression. In consequence, there are many fallen countries, which makes England as the only surviving country left. However, England is currently ruled by a dictator and authoritarian leader, Xan Lyppiatt. Moreover, Xan is also supported by oppressive police under his command. The story revolves around the main character's life, namely Theodore Faron. Theo is an Oxford historian, and also a cousin of the current England's dictator. One day, Theo met with his old student, named Julian, who asked him to join her group of resistance. So, from this event, the story tells about Theo and the resistance group struggle against the totalitarian and dictator regime in England.

As it is stated previously, that the term of genres can be used to classify the similarity of particular text and to classify the preferences of its readers. However, in this research, the researcher will only focus on the way in which the texts of the novel through the intrinsic elements are organized and classified as the dystopian genre by using Terry Chung's dystopian characteristics theory. The analysis focuses on the intrinsic elements of the novel, especially its narrative structure, to show the characteristics of dystopia in the novel. It is also expected that this study can show the application of narrative structure theory and dystopian characteristics theory analysis in literature, so that the readers can classify whether a literary work, especially a novel contains the characteristics of dystopia by looking at the narrative structure of the novel.

The researcher argues that this topic is important to analyse, since the readers of the novel can view the novel as an organic unity which organize the same

idea about dystopian sub-genre through its intrinsic elements. By doing this approach, the researcher is more likely to make a question about “how texts mean not what texts mean” (Bressler, 2011, p. 105). So, the analysis of the novel would be about the way in which every intrinsic element is interrelated to each other in order to organize the dystopian sub-genre as the organic unity of the novel. In addition, the intrinsic elements to be analysed are mainly based from the plot in the narrative structure of the novel. This narrative structure theory is used to analyse the way in which the dystopian sub-genre characteristics represented in the novel, as the researcher argues that there is a connection between the definition of genres and the aim of narrative structure analysis. As it was stated previously, that the term of genres gives identity and meaning to particular texts that have the same meaning. This apparently in line with the aim of narrative structure analysis, which stated that by doing the narrative structure analysis, the researcher is able to understand the meaning behind the texts, and also able to understand the way in which the author of narrative text tells his story (Eriyanto, 2017, P. v). The term of genres is also about the meaning behind texts, so that the researcher can determine which genre a text belongs to, by knowing the meaning behind it. Therefore, the analysis of the narrative structure helps the researcher to understand the way in which the author of the novel narrates the story of the novel, so that it can be categorized as dystopian novel, and make a deeper understanding towards the dystopian sub-genre of the novel.

In order to determine the gap of the study, the researcher finds out several previous studies that also use P.D James's *The Children of Men* novel as the material

object. First, *Dystopian Vision and the Hope for Humanity: P.D. James' The Children of Men* from Kaur (2016), which focuses on what is the meaning of the dystopia in the novel, and the study finds that *The Children of Men* is a brilliant and compelling novel. It shows that the novel gives a meaning about the human who lose faith and hope which triggers many oppressions and cruel policies in the society. Second, *Dystopias of Reproductive Nightmare: The Ice People and The Children of Men* from Çetiner (2021), which focuses on the cause of main problem in the novel, and the result of the study says that in the both novel, technology is the one that fails the humanity. Therefore, both novels have the same objective criticizing the present condition of humanity who do not care about the future of the earth. Third, *The Originality of The Handmaid's Tale & The Children of Men: Religion, Justice, And Feminism In Dystopian Fiction* from Bacci (2017), which focuses on the women's important role in the novel, and the result says that the both novel have the use of dystopia, which can be analyzed through different perspectives suchlike women's perspective and religion's perspective. Fourth, *A Feminist Perspective on the End of Humanity: P. D. James's The Children of Men* from Lavrijsen (2019), which also focuses on the women's important role in the novel. Lastly, and the study finds out that the novel questions some crucial issues about gender roles and social constructions, as well as on the issues of breeding, social control and resistance. Lastly, *Limitations of solidarity in P. D. James' The Children of Men* from Weiss (2018), which focuses on the concept of desolidarisation in the novel, and the study finds out that the desolidarisation in the novel remains irreversible.

Other than the material object, the researcher also finds out three previous studies which use the same formal object, but use different material object. There are three articles which use Tzvetan Todorov's narrative structure as the formal object of the analyses. First, *Studi Narasi Tzvetan Todorov dalam Film Tiga Srikandi* from Askiyati (2021), which focuses on analyzing the narrative structure of Tiga Srikandi movie from its beginning to its end, and the analysis reveals Tiga Srikandi movies follows Tzvetan Todorov's narrative structure, and each structure delivers the idea of dakwah dzatiyyah, dakwah fardiyyah, and dakwah dzatiyyah respectively. Then, *Nasionalisme dalam Narasi Cerita Film (Analisis Narasi Tzvetan Todorov pada Film Habibie & Ainun)* from Maulana and Nugroho (2018), which analyzes the way in which the principles of nationalism is represented in *Habibie & Ainun* movie by using Tzvetan Todorov's narrative structure theory, and the study finds out that it can be seen that the principles of nationalism in novel *Habibie & Ainun* movie consists of the principles of personality and achievement at the beginning of the narrative; the principles of unity, personality, equality, freedom, and achievement in the middle part of narrative; the principles of unity and personality at the end of narrative. Lastly, *Analisis Struktur Naratif Novel Lamafa Karya Fince Bataona Menurut Teori Tzvetan Todorov* from Mare, Gual, and Setyaningsih (2022), which focuses on the comprehensive understanding of the novel by analyzing its narrative structure, and the result of this research shows that the narrative of the novel is irregular and jumps around due to the implications of working memory which has limitations that is shown by the main protagonist.

On the other hand, there are also four previous studies which use the dystopian characteristics theory to analyse four different material objects. First *The Panoptic Sibyl System and the Dystopia in Gen Urobuchi's Psycho Pass* from Santy and Soelistyo (2014), which aims to prove that Sibyl System is the Panopticon and to analyze the causes of dystopia in Gen Urobuchi's *Psycho Pass*, and the study found that Sibyl System is indeed a Panopticon, and these panoptic aspects with its loopholes are the causes of the dystopian society. Second *Dystopian Characteristics in The Giver Novel by Lois Lowry* from Marina (2018), which analyzes the dystopian characteristics in *The Giver* and the study finds out the characteristics of dystopia found in the novel are the government control and enslavement, conformity, technology advancement, strong protagonist and dismal conclusion. Next, *Dystopia in George Orwell's Nineteen Eighty-Four and Veronica Roth's Divergent Trilogy* from Salamoun and Kristova (2019), which analyses the characteristics of dystopian characteristics in *Nineteen Eighty-Four* and the *Divergent* trilogy novel, and the main result shows that these novels contained the dystopian characteristics namely control over people's lives, disturbing setting and heroes questioning society. Lastly, *Dystopian Society in Neal Shusterman's Unwind* from Kurnia (2017), which investigates the characteristics of dystopian society and how the survival theme builds the dystopian formula in *Unwind*, and the research revealed the characteristics of dystopian society in *Unwind* and the main conflict of the story surrounds the rights of children, the value of their lives in their fight to survive their parents' choice and stay alive as a 'whole' person until

the age of eighteen. Those conflicts firm up the plot to build the survival theme as the formula of the story, and devolved Unwind into dystopian society.

Considering the previous studies which also use P.D James's *the Children of Men* as the main data, there are three of them which also analyze the dystopian sub-genre of the novel. However, there is none of them, which focuses to analyze the way in which the intrinsic elements of the novel organize the dystopian sub-genre itself. Therefore, in order to bridge the gap, this study aims to analyze the way in which the intrinsic elements and the narrative structure of the novel organize the dystopian sub-genre in the novel. Moreover, this study is also expected to discover a different perspective to view the novel, namely by focusing on the structure of the novel, specifically the narrative structure.

B. Problem of the study

Based on the background of the study, the researcher states the problem of the study, namely:

1. How is the narrative structure in James's *the Children of Men* formed?
2. How does the narrative structure represent dystopian sub-genre characteristics in James's *the Children of Men*?

C. Significance of the study

The significance of this research is divided into two parts, namely theoretical and practical. First, theoretically this research is expected to give a proper example of Tzvetan Todorov's narrative structure and Terry Chung's dystopian characteristics theory application. Moreover, by analyzing the dystopian

characteristics of the novel, this research is also expected to give lessons to the readers, so that they can prevent the cause of dystopian world to happen in their reality. Second, the practical significance of this research is expected to give some insights to those who are interested in applying Terry Chung's dystopian characteristics theory in literary studies. In addition, this research can also provide the most recent application of Tzvetan Todorov's narrative structure theory and Terry Chung's dystopian characteristics theory.

D. Scope and limitation

This research focuses on the analysis of dystopian characteristics of P.D James's *The Children of Men* novel by the use of Terry Chung's dystopian fiction characteristics. The researcher uses the structuralism approach, especially Tzvetan Todorov's narrative structure in order to analyze the interrelated of the intrinsic elements of the novel, especially the plot which organize the characteristics of dystopian sub-genre. Besides, it also used to limit the scope of the study, so that it can only focus on the intrinsic elements of the novel.

E. Definition of key terms

1. Structuralism

Structuralism is a perspective that is used to view the relationship among individuals (Scholes, 1974, p. 4). It views a literary work as a "conscious self", which constructs itself (Abrams, 1999, p. 301). So, structuralist only focuses to analyse the relationship among the intrinsic elements and ignore the extrinsic elements of the literary work.

2. Intrinsic elements

Intrinsic elements are the elements that construct the literary work itself (Nurgiyantoro, 2018, p. 23). They are the elements that can be directly found by the readers of the literary work, since they are included among the texts itself.

3. Narrative

Narrative was originated from the Latin word “narre”, which means “to make known”. So, narrative can be said as the attempt to tell something or an event. Narrative is the representation of series of events, so that a text can be considered as narrative if it has the series of events (Eriyanto, 2017, pp. 1-2).

4. Dystopia

According to Chung (2011), dystopia is one of the sub-genres in fiction. This genre is used to provide a negative look about the future of humankind and society. It is also an illusion, which tries to make a fake perfect world (Arkut, 2019, p. 26).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers several subchapters, which contain the theoretical framework of this research. The subchapters provide thorough explanation about the theory that became the idea to underlie the title of this research.

A. Structuralism

Structuralism is one of the approaches that was initiated by Ferdinand de Saussure, who was a Swiss linguist. Structuralism studies how meaning is formed and characterized from interconnected parts, of which language is part. Saussure equates language with signs, so that the structuralism in this linguistics context focuses on signs as the linguistics aspect that are interconnected to form a certain meaning (Rivkin and Ryan, 2004, pp. 53-55).

