



**AN ANALYSIS OF FORMULAIC STRUCTURE IN L. FRANK BAUM'S
*THE WONDERFUL WIZARD OF OZ***

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER**

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Submitted to English Department, Faculty of Humanities, Universitas Jember,
in partial fulfillment of the requirements for the degree Sarjana Sastra in English
Studies

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DEDICATION

This thesis is dedicated to my beloved parents, Maskur and Partina for the love, support, and prayer they have given in my whole life.



MOTTO

“You can because you think that you can”

(Noname)



DECLARATION

I declare that this thesis entitled “**An Analysis of Formulaic Structure in L. Frank Baum’s *The Wonderful Wizard of Oz* ”** is an original writing. The analysis and the research contained in thesis have never been done for any degree or publication. I also validate that sources utilized and supports received in the process of writing this thesis all been acknowledged.

Jember, October 2020

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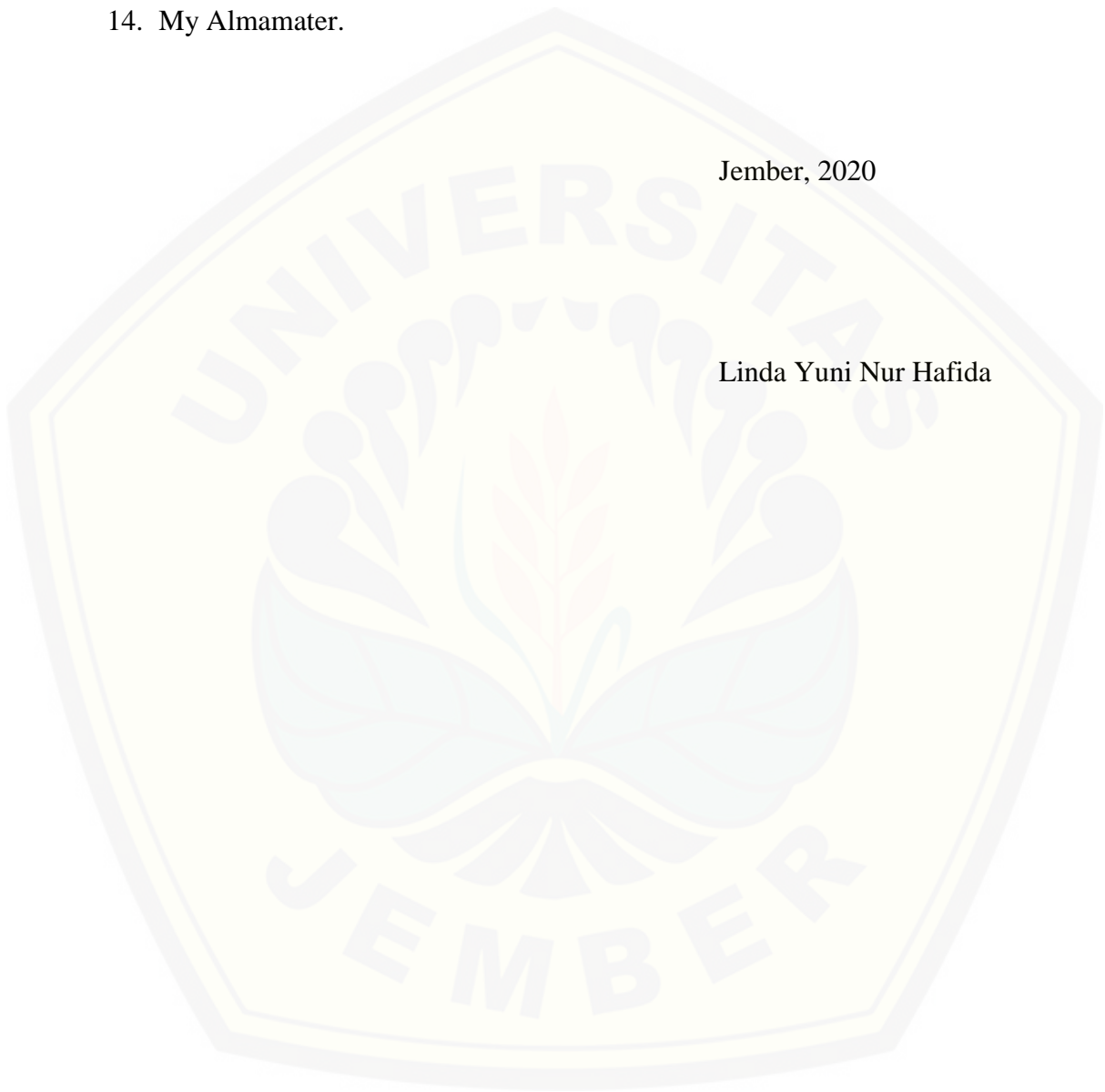
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Linda Yuni Nur Hafida



