

CHAPTER I

INTRODUCTION

1.1 Background

Narrative is one of the most important techniques which narrator brings to make story more alive in the prose (novel). According to Abrams (1991:173), narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator.

In addition, according to Fludernik (2009:1), narrative is associated above all with the act of narration and is to be found wherever someone tells us about something: a newsreader on the radio, a teacher at school, a school friend in the playground, a fellow passenger on a train, a newsagent, one's partner over the evening meal, a television reporter, a newspaper columnist or the narrator in the novel that we enjoy reading before going to bed. It means that narrative can be seen from all aspects of narrator's point of view in the story. All works has packed in the attractive story.

Meanwhile, Fowler and Childs (2006:148) defines as narrative is the recounting of a series of facts or events and the establishing of some connection between them. The word is commonly restricted to fiction, ancient epics and romances or modern novels and short stories. In imaginative literature the nature

of the link between the reader and the text is crucial, and here the narrator becomes important.

For instance in the text of novel, narrator is one important to make the text more interesting. According to Nurgiyantoro (2010:9), novel derives from *novella* (Italy language) as one prose fiction that has long story and many pages with some chapters. From the definition above, novel emerges with some genres, text type, and discourse. One genre of novel is *Picaresque* novel because there is cooperation between text and literary scholarship to produce many kinds of texts. Picaresque Novel relates the experiences of a vagrant rogue (from the Spanish -picaresque) in his conflict with the norms of society. Structured as an episodic narrative, the picaresque novel tries to lay bare social injustice in a satirical way (Klarer, 2004:11).

However, the novel of *The Adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn* belongs to *Picaresque* Novel. In this genre, the non-identity of author and narrator is taken as given. At the same time, such framing functions as an authentication strategy, particularly when the frame is provided by an editor and fictional commentators. Furthermore, the frame soon acquired the functions of providing an ironic gloss and a fresh perspective on the narrative (Fludernik, 2006:58).

Absolutely, the novel of *The Adventure of Huckleberry Finn* is sequel from *The adventure of Tom Sawyer*. Both novels tell about adventure in order to reinforce the moral lessons of the surface story by shifting perspectives, and to

intone picaresque elements, especially both novels are told about child's adventure. Hence, the unique of narrative from *picaresque* novel is drawn. Therefore, the researcher will try to link everything about child's adventure which brought by Mark Twain and how his narrative technique makes those novel become sequel novels.

There is some researcher also from University of Indonesia conducted about the novels above. Amelia Hezkasari Day in 1994 for her undergraduate scholarship degree, researched *The Adventure of Huckleberry Finn* entitled *Konsep kebebasan tokoh Jim dalam The Adventures of Huckleberry Finn antara fakta sejarah dan fakta dalam novel*. She concerned about the minor characteristic of Jim that he wants to get a freedom. Then, Prihanita Ayyumasahidah from State Islamic University of Sunan Gunung Djati Bandung in 2006 also conducted a research from the novel of *The Adventure of Tom Sawyer*, entitled *The Materialist Ideology In Adventure Fiction of Mark Twain's The Adventure of Tom Sawyer Novels* which focused in materialist ideology in this novel.

This research is also shown the different objects of the research above. Their research is impossible in analyzing the topic if there is not story of the novel. And then, it is proved that the novels are very interesting if it is made some research of it. It belongs to the researcher of this research also. So, the important things of this research is about the existence of the story itself which brought by the narrator of the novels.

Nevertheless, as said above, the researcher interests to analyze the two novels in focusing narrative technique. Then, the researcher needs to compare in order to know the narrative technique which used by Mark Twain toward those novels as become sequel novel, especially for children's adventure.

1.2 Statement of Problem

From the background above, the researcher finds that both novels *The adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn* have same unique things in the narrative technique as picaresque genre. Therefore, due to the comparative method, the research questions are as follows:

1. How are the constructions of narrative techniques in *The Adventure of Tom Sawyer*?
2. How are the constructions of narrative techniques in *The Adventure of Huckleberry Finn*?
3. What are the similarities and the differences of such narrative techniques in two novels of *The adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn* ?