Other than that, this approach also views text as a unit that is constructed by various elements coherently. These elements in the text are interconnected, so that they can construct the same meaning (Endraswara, 2011). Every element can only convey meaning if it is linked to other elements, so that it cannot stand alone to convey the meaning of the text.

According to Jean Peaget (Hawkes, 1978, p. 5-6) Structuralism contains three aspects. The first one is 'wholeness', which means that each element of a text linked to a whole structure of the text. The second one is 'transformation', which means that the structure is not static. Lastly, is 'self-regulation' which means that each

element does not need external aspect, so that it always belongs to its structural system itself.

1. Structuralism in Literary Criticism

In literary criticism context, structuralism approach can also be known as intrinsic approach. The analysis in structuralism approach is done through the text itself as the composition of elements that interrelate with each other, so that the analysis only focuses on the internal elements of literary work (Ratna, 2009: 19). This means that the structuralism or intrinsic approach views literary work as an independent structure that really ignores the everything outside the texts (Jabrohim, 2003, p. 54).

The structuralism in the literary criticism perspective more focuses to see the literary texts, rather than the literary work. This perspective sees the literary texts as a type of writing, which contains a unit of elements that refers to particular literary codes (Abrams, 1999, p. 302). Thus, the elements are capable to make an illusion of reality, but it is actually not the reference to real world, so that it is only based on the literary system itself.

So, the structuralism approach in the literary criticism context focuses on the text of the literary work itself, which can be referred as the intrinsic elements of the literary work. As for, according to Nurgiyantoro (2018, p. 23) the intrinsic elements of a literary work are events, plot, characterization, theme, setting, and point of view. It this coherence between intrinsic elements that forms a literary work. Therefore, rather than focusing on the linguistics aspects, the structuralism

approach in the literary criticism context gives its focus on the intrinsic elements of a literary work, and this is what differentiate it from the structuralism approach in the linguistics context, even though they share the same purpose in finding certain meaning from the interconnected elements.

2. Intrinsic Elements

The intrinsic elements are the structure that construct a literary work from the inside. It is the integration between the intrinsic elements that makes the literary work tangible (Nurgiyantoro, 2018, p. 23). So, it can be said that the intrinsic elements analysis can emphasize the views on the literary work itself, as it focuses on the texts of the literary work itself (Yudiono, 2009, p. 109). Nurgiyantoro (2018) on his book mentions several intrinsic elements that construct a literary work are as follow.

a. Theme

According to Nurgiyantoro (2018, p. 66), determining a theme is the same as determining the meaning of a literary work. Determining the theme of a literary work is not easy, as the reader must understand the other intrinsic elements which build the story to determine the general theme.

b. Plot

Plot has the most important role in building the fiction or prose. Moreover, the most structural analyses are always talking about the plot. It is actually reasonable, because the plot clarity really determines the understanding of the readers toward the story (Nurgiyantoro, 2018, p. 110). According to Stanton in

(Nurgiyantoro, 2018, p. 113), plot is a series of events which occur in the story and has causality. The elements of plot are exposition, inciting incident, rising action, climax, falling action, and resolution/denouement.

c. Characterization

Characterization is closely related to plot, because its development is presented through the plot. The characterization can be said as a clear depiction of a character presented within the story (Nurgiyantoro, 2018, p. 165). It can also be referred as the traits and nature that are owned by a character presented within the story.

d. Setting

The setting of a story does not only used to depict the time or place of the story, but is also used as a clue about the values of the story (Suharianto, p. 1982: 32). According to Nurgiyantoro (2018, p. 227), setting is divided into three types, namely setting of places, setting of time, and setting of environments.

B. Narrative Structure

According to Eriyanto (2017, p. 45), a narrative is more faithful to the plot than to the story as a whole. It means that rather than writing the whole story, the authors of narrative texts tend to use only the particular parts of the actual story, and divide them into different parts/events that is connected to each other. The events are not always chronological, because the authors only take the particular parts of the actual story to create their own narration (Eriyanto, 2017, p. 20). For example, the authors of narrative texts usually put a flashback and not the whole

event in the middle of the narrative to create a tension, or even to give a dramatic impression of the whole narrative texts, so that they can attract many readers. So, a narrative has a structure that is used to tell the story. The structure can be divided into different parts, and each part is connected to each other (Eriyanto, 2017, p. 45).

A narrative is not flat, as it is divided into different parts of events. The authors of the narrative texts do not merely present several important events, but they also arrange these events into certain stages, so that they have a beginning and an end. This is the way in which the authors of the narrative texts present their narration into the readers. The authors of the narrative texts always view an event as a set of stages, for example; introduction; conflict; and resolution. This structure indicates that an event is compiled through a set of stages (Eriyanto, 2017, p. 45-46).

C. Tzvetan Todorov's Narrative Structure

Tzvetan Todorov is a literature expert from Bulgaria, who discovered an interesting idea about the narrative structure. Todorov views text as a set of structure. As with the writer of a narrative, the reader of a narrative reads the text according to its stages or structure. Todorov argues that narrative is what is said, as it consists of chronological order; motives; plot; and cause and effect, so that every narrative has a structure from the beginning to the end. Todorov composed the three stages of narrative structure, namely equilibrium (balance), which is the beginning of the story; then, disruption (chaos), when the balance is distracted by evilness; lastly, equilibrium 2 (balance), when the distraction is resolved and the balance is regained (Eriyanto, 2017, p. 46).

Other than that, Todorov's narrative structure had also received some enhancements from experts, namely from Nick Lacey and Gillespie. Lacey and Gillespie enhanced Todorov's narrative structure into five stages. The enhancements started from the disruption stage to the equilibrium 2. As for, the enhancements are the increasing disruption, the recognition of disruption and climax, and the attempt to resolve the disruption. So, there are five stages in total of Todorov's narrative structure that is enhanced by Lacey and Gillespie, namely:

1. A State of Equilibrium

This is where the narrative begins. This stage commonly gives us the depiction of normal, orderly, and balanced situation as the beginning of the narrative. For example, the superhero narratives commonly started with the depiction of a peaceful city, or the depiction of a prosperous kingdom. Then, the family narratives, which depict the situation in which a family lives in a harmony and a happiness (Eriyanto, 2017, p. 47).

2. Disruption of Equilibrium

The second stage is where the normal, orderly, and balanced situation being disrupted. The disruption is commonly caused by some acts or the presence of characters that can spoil the orderly and balanced situation. For example, the second stage of superhero narratives are marked by the presence of the villains, who threaten the city. Moreover, the disruption can also be caused by the acts of the

characters. For example, a father can spoil the harmony and the happiness life in the family narrative, when he was caught cheating (Eriyanto, 2017, p. 47).

3. Recognition of the Disruption

In the third stage, the disruption appears to be greater and wider than in the second stage, so that the impacts can be felt by everyone. In the superhero narratives, it is shown when the villains successfully gain the greater power, and make a massive disruption that damages the whole society. Moreover, in the family narratives, the cheating that has been done by the father eventually makes the family into the verge of divorce. So, it can be said that the disruption has eventually reached the climax in the third stage (Eriyanto, 2017, p. 48).

4. Attempt to Resolve the Disruption

The fourth stage is marked when there is an attempt to restore the balance situation, but the attempt is commonly followed with a failure. In the superhero narratives, this stage gives us the depiction of the hero, who struggles to fight the villain and resolve the disruption. However, the hero usually falls first to the powerful villain (Eriyanto, 2017, p. 48).

5. Return to a New Equilibrium

In the last stage of the narratives, the disruption has been resolved, and everything goes back to normal. The initial normal, orderly, and balanced situation has successfully restored. In the superhero narratives, the hero successfully makes a comeback situation to defeat the powerful villain, and keeps the city safe (Eriyanto, 2017, p. 48).

D. Dystopia

Dystopia is one of the genres in fiction, especially in science-fiction. It can be said it is the opposite term of utopia. While utopia is defined as a place, state, or condition that is ideally perfect in the aspects of politics, laws, customs, and conditions, Chung (2011) defines dystopia as an imagined futuristic world as the illusion of utopia, but it is actually filled by oppressive society maintained through corporate, bureaucratic, technological, moral, or totalitarian control (Arkut, 2019, p. 26). It is also used as a criticism towards current trend, societal norm, or political system. Chung (2011), divides the Characteristics of dystopian genre into three major components, namely “dystopian society characteristics”; “types of dystopian control”, and “dystopian protagonist characteristics (Arkut, 2019, p. 26).”

As for, Chung (2011) states that there are nine dystopian society characteristics. The first one is “propaganda is used to control the citizens of society (Arkut, 2019, p. 27).” This is usually used by an authoritarian leader to divert people’s attention from the existing truth. The propaganda is also used to maintain the absolute power of the authoritarian leader to control its people. The second one is “Information, independent thought, and freedom are restricted (Arkut, 2019, p. 27).” This implies that the ruler of dystopian society also has the authority to filter

various information and use it to control the people's thought. The information that does not benefit the government will usually be kept tightly closed. The third one is "a figurehead or concept is worshipped by the citizens of the society (Arkut, 2019, p. 27)." The dystopian world is filled with oppressive society, which is commonly done by the higher-class person/people in the society. The higher-class person/people tend to be worshipped by the lower-class. The fourth one is "citizens are perceived to be under constant surveillance (Arkut, 2019, p. 28)." In the dystopian novel, the people are often described to feel uncomfortable and irritated by the constant surveillance made by government or some kind of systems. However, they have no choice but to accept it, as the government has full authority over society. The fifth one says that "citizens have a fear of the outside world (Arkut, 2019, p. 28)." The main setting of dystopian fiction is often described as the only safe place in the world, that is surrounded by the horror of the dangerous outside world. In consequence, people of the dystopian society have no choice but to stay in their own country to survive in the dystopian world. The sixth one is about "citizens live in a dehumanized state (Arkut, 2019, p. 28)." Due to the oppressive control maintained by the ruler of dystopian society, many people cannot survive the difficult life caused by a lot of oppression in the society. The seventh one says that "the natural world is banished and distrusted (Arkut, 2019, p. 29)." In order to make an illusion of a perfect world, people in the dystopian society are more dependent on science and technology, so that the nature is abandoned. Moreover, the dystopian society is often described as an imagined futuristic world, which is filled with a lot of sophisticated technology with less description of natural world.