SUMMARY

**AN ANALYSIS OF FORMULAIC STRUCTURE IN L. FRANK BAUM'S
*THE WONDERFUL WIZARD OF OZ*** ; Linda Yuni Nur Hafida; 160110101009;
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This research discusses the formula in *The Wonderful Wizard of Oz* by Lyman Frank Baum. The formula in this novel is done by elaborating the narrative structure in the novel including plot, character and characterization, and setting. Furthermore, this thesis is required to break down the construction of magical things in modern American culture which appears in the formula. The construction of magical things in modern American culture in the formula relates to cultural background of America. Therefore, this research uses a theory of formula written by John G. Cawelti (1976) to finish this thesis. The standardization is needed to find the narrative structure in the formula. It consists of three literary elements such as plot, character and characterization, and setting. To show the relation between formula and culture, the discussion in this thesis explores the construction of magical thing in modern American culture as the escapism of the novel. It aims to find the American cultural belief in magic represented in the novel.

This thesis is a qualitative research since the data are in the form of utterances or words. The data are divided into two types- primary and secondary data. The primary data are taken from the narration of *The Wonderful Wizard of Oz*. The secondary data are taken from books, journals, articles, and website from internet which show the condition of magic in American culture.

As a result, the research can be concluded that *The Wonderful Wizard of Oz* uses the popular pattern such as adventure and mystery. The setting of the novel is constructed by adventure pattern and the setting in the Land of Oz's regions use the several colors to represent society feeling and mood. The unique characters are created from the adaptation of Halloween symbol. The group of hero also has unique way to defeat the villain in the story. The unique way is pictured by the

human ability which is possessed by the group of hero such as brain, heart, and courage.

The Witches and Wizard as the characters in the novel relate to the second discussion of the construction magical things in modern American culture as the relation between formula and culture. The result shows that *The Wonderful Wizard of Oz* mirrors the American cultural belief in magic. In modern era, the traditional belief still exists. In this case, the author still brings the traditional belief in magic presented by the minor characters. While, the superior figure presents the modern magic which is ventriloquist. Ventriloquist is still connected to the Ancient Greek belief. In the past the position of ventriloquist is a supernatural power but in modern era the position changes into the art performance. As a modern spirit, magic becomes a form of art because rationality is held in high esteem by modern subject. Through the story, Baum wants to show the spirit of modern subject in rejecting the traditional belief. Therefore, ventriloquist that is previously understood as a supernatural power is transformed as an art in modern American culture.

TABLE OF CONTENT

| | |
|--|-------------|
| DEDICATION | ii |
| MOTTO | iii |
| DECLARATION | iv |
| THESIS | v |
| ADVISORY APPROVAL SHEET | vi |
| APPROVAL SHEET | vii |
| ACKNOWLEDGMENT | viii |
| SUMMARY | x |
| TABLE OF CONTENT | xii |
| CHAPTER I. INTRODUCTION | 1 |
| 1.1 Background of Study | 1 |
| 1.2 Topic of Discussion | 3 |
| 1.3 Research Questions | 3 |
| 1.4 The Goals of the Study | 4 |
| CHAPTER II. LITERATURE REVIEW | 5 |
| 2.1 Previous Research | 5 |
| 2.2 Theoretical Framework | 8 |
| 2.2.1 John G. Cawelti's Theory of Formula | 8 |
| 2.2.2 The Artistic Characteristics of Formula Literature | 9 |
| 2.2.3 A Typology of Literature Formula | 10 |
| 2.2.2 Formula and Culture | 12 |

| | |
|---|-----------|
| CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY..... | 14 |
| 3.1 Type of research | 14 |
| 3.2 Data Collection | 14 |
| 3.3 Data Processing And Analysis | 15 |
| CHAPTER 4.DISCUSSION..... | 16 |
| 4.1 The Contruction of Formula in The Novel..... | 16 |
| 4.1.1 Plot..... | 17 |
| 4.1.2 Character and Characterization..... | 29 |
| 4.1.2 Setting | 42 |
| 4.2 The Magical Things in Modern America Culture | 54 |
| CHAPTER 5. CONCLUSION | 60 |
| BIBLIOGRAPHY | 62 |

CHAPTER 1. INTRODUCTION

This chapter presents the basic idea of conducting the research. This chapter includes background of study, topic of discussion, research questions, and the goal of study. Each of them will be presented as follows.