1.3 Research Objectives

Generally, the aims of this research are to do the following:

1. To know how the construction of narrative technique in the novel of *The adventure of Tom Sawyer*.

2. To know how the construction of narrative technique in the novel of *The adventure of Huckleberry Finn*.
3. To know about the differences and similarities about the narrative technique in the two novels of *The adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn*.

1.4 Research Significance

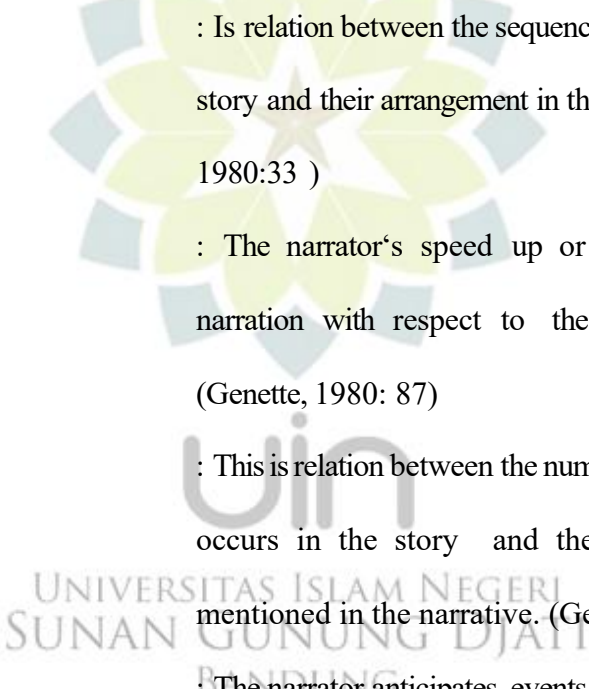
The significance of this research, for the researcher, is to know narrative technique from the two novels and comprehend them with the difference and similarities of narrative technique.

For the readers, generally same for the researcher, but for this significance, the readers directed to know the way to compare something, then they will know the difference and similarities of the objects and also know the best explanation how the narrative applied in one novel deeply.

1.5 Definition of Key term

1. Narrative : A narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator. (Abram, 1999:173)
2. Narratology : Recent concerns with the general theory and practice of narrative in all literary forms. It deals

especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of discourse by which a narrative gets told, as well as with the narratee—that is, the explicit or implied person or audience to whom the narrator addresses the narrative. (Abram, 1999:173)

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3. Order : Is relation between the sequencing of events in the story and their arrangement in the narrative. (Genette, 1980:33)
4. Duration : The narrator's speed up or slow down to his narration with respect to the events being told. (Genette, 1980: 87)
5. Frequency : This is relation between the number of events occurs in the story and the number of times mentioned in the narrative. (Genette, 1980:113)
6. Prolepsis : The narrator anticipates events that will occur after the main story. (Genette, 1980:40)
7. Analepsis : The narrator recounts after the fact an event that took place earlier than the present point in the main story. (Genette, 1980:232)

8. Simultaneous narration : The narrator tells his/her story at the very moment it occurs. (Genette, 1980:156)
9. Subsequent narration : This the most common temporal position. The narrator tells what happened in some past time. (Genette, 1980:217)
10. Interpolated narration : The narrator tells what is going happen at same future time. This kind of narration often takes the form of a dream or prophecy. (Genette, 1980:216)
11. Zero focalization : The narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional "omniscient narrator". (Genette, 1980:190)
12. Internal focalization : The narrator knows as much as the focal character. This character filters the information provided to the reader. He cannot report the thoughts of other characters. (Genette, 1980:192)
13. External Focalization : The narrator knows less than the characters. He acts a bit like a camera lens, following the protagonists' actions and gestures from the outside; he is unable to guess their thoughts. (Genette, 1980:



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