The eighth one is “citizens conform to uniform expectations (Arkut, 2019, p. 29).” The individuality and dissent in dystopian society are bad. Being different might be considered as a threat to the existing government or ruler of the dystopian society, and the punishment for such acts is usually cruel. Last but not least, “the society is an illusion of a perfect utopian world (Arkut, 2019, p. 29).” The government or the ruler of dystopian society is usually obsessed to make a perfect world or a perfect system that has no flaws. However, it is always been done by oppressive ways, so that the results are always negative, and eventually becomes the opposite of the utopian world. Thus, these characteristics gives us the description of dystopia as a non-ideal world, and the opposite of utopia. moreover, they can also help us to imagine about the extent to which the world can become negative.

Other than the characteristics of a dystopian society, Chung (2011) stated that “most dystopian works present a world in which oppressive societal control and the illusion of a perfect society are maintained through one or more of the types of controls (Arkut, 2019, p. 30).” The first type is “corporate control (Arkut, 2019, p. 30).” It is described that a society is controlled by one or more large corporations’ products, advertising, and/or the media. The second type is “bureaucratic control (Arkut, 2019, p. 30).” The bureaucracy is mindless, as it is filled with incompetent government officials that control the society through complicated and relentless regulations. The third type is “technological control (Arkut, 2019, p. 31).” This type of control stated that a society is under the control of sophisticated technology, suchlike robot, scientific systems, or computers. The last type of control is “philosophical/religious control (Arkut, 2019, p. 31).” The ruler or the government

of dystopian society uses certain philosophical or religious ideology to control the society. This ideology is also commonly used as the propaganda to hide the government's flaws. Therefore, it can be said that all types of controls that are used in dystopian society are oppressive and burdensome to people in the dystopian society. The controls are used to make an illusion of a perfect society, but it appears to be a failure.

Last but not least, Chung (2011) also states that there are four characteristics that are attached to the protagonist of dystopian fiction (Arkut, 2019, p. 33). The first characteristic is "often feels trapped and is struggling to escape (Arkut, 2019, p. 34)." The protagonist of dystopian fiction usually becomes the first person or among the first people, who realise the flaws of dystopian world. He/she usually becomes the main agent and centre of the story that bring change and help the others to escape the dystopian state. The second characteristic is "questions the existing social and political systems (Arkut, 2019, p. 34)." The social and political system in dystopian society is usually described as unjust and harm many people. This is also the one that can motivate the protagonist to make a change in the society. The third characteristic is about "believes or feels that something is terribly wrong with the society in which he or she lives (Arkut, 2019, p. 35)." This is commonly shown when some crucial events trigger the protagonist to recognise many flaws in the society, that are usually against the protagonist's morality. This can also give motivation to the protagonist to strengthen his/her will to change the dystopian society. Lastly, the dystopian protagonist also "helps the audience recognizes the negative aspects of the dystopian world through his or her perspective (Arkut, 2019,

p. 35).” There are a lot of negativities shown in the dystopian society. They are usually described as the product of the oppressive control and the cruelty of the ruler of dystopian society. So, these characteristics are the ones that differentiates the protagonist’s characteristics from the other characters in the story. The protagonist becomes the one who brings the revolution in the dystopian society.

In the end, the aim of dystopian sub-genre is actually used to give moralistic and social impact to its readers by frightening them. Even though this sub-genre gives a frightened and miserable view of a future world, the utopist who makes this sub-genre actually wants his readers to realise that things do not always go well, and on the contrary, they can sometimes go wrong. Claeys (2010) states that “dystopia rejects the idea that man can reach perfection (p. 17).” So, although dystopian sub-genre really gives a very negative view of a future world, the writer of dystopian fiction wants his readers to take his writing as a lesson, so that such negative view of a world will not happen in the reality, by realising that all human beings definitely have flaws, and there is no need to feel insecure. Therefore, dystopian sub-genre teaches us that social improvement is more important than individual improvement in order to reach mutual happiness (Claeys, 2010, p. 17).

CHAPTER III

RESEARCH METHOD

A. Research Design

This research is a type of literary criticism study. Considering this research focuses its analysis on the work of literature (Abrams & Harpham, 2012, p. 67). In doing the literary criticism, the researcher uses structuralism approach, especially Tzvetan Todorov's narrative structure to analyze the way in which the narrative structure and the other intrinsic elements of P.D James' *The Children of Men* novel are interrelated to make the novel be determined as Dystopian sub-genre by the use of Terry Chung's Dystopian genre characteristics. According to Chung, there are three major characteristics of dystopian sub-genre, namely the (1) characteristics of dystopian society; (2) the characteristics of dystopian control, and the characteristics of dystopian protagonist. Therefore, the analysis will be about the representation of Chung's three major characteristics of dystopian sub-genre within the intrinsic elements of the novel.

B. Data Source

The source of the data is obtained through the English version of P.D James' *The Children of Men* novel that was published in 2006 by Knopf Doubleday Publishing Group. The novel contains 33 chapters with 286 pages. The data sources are in the form of quotations, words, phrases, sentences, and paragraphs that are related to the dystopian sub-genre characteristics theory by Terry Chung.

C. Data Collection

The researcher did several steps in collecting the data in James's, *the Children of Men* (2006). First, the researcher did a close reading to get a complete understanding towards the plot of the novel. Then, the researcher reread the novel to get a deeper understanding. Finally, the researcher underlined the words, phrases, sentences, and paragraphs that were in line with the research's topic, and took some notes for the data that were going to be analysed.

D. Data Analysis

After collecting the data, the researcher did the analysis of the collected data with the application of Todorov's narrative structure theory, and Chung's dystopian characteristics theory. First, the researcher analysed the narrative structure of the novel to understand the way in which the narrative structure of the novel was formed. Next, the dystopian characteristics theory was used to analyse the meaning behind the narrative structure of the novel. Finally, the researcher made a summary and a conclusion of this research.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter provides the explanation about the data analysis from James's *the Children of Men* novel in order to find the answers to the problem of the study. This chapter consists of two sub-chapters. The first one is about the five stages of narrative structure that are formed in the novel. The five stages are a state of equilibrium, disruption of equilibrium, recognition of the disruption, attempts to resolve the disruption, and return to a new equilibrium. Then, the second sub-chapter is about the way narrative structure represents dystopian sub-genre characteristics. The dystopian sub-genre characteristics consists of characteristics of a dystopian society, types of dystopian controls, and the characteristics of dystopian protagonist.

A. The Narrative Structure in James's *the Children of Men*

Tzvetan Todorov proposes the idea that every narrative has structure. As for, he states that a narrative consists three stages, but this idea then gets an improvement from experts, namely from Nick Lacey and Gillespie, so that the previous three stages changes into five stages. As for, the five stages of narrative are a state of equilibrium, disruption of equilibrium, recognition of the disruption, attempts to resolve the disruption, and return to a new equilibrium (Eriyanto, 2017, p. 46-48). Thus, the researcher analyses the narrative structure of James's *the Children of Men* based on this theory.

1. A State of Equilibrium

This is the stage where narrative begins. This stage commonly describes the normal, orderly, and balanced situation which can also be said as the initial condition of the narrative (Eriyanto, 2017, p. 47). The state of equilibrium will not change until there is a disruption that is strong enough to potentially disturb the normal, orderly, and balanced situation, and in this occasion the protagonist's life, as the narrative of the novel focuses on his life.

The researcher finds that the state of equilibrium in James's *the Children of Men* begins in chapter 1 of the novel, and ends in chapter 8 of the novel. The narrative of the novel revolves around the life of the protagonist named Theodore Faron, who is the cousin of the warden of England, named Xan Lyppiatt. This is written in his diary, as he consistently records every detail of his daily life within the diary. It is the first day of January, 2021, when Theo starts to write what he calls as a diary of the last half of his life. He starts his diary with the news of Joseph Ricardo's death, which occurs simultaneously with his fiftieth birthday. Apparently, Ricardo is the last human being to be born. This implies that the world is being hit by an infertility disease, which is described in the quotations below:

Twenty years ago, when the world was already half-convinced that our species had lost forever the power to reproduce, the search to find the last known human birth became a universal obsession, elevated to a matter of national pride, an international contest as ultimately pointless as it was fierce and acrimonious... We are outraged and demoralised less by the impending end of our species... Western science and Western medicine haven't prepared us for the magnitude and humiliation of this ultimate failure (p. 7).

The world didn't give up hope until the generation born in 1995 reached sexual maturity. But when the testing was complete and not one of them could produce fertile sperm, we knew that this was indeed the end of Homo sapiens... But those who lived gave way to the almost universal negativism... The weapons I fight it with are also my consolations: books, music, food, wine, nature. These assuaging

satisfactions are also bittersweet reminders of the transitoriness of human joy; but when was it ever lasting? (p. 12)

The quotations above shows that James wants to give a description about the initial situation to begin the narrative. She starts the narrative through Theo's diary by showing the news of Ricardo's death, and saying that the humanity is falling into outraged and demoralized state in two decades ago, as technology and science that they are proud of seems to be unable to find any cure or solution for this disease. However, the humanity has completely lost hope in the current time, and have entered the state of universal negativism, as their last hope, the latest human beings who are born in 1995 that are called as "Omega" apparently cannot produce fertile sperm. This causes the most of human beings to be self-centred people that only care about their pleasure. This description gives the readers some background information that helps the readers to understand about the main issue of the mass infertility that occurs within the story.

Moreover, the quotation also gives the information about the initial situation of the most people in the society, especially the protagonist who does not care about the issue anymore, and only minds his own satisfaction and pleasure. This apparently becomes the clue to the next chapter of the narrative which reveals Theo's past that makes him to be a self-centred person, which is very influential for the narrative stages' development of this novel.

The next chapter reveals Theo's memories when he is still an advisor for Xan, that the journalist called them as "closest as brother". However, Theo argues that in his childhood, he only visits his cousin, Xan for the summer holiday at

Woolcombe. Then, the other flashback occurs when Theo reflects upon his bitter past:

I know, or think I know, when my terror of taking responsibility for other people's lives or happiness began, although I may be deceiving myself... Although I have forgotten, or perhaps deliberately put out of mind, all but one memory of the day my father died, I can recall every hour of the day he was cremated... it seemed impossible to believe that it actually held my father's body...was then that I first heard the phrase reiterated by friends and neighbours who, in their unaccustomed black, I hardly knew: "You'll have to be the man of the family now, Theo. Your mother will look to you." I couldn't then say what for nearly forty years I have...I don't want anyone to look to me, not for protection, not for happiness, not for love, not for anything (pp. 31-33).

