CHAPTER 1

INTRODUCTION

1.1. Background to the Study

1. Introduction

Narrative is a text in which narrative agent tells a story (Bal, 2009; 15). Chatman (1978; 9), argues that the definition of narrative, posit a *what* and a *way* in narrative; the what is *story*, the way is *discourse*. Based on the explanations above, it can be said that narrative consists of story and discourse which is told by narrative agents or characters. The development of narratology expands its term not only on written text but also expenses in pictures. Picture still narrates something because it still produces narrative from the way the painter stroke the brush and the colours chosen for the picture. Yet, the existence of written literatures, is still needed to tell the events or the story and as a traditional form of narrative it is still widely used. Moreover, the way that story is told has developed. It leads the interest to conduct a research regarding narrative.

Narrative is like a road sign. Either the plot is driven forward, backward or anywhere else, it is navigated by narrative. The direction of the plot leads to several kinds of narrative. There are two kinds of narrative, linear and nonlinear narrative, which are usually used by authors in their works. Linear and nonlinear narrative plots are decided by how the events flow in the novel.

The focus of this research is about non-linear narrative. Non-linear narrative is related to the way the narrative is presented. In non-linear narrative

the event is not presented chronologically. Thus, it can create a new beginning, middle and end (Phillips, 2005). Chatman (1978) introduced *anachronous* sequence as a term for the narrative that is presented not in chonological order. Time plays an essential part in creating an *anachronous* sequence because it moves backward and forward to create time shifting that creates the sequence.

The previous research which inspired the research is from J.R. Boulanger. Boulanger (2011) states that the goal of nonlinear narrative is to present reality in the most "real" manner possible since the real world as it is experienced by the individual is anything but linear. Yet, his lack of explanation about how time is utilised to enlarge the scope of the story makes this research is imperative to be done. Several novels use nonlinear narrative to tell the story to the readers, such as *Harry Potter and The Half-Blood Prince, Harry Potter and The Deadly Hallows, Percy Jackson: The Heroes of Olympus* and *Da Vinci Code*.

In *Harry Potter and Half-Blood Prince,* the time holds the essential part because it represents the storyline, but somehow, the space of the time is not presented simultaneously with it. The space-time in the story-time stays the same while the discourse-time is changed or altered. Time is important because it describes the sequence in story-time when the discourse is not chronological presented.

The importance of this matter is urgent because in *Harry Potter and The Deathly Hallows,* due to the fact it needs a good comprehension regarding general nonlinear narrative and what follows, this research can be useful for students who choose nonlinear narrative as their subject of research.

1.2. Research Questions

1. In what way nonlinear narrative is constructed in *Harry Potter and The Deathly Hallows*?
2. What are factors the nonlinear narrative used in *Harry Potter and The Deathly Hallows*?

1.3. Research Objectives

1. Describing the showing of nonlinear narrative in *Harry Potter and The Deathly Hallows.*
2. Explaining the function of nonlinear narrative in *Harry Potter and The Deathly Hallows.*

1.4. Significance to Knowledge

The importance of this matter is undeniably important to widen our knowledge about the nonlinear narrative. *Pulp Fiction* (1994) influenced the growth of nonlinear narrative (Bolewski, 2011;3) Since then, non-linear narrative becomes the hottest item in the market of script industry and becoming a matter of discussion in many forums in the world.

This research is also expected to be a guideline to people who wants to study nonlinear narrative further, especially to apply it in story-writing in novels or scriptwriting in movie industry.

1.5. Framework of Theories

The conducted research uses the theory of narratology from Seymour Chatman (1978) regarding sequence and duration, and Christin Bolewski (2011), and J.R. Boulanger (2011) for nonlinear narrative. Bolewski (2011; 3) explains that nonlinear narrative presents the progression of the story in a non chronological order, for example via flashbacks and forwards. The sequence of the storyline is in order but the discourse is not. Meanwhile, Boulanger (2011; 3) states that nonlinear narrative is the most approachable and comprehensible means of understanding a story based on how human talk or interact. Both Bolewski and Boulanger argue that nonlinear narrative is a narrative which is based on how people have a conversation. People tend to refer to the past to assist the explanation in the conversation. It means that time is flexible or changeable in each chapters in nonlinear narrative, unlike linear narrative in which the time only moves forward. However, even if the time in nonlinear narrative is presented anachronistically which means it can jump back to the past or leap forward to the future, the story still follows time order. The reader has to construct the order of time from the discourse.

Chatman (1978) states that the discourse can rearrange the events of the story as much as it pleases but it has to provide discernible story-sequence. It means that the story is still in actually in its normal sequence with a pattern 1, 2, 3, 4; however, the events can be presented *anachronistically*, which occur when there is flashback (*analepse*) or flash-forward (prolepse). Flashback is where the discourse breaks the story-flow to recall earlier events, sometimes the pattern can

be 2, 1, 3, 4, and flash-forward (*prolepse*) is where the discourse leaps ahead. Forking-path narrative can also be included to create *anachronous* sequence. Forking-path narrative represents the multiple possible plots. It means that a narrative has several plot line. A character's story can be related to another story from another character even though their story-time is different.

Discussing the time will be related to duration. Duration deals with the relation of time it takes to read out the narrative to the time the story-events themselves lasted. There are five forms of duration; *summary*, the course-time is briefer than story-time; *ellipsis*, the discourse halts though time continues; *scene*, the discourse and story time are equal; *stretch*, the discourse-time is longer than the story time; and *pause*; story-time stops though the discourse continues (Chatman, 1978). In other words, *stretch* is the condition where the story-time is frozen but the discourse-time keeps going. It is used for this research because this part of the novel depicts of how *stretch* is applied.