The quotation above shows the bitter past that Theo experiences when he loses his father. James wants to help the readers to understand the origin of Theo's self-centred trait by revealing the moment of despair when he is forced to be "the man of the family", which means he is responsible for the happiness and the protection of his mother, he is forced to replace the role that was left by his father. However, this is too much for him to bear the sadness from the death of his father, and bear that responsibility simultaneously. Moreover, this becomes even worse when Theo accidentally runs over and killed his daughter, Natalie in 1994. The accident completely destroys his marriage life with her wife, Helena. In consequences, he lives alone now, and he only thinks about his own pleasure, as he does not have anyone to watch over, or to protect.

The next part in the state of equilibrium occurs when Theo decides to stop writing his journal. The point of view has switched into third person omniscient. The narrator describes that Theo thinks about his over-organised life. As for, below is the evidence:

The task of writing his journal—and Theo thought of it as a task, not a pleasure had become part of his over-organised life, a nightly addition to a weekly routine

half imposed by circumstance... Theo had elected to do one stint in the John Radcliffe Hospital, not because he felt at home in its antiseptic hierarchy or imagined that his ministrations to the sick... His paid job was teaching the full- and part-time mature students who, with the few former undergraduates doing research or taking higher degrees, were the University's justification for its existence. On two nights a week... (p. 40)

he had turned from St. John Street into Beaumont Street and was nearing the entrance to the Ashmolean Museum when a woman approached him wheeling a pram... The doll was revealed, propped upright against the cushions, the two arms, hands mittened, resting on the quilted coverlet, a parody of childhood, at once pathetic and sinister. (p.41)

From the above quotation, it is described that Theo has a normal life, that it is said to be over-organised and monotonous. He does a weekly routine job at John Radcliffe hospital, and teaching as a paid job on two nights a week. This shows that he is so attached to his organised and normal life. Therefore, he never thinks about any other thing, suchlike a ritual that is shown in the above quotation. He thinks that such ritual of using a doll as a parody of childhood is too “pathetic and sinister” compared to his normal life.

This over-organised and normal life of the protagonist seems to be changed in the next stages of the narrative. This is foreshadowed by the meeting of Theo and his former student, named Julian. The event occurs when Theo visits a chapel to enjoy the choir. However, he is unknowingly waited by a woman, who he vaguely recognises, and she is actually Julian. It appears that Julian has something important to discuss with Theo, and here is the quotation:

She paused and looked at him. “Things are happening in England-in Britain-that are wrong. I belong to a small group of friends who think we ought to try to stop them. You used to be a member of the Council of England. You're the Warden's cousin. We thought that before we acted you might talk to him (p. 50).

He said, knowing even as he spoke that it was a mistake: “All right. I'll talk to you. Where and when do you next meet? (p. 51)”

From the above quotation, it is clear that it is not just an ordinary reunion between a teacher and a student. Julian, who is Theo's former student brings a request that can be very influential for his normal life. This foreshadows the readers about the upcoming problems that waits Theo in the next stages of narrative. And as it can be seen in the above quotation, that Theo agrees to meet with Julian's group, and hears their proposal, even though he knows that it is a mistake. This shows that Theo's self-centred trait has faded a little bit, as he willingly bothers himself to hear some people request. This also becomes the clue that for the upcoming narrative change.

Theo visits the group, as he has promised to Julian previously. in this part of state of equilibrium, James gives the introduction about the group along with its members. The group is called "the Five Fishes", that consists of five people, namely Rolf; Miriam; Gascoigne; Luke; and Julian. In this part of the narrative, the content is still in the form of exposition, which is the part of state of equilibrium. The author gives the readers full information about the group, its members, and its purpose. In the end of the meeting, Theo says that he agrees to deliver the group's proposal to Xan if he has seen the suicide ritual of "quietus."

2. Disruption of Equilibrium

This is the second stage of the narrative, which occurs when the normal, orderly, and balanced situation is changed, as it is spoiled by some acts or some existence of particular characters (Eriyanto, 2017, p. 47). In this case, the disruption of equilibrium begins when Theo's normal life has been disrupted when he finds

the flaw of quietus suicide ritual. The researcher finds that disruption of equilibrium stage in James's *the Children of Men* begins in chapter 9, and ends in chapter 20 of the novel.

The disruption of equilibrium happens, when Theo attends the quietus ritual, as the group advises him to do so. Surprisingly, he meets his friend's wife, Hilda. She looks forcefully to do the ritual, and that makes Theo initiatively helps her. However, he is prevented by the officer who oversee the ritual, and causes him failing to help her. As for, this particular event is described in the following quotation:

It was Hilda Palmer-Smith. Buffeted, he struggled towards her, holding out both hands. And then it happened. His outstretched hands were about to grasp her wrists when one of the soldiers leapt into the water from the jetty and, with the butt of his pistol, struck her viciously on the side of the head She fell forward into the sea, arms whirling. There was a brief stain of red before the next wave came, engulfed her, lifted her, receded and left her spreadeagled in the foam... He gave a groan and again staggered towards her, but this time he, too, felt a blow on the side of his head and fell. He was aware of the harshness of pebbles grinding into his face, of the overwhelming smell of salt sea water, of a pounding in his ears (p. 90).

This quotation shows the way in which Theo firstly sees the flaw of Xan's government. He eventually learns that Hilda does not willingly follow the ritual, but she is actually being forced by the State Security Police. This is definitely against his morality, so that he tries to save her, but unfortunately, he is prevented by the police who oversees the ritual. He groans, as he fails in saving Hilda, and this is actually enough to motivate him to do the group's request, and to visit Xan. However, his visit is apparently useless, as Xan and his council reject all of the proposal.

However, this is actually not a really big problem that is enough to washes away his self-centred trait. Moreover, he still tries to come back to his normal life, and pretend that nothing happens. Below is the evidence to support this statement:

He had moved in '37 organised and expensive comfort from capital to capital: Paris, Madrid, Berlin, Rome. He hadn't even been consciously saying farewell to the beauty and splendours he had first known in youth. He could hope to come again; this needn't be a final visit. This was a journey of escape, not a pilgrimage in search of forgotten sensations (p. 161).

The above quotation implies that the previous accident that involves him with the Five Fishes, and the horror of quietus are too much for him to bear. He still expects his ordinary normal life, and does not want to be involved with the act of resistance that the Five Fishes wants to do. However, the fact that he chooses to do a journey outside England, which is his current nation, shows that he also views England as a place that he needs to escape from. He has already realised the flaws of his country, but he is still too self-centred to take any impactful action.

3. Recognition of the Disruption

This is the third stage of the narrative, that begins when the disruption that occurs in the second stage grows wider and larger, and is recognised by everyone (Eriyanto, 2017, p. 48). This is also the stage where the disruption reaches its climax. The researcher finds that recognition of the equilibrium stage in James's *the Children of Men* begins in chapter 21, and ends in the early part of chapter 29 of the novel. In this novel, the recognition of the disruption begins when Theo apparently still pretends to live a normal life after his homecoming from the trip for escaping the previous horror of the quietus. However, this act actually does not last long. That night, when he is preparing for his dinner, he got a knock on the door

that unknowingly will give a greater disruption and changes his life forever. Below is the description of this particular situation:

It was at half past eight that night that he heard the knock. He was in the kitchen dressing a salad for his dinner, carefully mixing the olive oil and the wine vinegar in the right proportions. He was to eat, as he usually did at night... He knew instinctively rather than could see that it was Miriam. He drew back the two bolts and unlocked the door and immediately she slipped in. She wasted no time on greeting but said: "You're alone?" "Yes. What is it? What's happened?" "They've got Gascoigne. We're on the run. Julian needs you. It wasn't easy for her to come herself so she sent me (p. 166)."

This quotation shows a calm before the storm. The way in which James describes every detail of Theo's habit in preparing his usual dinner, but then goes immediately to the main disaster that shocks both the readers and the protagonist, gives an explicit and clear indication that the previous narrative has completely changed into a new stage. It is in line with what the narrator saying, that Miriam wastes no time and goes immediately delivering the surprising news of Gascoigne's arrest, that shocks and changes Theo's entire life simultaneously. As for, below is the other evidence which shows Theo's reaction to this shocking news:

"They've got Gascoigne. We're on the run. Julian needs you. It wasn't easy for her to come herself so she sent me." He was surprised that he could match her excitement, the half-suppressed terror, with such calmness... We've got to get away before Gascoigne breaks and gives them the names." Neither of them doubted that Gascoigne would break. Nothing as crude as physical torture would be necessary. The State Security Police would have the necessary drugs and the knowledge and ruthlessness to use them (pp. 166-167).

The above quotation shows Theo's mixed feelings after hearing the news. He is excited, while also feels the half-suppressed terror of the Gascoigne's arrest. The one that makes him excited is the fact that it is actually Julian who asks him to help the Five Fishes. This indicates that Theo has started to have feelings for Julian. Besides, Theo seems to agree to join the group and help them, because the terror of Gascoigne's arrest, as he worries that the police will do anything to gain the

information about the whole members of the group, including him who has made contact with the group. Other than that, from this quotation, it can be seen that James wants to emphasize that there is no way for turning back, since this event has totally disrupted Theo's normal life, and makes him to live a life as a rebel with the Five Fishes group, which aims to bring good change to the England. However, the new path that Theo has chosen is not that easy, as he and his group have to face many obstacles, even the dangerous one in the upcoming narratives.

In this stage of narrative, James shows the readers about the main conflict that gives the major development to the protagonist and his life. However, at the early part of this stage, Theo is still not fully determined to join the group. It is shown when Theo and Miriam have arrived at the Five Fishes' hideout. At that time, Theo learns the news that can possibly save the humanity, namely about Julian's pregnancy. This makes her become the first woman to ever become pregnant in the last two decades. However, Theo views it as a huge responsibility that is too much for him and the group to bear. Below is the quotation that describes the situation:

Theo said: "You won't keep her safe by running. This changes everything, changes it not only for you but for the whole world. Nothing matters now except the safety of Julian and the child. She ought to be in hospital. Telephone the Warden, or let me. Once this is known no one is going to worry about seditious pamphlets or dissent. There isn't anyone on the Council, anyone in the country, anyone of importance in the world for that matter, who won't be concerned only for one thing; the safe birth of this child (pp. 180-181)."

Julian said: "Please come with us, Theo. Please help us." Rolf said impatiently: "He has no choice. He knows too much. We can't let him go free now." He said coldly: "For God's sake, don't start threatening... If I come with you it will be because I choose to (p. 184)."

In the above quotation, Theo is still seen to not be fully determined to join the group, as he is still thinking that there is a glimmer of hope to bring back his

normal life by giving the news about Julian's pregnancy to Xan and his council. He thinks that the pregnancy is going to be a huge news even for the world, that it can make the warden of England forgets all the acts of resistance that has been done by the Five Fishes. However, Julian and the others apparently think clearer than Theo, as they remind Theo about the way in which Xan abuse his power, so that he might as well use Julian's pregnancy for his advantage to maintain his absolute power over the England, and even over the world. moreover, we can see that Theo eventually prefers to join the group, as he knows too much about the group, and he does not want to take a bigger risk by leaving them. Therefore, even though Theo's normal life is completely disrupted, it can be said that he is still not fully determined, and seems to be forced by circumstances to join the group, which can be seen in the early part of disruption of equilibrium stage.

In the next part of this narrative, James has finally given a major change on Theo's development. This particular moment occurs when Theo and the group are forced to take a rest after their car's wheel gets punctured. At first this incident looks like it will hinder their escape, but this incident actually strengthens the group's bond. It is described that Theo and the group spend a very wholesome moment, while they are repairing the car. It is also supported by the environment, as this particular event takes place in the remote beech grove, so that Theo and the group can feel safe, and enjoys their time to talk, rest, and even play some childish games. This wholesome moment indeed develops the group's bond, but the one to be highlighted is about Theo's major development that is shown in the following quotation:

I can't feel that about my fellow-fugitives. I still know practically nothing about them: their parents, their families, their education, their loves, their hopes and desires. Yet I have never felt so much at ease with other human beings as I have been today with these four strangers to whom I am now, still half-reluctantly, committed and one of whom I am learning to love... In my present euphoria I have no wish to encounter that self-regarding, sardonic and solitary man. The diary has lasted less than ten months and, after today, I shall no longer have need of it. The light is failing now and I can hardly see the page. In another hour we shall begin the journey (pp. 205-206).

The above quotation shows the way in which Theo feels so much at ease with other human beings, as he never feels this feeling for years of his life. He somehow loves to spend his time with the group of people he is reluctant to help, and he does not even know their backgrounds of life. In this quotation, James also shows the way in which Theo has started to move on from the terror of being responsible for someone's happiness from the loss of his father, and the loss of his daughter, as he is learning to love Julian at that time, which means that he is starting to be ready of being responsible for Julian's happiness. Moreover, Theo also declares that he no longer wants to be that self-regarding, sardonic and solitary man, which emphasises that he is not the same man as before, and completely commits to help the group, especially to help Julian.

Meanwhile, the peace and safe feeling that are felt by Theo and the group apparently does not last that long. Otherwise, the disruption has become even larger. The recognition of the disruption stage reaches its end, and reaches its climax, when Theo and the group decides to continue their journey after they have finished in fixing their car. In the middle of the journey, Theo and the group unfortunately encounters a group of Omega, who is doing a kind of sacrificial ritual. Theo and the group's car are falling into the trap that is prepared by the Omegas. This absolutely threatens their lives, as the Omegas demands a victim for their sacrificial ritual.

Then, the climax happens. It is Luke who is willing to sacrifice his life, so that the group can continue their journey to save Julian. This eventually helps Theo and the group to escape the Omegas, but it costs Luke's life. However, Rolf apparently realises that it is Luke who actually makes his wife pregnant, and it makes him frustrated and leaves the group. Thus, this event shows that James wants to remind the readers, that although there is a wholesome moment that is shown previously, the narrative is still in the recognition of the disruption stage, so that the disruption is not going to be finished yet until it has resolved.

4. Attempt to Resolve the Disruption

This is the fourth stage of the narrative, which is marked by the protagonist attempt to restore the balanced situation. In some cases, it is shown when the hero struggles to fight the villain, but the hero is firstly described to be defeated by the enemy before he rises up and fights back (Eriyanto, 2017, p. 48). The researcher finds that the attempt to resolve the disruption stage begins in the chapter 30, and end in the middle part of chapter 33. It is shown when the remaining members of the Fishes, namely Theo; Miriam; and Julian realises that the labour will be started soon. Below is the evidence of the particular event:

His mind and all his physical energies had for the last two hours been so fiercely concentrated on the task in hand that it hadn't occurred to him that he might have difficulty in recognising the fringes of the wood... But the walk had in memory become a turbulence of fear, anxiety and resolution, of agonising thirst, of panting breath and an aching side, with no clear recollection of distance or time (p. 245).

The above quotation took place when Theo is in a hurry to look for a new car, foods, and other necessities for the three of them. In this moment, James describes the way in which Theo is overwhelmed by anxiety and fear, that he is

even confused to find a way back to where Miriam and Julian were. This implies that they have to deal with the main problem immediately. And just like what Theo feels, James wants to give more thrill to the readers, by describing Theo's anxious and fear feeling. This is also emphasised later, when Theo has finally found where Miriam and Julian are, and it is Miriam who explains to Theo that the situation has changed:

Miriam almost snatched it from him. She unscrewed the top and poured the coffee carefully, every drop precious, then handed it to Julian. She said, her voice deliberately calm: "Things have changed, Theo. We haven't much time now. The baby has started..." He said: "Get in the car. We're turning back. We're making for Wychwood Forest. We'll eat on the way." There was no time for discussion, for weighing up possible alternatives. The women had their own immense preoccupation. It must be for him to decide when to go and how to get there (pp. 245-246).

It can be seen from the above quotation that James shows the change of situation that forces the group to make some attempts to resolve the disruption immediately. It is Julian's approaching labour, that forces them to recognise that they have no much time, and should take action immediately to find a safe place. It can also be seen that the situation has made Theo recognise, that he has to immediately decide the safe place for Julian's labour, as the both of Miriam have their own immense preoccupation to prepare the labour. So, unlike in the second stage, when the group still has time to look for the safest and far place from London, this stage forces Theo and the women to merely find the nearest place for Julian's labour, as they have run out of time.

Meanwhile, the main threat arrives right after Theo and Miriam successfully help Julian with the labour. Miriam intentionally wants to look for water and other supplies for Julian, as she needs to drink after doing the labour. Theo offers himself

to do it, but Miriam insists that Julian needs him to be there. However, after more than an hour, Miriam still has not returned, so that Theo looks for her. Unfortunately, Miriam has died, when he has found her. Theo is overwhelmed by the horror of Miriam's death, as he finds that she has been garrotted and her body is dumped into a large chair, so that Theo is really sure that she is murdered by Xan and his subordinates.

Theo prepares himself to face Xan and his subordinate that have surrounded the place where Julian does the labour. It is absolutely triggered by Miriam's death, as it is shown in the following evidence:

Thinking of the horror and cruelty of her death, he told himself that Julian would no doubt say that there must be forgiveness even for this barbarity. But that was not his creed. Standing for a moment very still and looking down at the body, he swore to himself that Miriam would be avenged (p. 274).

Theo is influenced by the horror and cruelty of Miriam death. It sparks the feeling of vengeance inside of him. It is the one that motivates Theo to fight Xan and his subordinate, as he views the act of murder that Xan and his subordinates have done to Miriam is barbaric. Moreover, Theo feels that he owes Miriam for helping his loved one, Julian to do her labour. Then, Xan has finally arrived in front of him, and he tells Theo about all of his plans to Julian and his baby. Xan even says that he will marry Julian, but Theo obviously rejects all of his plans, and aims his gun to Xan, but Xan thinks that the gun is not loaded.

5. Return to a New Equilibrium

This is the last stage of the narrative, where the disruption that occurs in the previous stages has been finally resolved (Eriyanto, 2017, p. 48). This stage is shown at the end of chapter 33 in the novel, when Xan takes the first shot towards Theo. However, the shot apparently misses, as it only sizzles through the sleeve of Theo's jacket. Then, Theo immediately returns fire and it hits exactly through Xan's heart. Theo's shot has absolutely killed Xan, and it makes him feel relieved as he has defeated the most powerful man in England. As for, below is the quotation that describes the situation:

It seemed to him that he walked towards Xan's body like an actor in a slow-motion film, hands buffeting the air, feet high-stepping, hardly seeming to touch the ground; ...He took the ring from Xan's finger, then stood upright and waited. They came very quietly, moving out of the forest, first Carl Inglebach, then Martin Woolvington, then the two women. Behind them, keeping a careful distance, were six Grenadiers... He said: "The Warden of England is dead and the child is born. Listen." ...he barred the path and said: "Wait. I must ask his mother first..." "We'll take you to hospital, to somewhere quiet. You'll be looked after. I won't let you be disturbed. You won't need to be there long and we'll be together. I shan't leave you ever. Whatever happens, we shall be together..." (pp. 280-281)"

Theo thought: It begins again, with jealousy, with treachery, with violence, with murder, with this ring on my finger... Placing it on his hand had been instinctive and yet deliberate, a gesture to assert authority and ensure protection... There were evils to be remedied; but they must take their turn (p. 282).

In the above quotation, it can be seen, that James seems to give a feeling of relief to the readers. She describes it through the thought of the protagonist after he defeats Xan and walks towards his body as "like an actor in a slow-motion film". This is even emphasised when Theo grabs Xan's ring of coronation, and uses it to control Xan's subordinate to help him to carry Julian to hospital. This shows that the disruption has finally been resolved, and Theo can safely give a proper treatment to Julian and her baby, without any feeling of terror anymore. In addition, it can be

seen that the situation has been returned to a new equilibrium, as Theo has claimed the authority and ensured protection towards England, after wearing the ring of coronation. He declares, that he will use the power to remedy all the evils that has been left by Xan in the previous authority.

B. The Way Narrative Structure Represents Dystopian Sub-Genre

Characteristics

Eriyanto (2017, p. 2), says that a narrative is formed by a series of events. The events are linked to each other and not random, so that the series of events can have a particular meaning. The way in which the author of the narrative arranges the series of events, really determine the meaning of the narrative texts that they present into their readers (Eriyanto, 2017, p. 45-46). Therefore, after analysing the five stages of narrative structure in James's *the Children of Men* novel in the previous sub-chapter, the researcher finds that the five stages of narrative in the novel apparently represent the characteristics of dystopian sub-genre. The way in which James presents the narratives of this novel makes it a dystopian novel.

1. The Way State of Equilibrium Represents Dystopian Sub-Genre

Characteristics

In the state of equilibrium, the researcher only finds the characteristics of dystopian society which is mainly described in this part, as this part of the narrative is still in the form of exposition, that describes the initial condition, setting, and some introduction about the characters in the

narrative. Moreover, the dystopian characteristics are also related to this stage, as they give the exposition of characteristics of the society. Besides, this stage also reveals the type of dystopian control that is found in the novel, as this stage reveals the form of government in this narrative.

On the other hand, as it is stated previously, that this stage reveals the origin of Theo's self-centred personality, so that there is still no dystopian protagonist characteristics shown in this stage of narrative. In this stage of narrative, Theo does not yet aware to the society's condition, and is described to live a normal and monotonous life. Therefore, he only thinks about his pleasure, and does not recognise the dystopian condition of the society.

a. Characteristics of Dystopian Society

James starts the narrative in the state of equilibrium stage by describing the condition of the society. The England society is described that they are faced with the shocking disease, namely mass infertility, which threatens human beings to face the age of extinction. However, the England government that is authorized under the warden of England, namely Xan, apparently gives some pleasure to hinder people's anxiety towards the disease. As for, below is the description of the situation:

Our interest in sex is waning. Romantic and idealised love has taken over from crude carnal satisfaction despite the efforts of the Warden of England, through the national porn shops, to stimulate our flagging appetites. But we have our sensual substitutes; they are available to all on the National Health Service. Our ageing bodies are pummelled, stretched, stroked, caressed, anointed, scented. We are manicured and pedicured, measured and weighed... All are free; this is part of the Warden's promised pleasure... But those who lived gave way to the almost

universal negativism, what the French named ennui-universale. It came upon us like an insidious disease; indeed, it was a disease, with its soon-familiar symptoms of lassitude, depression, ill-defined malaise, a readiness to give way to minor infections, a perpetual disabling headache (pp. 10-12).

The above evidence shows the way in which James describes the state of equilibrium of the novel is really suitable with one of the characteristics of dystopian society, namely “the society is an illusion of a perfect utopian world.” Even though, people in the England are struck with the mass infertility, the warden of England apparently promises a pleasure. The warden of England gives its people some free facilities to help them forget the disease. However, it is actually not that effective, as in fact many people are even threatened by universal negativism, that triggers insidious disease such as depression; ill-defined malaise; and headache.

Next, the researcher also finds that there is a “figurehead that is worshipped by the citizens of the society” shown in James’s *the Children of Men novel*. It is also the kind of exposition about the society described in the narrative. It is described that no more human beings have been born in the last two decades. In consequence, the society are majorly filled with middle aged men, so that they treat people who were born in 1995 as the special human beings, since they are the latest human beings to be ever born in the world. As for, here is the evidence that describe the statement:

The children born in the year 1995 are called Omegas. No generation has been more studied, more examined, more agonised over, more valued or more indulged. They were our hope, our promise of salvation, and they were—they still are exceptionally beautiful... The boys, men of twenty-five now, are strong, individualistic, intelligent and handsome as young gods. Many are also cruel, arrogant and violent, and this has been found to be true of Omegas all over the world. The dreaded gangs of the Painted Faces who drive round the countryside at night to ambush and terrorise unwary travellers are rumoured to be Omegas. It is said that when an Omega is caught he is offered immunity if he is prepared to join the State Security Police... (p. 14)

This evidence describes that the children born in 1995 are called Omegas. People worship the Omegas, as they are stronger; and physically more attractive, unlike the most of middle-aged human beings that fill the majority of the society. However, the Omegas are actually cruel, arrogant, and violent, as they feel more superior to the most of people. In addition, the omegas are also offered immunity when they commit violation in the society, and they will even be offered to join the State Security Police (SSP). This shows the way in which the society really gives much privileges to the Omegas, and even worships them as the “young gods.”

The other dystopian society representation that is found by the researcher in this stage of narrative is that there is a kind of “information restriction” that is shown in the society. This particular event takes place exactly one year after Xan obtains the power of becoming the warden of England. It is the death of Xan’s father which leaves as a mystery to the society. Here is the quotation which describes this particular event:

Xan’s father was killed in a car crash in France the year after Xan became Warden of England. There was some mystery about it; no details were ever released. I wondered about the crash at the time, still do wonder, which tells me a lot about my relationship with Xan. With part of my mind I still believe him capable of anything, half needing to believe him ruthless, invincible, beyond the bounds of ordinary behaviour, as he had seemed to be when we were boys (p. 19).

This exposition reveals that Xan’s powerful authority in England has been started from the very early day of his term of office. It is shown that he also has the absolute authority toward the mass media. It is described in the way in which he gives no details at all about the incident. Moreover, it is also shown that even someone like Theo, who is a cousin to Xan, is also not capable to get any

information about the incident. Theo describes it as a ruthless and invincible power, that beyond the bounds of ordinary behaviour, as he has seemed when they are boys.

The researcher has also found that the citizens that are described in the novel are perceived under constant surveillance, which is one of the dystopian society characteristics. It is shown when Theo has his first meeting with Julian. He is describing Julian as a middle-aged woman, whose left hand is deformed, that he thinks her as a lucky woman who is saved from government's routine physical examination. Here is the quotation, which describes this particular moment:

She was gloveless and he could see that her left hand was deformed... But at least, he thought, she had one compensation. No one who was in any way physically deformed, or mentally or physically unhealthy, was on the list of women from whom the new race would be bred if ever a fertile male was discovered. She was, at least, saved from the six-monthly, time-consuming, humiliating re-examinations to which all healthy females under forty-five were subjected (p. 48).

It is shown from above quotation, that the warden of England apparently does a six-monthly routine re-examination to all males and females under forty-five. This is a test that has routinely done in every six months to find fertile men that are ready to make the selected healthy women pregnant. It can be seen that this examination is a burden to the citizens, since it is described by Theo as a "time consuming and humiliating re-examinations." It is a kind of surveillance that is hated by the citizens, but they have no choice to rejected it, unless they are physically unhealthy like Julian. Therefore, it can be said that all of the healthy citizens who are under forty-five are under the constant surveillance of warden's six-monthly re-examination, so that the warden can keep an eye if they have finally found a fertile man and prepare the healthy women to get pregnant.

Next, the researcher also finds that there are some restrictions about freedom and individual thought, and the citizens conform to uniform expectations, which makes individuality and dissent in the society is considered as bad things. This was described at the moment when Julian introduces her group's aim to Theo. However, she asks Theo as the group's sender, as they are not ready to convey it directly to Xan. As for, below is the quotation that describes the moment:

She paused and looked at him. "Things are happening in England-in Britain-that are wrong. I belong to a small group of friends who think we ought to try to stop them. You used to be a member of the Council of England. You used to be a member of the Council of England. You're the Warden's cousin. We thought that before we acted you might talk to him..." "You could try. He's not totally inaccessible. People are able to telephone him, sometimes to speak to him. Naturally he has to protect himself." "Against the people? But seeing him, even speaking to him, would be to let him and the State Security Police know we exist, perhaps even who we are. It wouldn't be safe for us to try (p. 50)."

The above quotation shows that Julian and her group have different expectation for the England, as they view things that are happening in England are wrong, and they commit to change them. However, they actually are not able to send those messages directly to the warden of England, because Julian says that the State Security Police will know the existence of the group if they do so, and it will not be safe for them. This exposes the characteristics of the society which implies that having a different expectation in the society is bad, that it can even threaten the safety of people who want to convey their individual thought. Therefore, it is definitely a type of freedom restriction that is shown in the novel.

Other than that, the researcher also finds that there is a propaganda that is used to control the citizens of society, which also represents one of the characteristics of dystopian society. It is shown when Theo has his first meeting with the Five Fishes. At that moment, the Five Fishes explain all of their plans that

they want Theo to convey them to the warden of England. However, Theo thinks that their plans are too weak to convince the warden of England. Below is the quotation that describes the moment:

Theo said: "I don't think you'll start a revolution on the issue of the Sojourners, or on the Quietus for that matter. People don't care enough." Julian said: "We want to help them to care." "Why should they? They live without hope on a dying planet. What they want is security, comfort, pleasure. The Warden of England can promise the first two, which is more than most foreign governments are managing to do (p. 71)."

This quotation shows the way in which Theo describes the condition of the society to the Five Fishes. He says that the society will not care enough to something like a revolution that the Five Fishes want to do, as they have already lived without a hope in the mass infertility disease, so that they will not bother themselves to think for troublesome thing like a revolution. In addition, Theo also states that the government has promised the idea of protection, comfort, and pleasure, that he thinks it is all the people have already wanted. So, it can be seen that the warden of England has apparently use the idealism of protection, comfort, and pleasure as the propaganda to control the citizens in society, so that there are no one of them will do some acts of resistance, as they have already had all that they wanted. This propaganda is used by Xan to control the citizens in society, and maintain his power as the warden of England.

Meanwhile, the other dystopian society characteristic that has been found by the researcher is about the description of "the natural world is banished and distrusted". This characteristic helps the narrative to expose more information about the remote part of the place setting in the novel. This is shown when Theo set off to walk across Port Meadow to Binsey. On the way to meet the Five Fishes for the

first time, Theo sees the deserted villages that are too remote from the town. It is shown that considering the number of people is decreasing, consequently most of people are living in town rather than in the remote villages. Below is the evidence of the statement:

The old were too weak for the work, the middle-aged, on whom the burden of maintaining the life of the State largely depended, were too busy, the young cared little for the preservation of the countryside. Why preserve what would be theirs in abundance? They would all too soon inherit a world of unpopulated uplands, unpolluted streams, encroaching woods and forests and deserted estuaries. They were seldom seen in the country and, indeed, seemed frightened by it. Woods, in particular, had become places of menace which many feared to enter, as if terrified that, once lost among those dark unyielding trunks and forgotten paths, they would never again emerge into the light. And it wasn't only the young. More and more people were seeking the company of their own kind, deserting the lonelier villages even before prudence or official decree made it necessary, and moving to those designated urban districts where the Warden had promised that light and power would be provided, if possible, until the end (p. 63).

This evidence shows the readers, that the old people are too weak to maintain their land, the middle-aged are too busy for maintaining the life of the state, and the young people do not care about the countryside. Moreover, the earth is too wide for human beings that are in the verge of their extinction, so that there is too much space for too few people. This apparently makes many remote villages being deserted. Woods and forests are also viewed as horror and scary places, which people think they might get lost within, and cannot find a way back if they enter them. The people in the novel are also described as the citizens of urban districts, as they are provided with lights and power by the warden. Therefore, this comfort that is provided by the warden in the urban districts is enough to make people desert the remote villages, and even distrust the woods and the forests as safe places.

Next, following the characteristics of dystopian society, it is also stated that one of the characteristics is about the fear of the outside world. This characteristic

helps the narrative to expose the condition of the world outside of England. It is described at the early part of the narrative that many nations fall apart, since the humanity is shocked by the mass infertility disease, but England has stood as the only surviving nation, which has a structured government. This is actually related to the discussion between Theo and the Five Fishes, which discusses about the rights of the Sojourners. As for, below is the quotation which describes the moment:

Do you think it's right that there's an edict prohibiting our Omegas from emigrating? We import Omegas and others from less affluent countries to do our dirty work, clean the sewers, clear away the rubbish, look after the incontinent, the aged." Theo said: "They're anxious enough to come, presumably because they get a better quality of life (p. 70)."

The above quotation shows that the warden of England does not allow the Omegas in his country to emigrate. However, it is shown that the warden of England is apparently willing to import the Omegas and the people from other countries to do the dirty works, suchlike cleaning the sewers; clearing away the rubbish, and looking after the aged people. It is in line to what Theo said, that the way in which people from the other countries is willing to do the dirty works in England is due to their willingness of obtaining a better life in England, that is not provided in their own countries. Therefore, it can be said that the warden of England is afraid to send his people, especially the Omegas to emigrate, is due to the awful condition of the countries outside the England.

Other than in the outside England, there are actually people who lived in a dehumanized state in England. The place is named "Isle of Man Penal Colony." This place is exactly mentioned when Miriam tells the story of her brother, who

gets caught by the SSP and being sent to the island. She describes the island as a living hell. This particular moment is described in the following quotation:

You can't be sent to the Penal Colony except for a crime of violence against the person or for a second conviction for burglary. "The island is a living hell. Those who went there human are nearly all dead and the rest are devils. There's starvation. I know they have seeds, grain, machinery, but these are mostly town offenders not used to growing things, not used to working with their hands. All the stored food has been eaten now, gardens and fields stripped. Now, when people die, some get eaten too. I swear it. It has happened. The island is run by a gang of the strongest convicts. They enjoy cruelty and on Man they can beat and torture and torment and there's no one to stop them and no one to see. Those who are gentle, who care, who ought not to be there, don't last long (pp. 74-76).

The above quotation shows that the Isle of Man Penal Colony was a type of punishment that is exist in the novel. It is said that people who commit a violence against the person and convict a second burglary are the ones who are sent to the island. As for, Miriam describes the island as a place where people being starved, that even some of them do the act of cannibalism. The place has even become worse for gentle and weak people, as they will definitely get ruled and even killed by the gang of strongest convicts of the island. Therefore, even though England has become the only surviving country in the world, it is clearly that there are also many people in the Isle of Man Penal Colony who live in the dehumanized state, as there are less food materials that are provided on the island. In addition, there are no laws that can control people on the island, so that they act as they please and cause chaos on the island.

b. Types of Dystopian Controls

Chung (2011) argues that dystopian fictions commonly give a depiction of a world, where the illusion of a perfect society is maintained through oppressive

societal control. As for, Chung (2011) classifies four types of dystopian controls, namely corporate control; bureaucratic control; technological control; and philosophical/religious control.

After doing the analysis on the narrative structure in James's *the Children of Men* novel, the researcher found that there is the existence of philosophical/religious control that is maintained in England society by Xan Lyppiatt as the warden of England. As it is shown in the previous explanation, that the government uses the idealism of security, comfort, pleasure to control its citizens. The government takes the advantage of people who have lost their hope in the year of Omega by providing the security, comfort, and pleasure, as most of them think that these have already enough for people who live on a dying planet. However, this idealism is actually just an illusion of a perfect society, as the government often does an oppressive way to maintain the idealism, suchlike sending people to the Isle of Man, treating the Sojourners like slaves, and doing six-monthly humiliating semen testing on under forty-five people.

2. The Way Disruption of Equilibrium Represents Dystopian Sub-Genre Characteristics

In disruption of equilibrium stage, the researcher finds less type of dystopian society characteristics, and does not find any types of dystopian controls. This is actually the effect of the narrative change. Unlike in the state of equilibrium stage which focuses on the introduction of the initial situation and the introduction of some characters, the disruption of equilibrium stage more focuses on Theo's

characterization after he faces the horror of quietus suicide ritual. Therefore, this stage of narrative focuses on Theo's characterization as dystopian protagonist, rather than showing the description characteristics of dystopian society that has been mostly done in the state of equilibrium.

As it is explained previously, that the narrative in James's *The Children of Men* novel revolves around the protagonist's life, namely Theodore Faron. After doing the analysis on the narrative structure of the novel, the researcher finds that Theo absolutely represents the characteristics of dystopian protagonist, and this is even better as the narrative focuses on Theo's development, so that the readers can see all of the characteristics clearly in the narrative.

This stage of narrative mainly shows Theo's dystopian protagonist characteristics through the moment when he attends the meeting between him, and Xan and his council. Theo shows his thought about the flaws of the society. This particular moment happens when Theo has his meeting with Xan and his council, after he sees the suicide ritual Quietus. Theo states that there is something wrong about the ritual. As for, below is the quotation which describes this particular moment:

There was no point in circumlocution. Theo said: "I was at the Quietus at Southwold last Wednesday. What I saw was murder. Half of the suicides looked drugged and those who did know what was happening didn't all go willingly. I saw women dragged on to the boat and shackled. One was clubbed to death on the beach. Are we culling our old people now like unwanted animals? Is this murderous parade what the Council means by security, comfort, pleasure? Is this death with dignity?" (p. 112)

As it is explained previously, that Quietus is a suicide ritual that forces the old people to kill themselves, so that they will not be a burden to the younger

generation. The above quotation shows that Theo feels something terribly wrong about the way in which the society behave the old people like “unwanted animals” by forcing them to participate in the mass suicide ritual. Moreover, he also questions the meaning of security, comfort, and pleasure idealism that the council promise to the society, while they are murdering their own people at the same time, they propagate the idealism.

Other than that, Theo also questions the social system of the way in which the society classifies Sojourners as the lowest class in the society. This particular moment happens when Theo wants to deliver Five Fishes group’s proposal to Xan and his council, and the issue of Sojourners is one of them. Below is the quotation that describes this particular moment:

Theo said: “There’s disquiet about the treatment of Sojourners. We import them as helots and treat them as slaves. And why the quota? If they want to come, let them in. If they want to leave, let them go (p. 115).”

This quotation shows the way in which Theo questions the way in which the social system that has been made by the government and the society is a failure in terms of treating the Sojourners. He views the Sojourners as a mere human being that is equal to English people. Even though they do the hard work and being paid for it, they are still human beings who do not deserve to be treated awfully, that Theo describes it as “treat them as slaves.”

So, in this disruption of equilibrium stage, it can be seen that the narrative focuses on Theo’s character development as the dystopian protagonist. Theo’s normal life is started to be disrupted by the horror of

quietus suicide ritual, that it even changes Theo's perspective towards the society. In this stage of narrative, Theo starts to realise the dystopian aspects of the society where he lives. Theo starts to believe that there is something terribly wrong with the way in which people treat the old people as "unwanted animals" that are forced to do a suicide ritual. Moreover, Theo also questions the social system of the way in which the society classifies the Sojourners as the lowest class in the society.

3. The Way Recognition of the Disruption Represents Dystopian Sub-Genre Characteristics

In the recognition of the disruption stage, the researcher still does not find any other dystopian characteristics, but the dystopian protagonist characteristics represented by Theo. In this stage, James focuses on Theo and the Five Fishes' journey and the conflicts that they face. Therefore, just like in the disruption of equilibrium stage, this stage only focuses on Theo's characterisation as dystopian protagonist, especially the way in which he struggles to escape himself and Julian from Xan's authority.

In this stage of narrative, James focuses on the journey of Theo and the group to escape Julian from Xan. This strengthens the fact that the characteristic of dystopian protagonist who struggles to escape is very attached to Theo's characterization throughout the narrative. It is shown firstly at the moment when Theo enjoys his moment with the group, as it is shown in below quotation:

The light is failing now and I can hardly see the page. In another hour we shall begin the journey. The car, shining under Rolf's ministrations, is packed and

ready. Just as I feel confident that this will be the last entry in my diary, so I know that we shall face dangers and horrors... (p. 206)

The above quotation shows the first moment Theo declares his absolute determination to help the group. This also becomes his first absolute determination to escape his normal life, and change the society. The way in which he has been absolutely aware that the new path he chooses will be full of horrors and dangers also strengthens the fact that he has fully determined enough to escape the dystopian society that is created by Xan, even though it risks his life.

The next event shows the way in which Theo helps the readers to recognize the negative aspect that is created by the society in the dystopian world. It is the moment when Theo and the Five Fishes continue their journey right after they have repaired the car, but they are unfortunately faced with the Omegas who are doing a sacrificial ritual. It is described in the following quotation:

In one hand the Omega held a flaming torch, in the other a club, like a policeman's truncheon, decorated with thin pigtailed of hair. Theo remembered with horror being told that when the Painted Faces killed they cut off the hair of the victim and braided it into a trophy, a rumour he had only half believed, part of the folklore of terror. Now he gazed in fascinated horror at the dangling plait and wondered whether it had come from the head of a man or a woman... He remembered once meeting one of their victims and a snatch of their conversation came into his mind. "They're said to kill the single sacrificial victim, but on this occasion, thank God, they were satisfied with the car." He had added: "Just don't meddle with them. Abandon your vehicle and get away (pp. 209-210)."

The above quotation shows the way in which Omegas give terrors and horrors to the citizens of England. It is described by Theo, that people who unfortunately encounter them have to give at least one sacrificial victim, so that the others can go. This is the evidence of the negative aspect of the dystopian world that is created by its own society. The way in which the England society worships

the Omegas, and even gives them immunity, allows the Omegas to act as they please, and give some terrors and horrors in the society.

In sum, it can be said that in this stage of narrative, Theo's characterisation has experienced a greater development than it is shown in the previous stage of narrative, as the recognition of the disruption stage gives a greater disruption to his life. In this stage of narrative Theo is faced with Gascoigne's arrest, which makes him recognise the fact that there is no way back to his normal life, so that he decides to escape with the Five Fishes group rather than escaping as a fugitive alone. In contrast to the disruption of equilibrium stage, which shows Theo's denial act in facing the horror of quietus and the other flaws in England society, in recognition of the disruption stage, he apparently makes a greater bond with the group's members, which eventually strengthens his determination to not only follow the group, but is also fully determined to help the group to bring change in England. Moreover, this stage even shows the way in which Theo still determines to help the group, although he is aware about the terrors, horrors, and negativity of the dystopian world created by Xan. This further strengthens the fact that along with the greater effect of disruption shown in this stage of the narrative, Theo's characterisation as a dystopian protagonist also experiences a greater development.

4. The Way Attempt to Resolve the Disruption Represents Dystopian Sub-Genre Characteristics

In attempt to resolve the disruption stage, finds two major dystopian characteristics, namely dystopian society characteristics; and dystopian protagonist characteristics. This stage shows the final event of the narrative, when Theo attempt to fight Xan and keep Julian safe. Xan is the main disruption who creates the dystopian condition in England society, and Theo is described to give his final struggle to escape the dystopian society that is created by Xan in this stage of narrative. Moreover, James also once again gives the description of dystopian society that is represented by the final place setting where this stage of narrative takes place.

The first dystopian protagonist characteristic that is shown by Theo in this narrative is seen as Theo describes London as a place that has no safe place. It is described at the moment, when Theo is thinking about the perfect place to escape Julian from Xan, as he is the only man left in the group. Below is the quotation which describes the situation:

London, despite its depleted population, was still a collection of villages, of secret alleyways, of vast, half-empty tower blocks. But London was full of eyes and there was no one there to whom he could safely turn, no house to which he had entry. His instinct-and he guessed it would be Julian's was to put as many miles as possible between them and London and to keep to the original plan to hide in deep and remote country. Every mile from London seemed a mile towards safety... he indulged a fantasy which he tried to convince himself was a rational, attainable aim. He pictured a woodman's cottage, sweetsmelling, the resinous walls still holding the warmth of the summer sun, rooted as naturally as a tree in deep woodland under the sheltering canopy of strong, leaf-laden boughs, deserted years ago and now decaying, but with linen, matches, tinned food enough to provide for the three of them (p. 243).

The above quotation shows Xan's constant surveillance over England, since Theo describes London as "full of eyes." This means that Xan's connection is wide, so that he can put the country under his constant surveillance. This is actually the one that makes the protagonist feel trapped, so that he tries to escape this constant surveillance by seeking for safe remote country for him, Miriam, and Julian. In addition, he even fantasises the three of them can live in a remote country, that Xan has no authority in there. This explains that the act of escape shown by Theo in this stage of narrative is still in the small scale, as it is still limited to his own interest, and will still not make a huge impact for England. In consequence, this will make Theo live on the run for the rest of his life. Therefore, it is just an act of running away from the problems temporarily, and does not completely make him escape the problems.

In this stage of narrative, James continues to give some descriptions about the environment which shows the characteristics of dystopian society. It is shown when Theo brings Julian and Miriam to a remote place, named Wychwood. James describes Wychwood's as one of the deserted places in the novel, which is shown in the following quotation:

Julian had wandered along the edge of the lake. She called: "The water looks cleaner here and the bank's quite firm. It's a good place to wash." They joined her and, kneeling, thrust their arms into the lake and dashed the stinging water over their faces and hair. They laughed with the pleasure of it. Theo saw that his hands had swilled the water into greenish mud. This couldn't be safe to drink even if it were boiled (pp. 252-253).

The above quotation shows that the water in the Wychwood's bank looks clean on the surface. However, it is shown later that the bank is actually filled with greenish mud, as Theo swills his hand on the water. It is the other evidence of

natural world that has been distrusted by the citizens, as most of them have moved to the urban city. Therefore, the forests like Wychwood are even considered as a scary place, that no one will ever maintain these natural places. The way in which this final place setting is described to have dystopian society characteristic also emphasises that Theo has to resolve and escape the main disruption, namely Xan, and the dystopian world that is created by Xan himself.

Other than that, it is once again shown the evidence of Xan's constant surveillance at the moment when Theo and Julian become anxious about Miriam's safety. At this moment, Miriam is looking for foods and other necessities for Julian who has given a birth to her baby, but she apparently has not come back for more than one hour. It is described in the following quotation:

His mind was a tangle of fear and hope. It was madness to leave Julian. If the SSP were close and had captured Miriam there was nothing he could do to help her now. And if they were that close it was only a matter of time before they found Julian and her child. Better to have stayed together and waited, waited until the bright morning lengthened into afternoon and they knew that there was no hope of seeing Miriam again, waited until they heard on the grass the thud of marching feet (p. 271).

The above quotation shows Theo's pessimism about Miriam condition. This pessimism shows the evidence of Xan's absolute power, which makes everyone is under his constant surveillance, that even Miriam cannot freely wander the woods for just a moment without risking her life. This even emphasizes how wide Xan's surveillance is for the citizens of England.

In this stage of narrative, Theo once again shows the other negative aspect of the dystopian world, by showing the cruel side of Xan's oppressive control. It is the moment when Theo struggles to find Miriam after she has gone for more than

one hour. However, Theo has finally found her body, and learnt the fact that she has been murdered by someone. As for, below is the quotation which describes this particular moment:

Thinking of the horror and cruelty of her death, he told himself that Julian would no doubt say that there must be forgiveness even for this barbarity. But that was not his creed... Miriam would be avenged. He wouldn't want to frighten her, wouldn't want to precipitate a premature labour. Was that why Miriam had been garrotted, not shot? Even at that distance he didn't want to risk the sound of gunfire. But that reasoning was absurd. If Xan wanted to protect Julian, to ensure that she kept calm for the birth which he believed was close, why kill the midwife she trusted and kill her so horribly? (p. 274)

By looking at the above quotation, Theo shows the cruel and horror side of Xan's oppressive control over England. This is one of the negative aspects of dystopian world that has been created by Xan, which shows the fate of everyone who wants to interfere his power. Just like the act of sending people to the Isle of Man, the way in which Xan murders Miriam is also the evidence of his oppressive control, which is cruel and merciless. Theo even questions what is the meaning of murdering Miriam, if Xan really wants to keep Julian calm for the birth. This clearly indicates that Xan really intends to show off his absolute power to Theo by killing Miriam cruelly and mercilessly. This is the one which makes Theo become angered and promise to face Xan as the act to avenge Miriam's death

5. The Way New Equilibrium Represents Dystopian Sub-Genre Characteristics

This stage of the narrative shows the aftermath of the fight between Theo and Xan. In this stage, James shows the pinnacle of Theo's development to escape the dystopian world that is created by Xan. As it has been shown previously in the moment, when Theo grabs the ring of coronation after he defeats Xan, he is shown

to have the control over the council and the SSP. The way in which Theo gives order to the council and the SSP to give Julian a proper treatment, shows that he had finally been succeed to escape from Xan's authority forever. Moreover, he even has the authority to bring revolution that can totally eradicate all the evils that have been made by Xan in England. Therefore, in the end of the narrative, the feeling of being trapped in the both monotonous live and constant surveillance in the previous dystopian world that has been made by Xan, has been successfully escaped by Theo, as he has now had the authority over England, and at the same time brings the new hope for the humanity through Julian and her baby. This also brings a new equilibrium to the narrative, as Theo, Julian and her baby prove that humanity is not going to be extinct.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusion of the finding and discussion in chapter IV. The conclusion provides the answers to the problems of the study, which are divided into two parts of summaries, namely the summary about the way in which the narrative structure is formed in the novel, and the way in which the narrative structure represents the dystopian sub-genre characteristics. Moreover, the researcher also provides the suggestions for future researchers.

A. CONCLUSION

The researcher finds that James's *the Children of Men* novel consists all of Todorov's five stages narrative structure, namely a state of equilibrium; disruption of equilibrium; recognition of the disruption; attempts to resolve the disruption; and return to a new equilibrium. In this research, the researcher finds that the five stages apparently revolve around the main character's life, namely Theodore Faron. In a state of equilibrium stage, James gives the description of initial condition of the narrative, which describes that England is under the control of the warden of England, including the way in which Theo lives his normal life with his self-centred personality. However, Theo starts to lose his normal life as the narrative changes into the disruption of equilibrium stage, after he learns the horror of quietus suicide ritual. In this stage, Theo has started to realise the flaws of England's society. Then, the recognition of the disruption stage reveals that the disruption has grown bigger as Theo receives the news about Gascoigne's arrest. In this stage, Theo has

successfully overcome his self-centred personality and fully determines to leave his normal life by helping the group of resistance. Next, in the attempts to resolve the disruption stage, Theo realises that he has to find the safe place to escape immediately, after he learns about Julian's approaching labour. Besides, Theo also has to fight the warden of England to protect Julian and to bring change to the England. Lastly, in return to a new equilibrium stage, Theo has finally defeated the warden of England and taken over the power to bring change over England, and he also brings change for his life entirely. Therefore, the process of changing narrative stages is absolutely influenced by the changes that happen in Theo's life, and this is the way the narrative structure in the novel is formed.

Other than that, the researcher also finds that the narrative structure of the novel apparently represents all of the characteristics of dystopian sub-genre proposed by Terri Chung. First, the researcher finds that a state of equilibrium stage contains two of three main types of dystopian sub-genre characteristics, namely dystopian society characteristics; and types of dystopian control, since this stage is still an introductory stage that is filled with the background information of the characters and the initial condition of the narrative. Moreover, the dystopian society characteristics also helps this stage of narrative to expose the characteristics and background information of the society. Next, the disruption of equilibrium stage apparently gives its main focus on Theo's reaction after witnessing the horror of quietus suicide ritual, so that there is only dystopian protagonist characteristics revealed in this stage, as it can be seen through Theo's action in visiting Xan, and the way in which he reveals the flaws that exist in the society. Then, the recognition

of the disruption also gives its focus only to Theo's dystopian protagonist characteristics, as this stage of narrative focuses on Theo's action to overcome many dangerous situations in his journey. The dystopian society characteristic is once again shown in the attempt to resolve the disruption stage, as this stage reveals the last setting of the narrative that will be the place where the final event begins. Moreover, there is also dystopian protagonist characteristics that are represented by Theo when he has to face Xan in this stage of narrative. Lastly, the return to a new equilibrium stage only shows the dystopian protagonist characteristics, as this stage shows the pinnacle of Theo's development to escape the dystopian world after he defeating Xan. Thus, the narrative structure and the dystopian characteristics of the novel are interconnected, since each dystopian characteristic has its own role to deliver the meaning behind each narrative stage in the novel, and this what makes the narrative structure of the novel really represents the dystopian characteristics sub-genre.

B. SUGGESTION

There was much information that had been found by the researcher after read and analysed James's *the Children of Men* novel. However, based on the scope and limitation of this research, the researcher only focused on the intrinsic aspects, especially the narrative structure of the novel, in order to find the representation of dystopian sub-genre characteristics in the novel. In consequence, there will be many research that can be conducted by using this novel as material object, since there are still many theories and approaches that can be used to do the literary criticism for this novel, suchlike psychoanalysis; formalism; genetic structuralism; and

others. Therefore, the researcher hopes that this research can give insight for future researchers that are interested to analyse the same object.

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