1.1 Background of Study

Linda and Arianto (2018:11) assert that, “children’s literature as a work is created for children where language and story are simpler and easier to understand. The purpose of children literature entertains and educates the children at their age. Moreover, it usually helps the children to develop their imagination, to understand the meaning of life, and to distinguish human characters. As the development of the age, children’s literature and adult’s literature are very difficult to distinguish”. During reading the story, children can develop their imagination to understand the elements of the story such as character, setting, plot, etc. Many children’s literature are created by the author with the fantasy genre because the target of the reader is children who like fantasy themes. Therefore, the fantasy genre becomes popular in literary works.

The Wonderful Wizard of Oz is one of the children’s literature. This novel is written by Lyman Frank Baum. He starts to write children’s stories when he was forty years old and produces many great works including *The Wonderful Wizard of Oz*. Based on Biography.com (2019) “There is fourteen books of Oz book series. This novel is the first series of Oz book”. Alghamdi (2010:1) states that “since the early years of its publication in September 1900, the wizard of oz has been adapted into plays and musicals, movie and television shows, biographies of Baum, scholarly studies of the significance of the book and film, advertisement, toys, games, and other Oz related products”. Based on Britannica (2019) “*The Wonderful Wizard of Oz* is a best-selling children book. First, it is published in 1900. It is adapted into a screen in 1909. The last one, the novel is adapted into film in 1939”. *The Wonderful Wizard of Oz* is also translated into various languages and becomes the popular literature. Today, this novel is being published by Gramedia Pustaka Utama in english version.

The Wonderful Wizard of Oz tells Dorothy as a child character in the novel. She lives in Kansas, America. She is brought by a cyclone into the Land of Oz. She wants to go home again. She gets a clue from Good Witch of the North to help her come back to home again. She does a journey to meet with Wizard who can help her problem. During the journey, she meets some friends such as Scarecrow, Tin Woodman, and Lion. All of them are fantasy characters but they can speak like a human. Dorothy and friends want to meet with the Wizard of Oz to grant their wishes. Their wishes want to come back to Kansas. The purposes of their adventure is to get a brain, heart, and courage. They move from one place to another place to find the Great Wizard. In their adventure, many problems come to them like the abyss, big river, deadly poppy field, tree fighter, kalidas, big spider, various minions. This structure is suitable with the archetype of an adventure story “where the hero – individual or group- overcoming obstacles and dangers and accomplishing some important and moral mission” (Cawelti, 1976:39). When they meet the Wizard of Oz, they feel disappointed because he is a humbug Wizard. The land of Oz is divided into five regions such as the East, West, North, South, and Midst.

Literary works are related to the contextual condition in a certain period. The relation between text and context is cultural phenomena. Therefore, it is called a product of culture. Baum is potentially inspired by his experience, the culture, and also the phenomena that happens around at that time. *The Wonderful Wizard of Oz* also can be one of the cultural products in the late 19th century. This century is called as Modern era. Sayeed Ahmed (2019) states that, “the late modern period started in the middle of the 18th century. The American Revolution, the French Revolution, the Great Divergence, the Industrial Revolution, and the Russian Revolution happened in this period”. It means that the characteristics of the modern era are everything comes from idea. In addition, everything that happens in life should be reasonable. Human as a subject has logical thinking freely. The people will convey their thinking. *The Wonderful Wizard of Oz* presents the magical things in the modern era. There are two kinds of magical things in the novel. The first one is the real magical things which have

the magic power such as silver shoes, the power of Good Witch's kissing, a silver whistle, and a golden hat with a magic spell. The second is a fake magic presented by Wizard as a common person who lies to others with his ventriloquist's ability. He uses his ability to show his magic to the people. Hence, he is believed as Great Wizard in society. he also wants to become the ruler of society.

This novel portrays the two different worlds. Those are the human world and the fantasy world. The human world is a world that common people live. The fantasy world is where the supernatural creatures live. Therefore, *The Wonderful Wizard of Oz* belongs to fantasy novel. Based on Encyclopedia Britannica (2019), fantasy is an imaginative fiction dependent for effect on the strangeness of setting such as supernatural or unnatural beings. The Witches present the magic practice through the magical things such as silver shoes, a silver whistle, and a golden hat. In addition, the Wizard also presents the magic practice but the magic is fake. I assume that this novel has a fantasy genre with the culture of magic involved in it. It leads to the researcher to find out the formulaic structure by Cawelti's theory of formula.

1.2 Topic of Discussion

The topic of this research only focuses on the formulaic structure in *The Wonderful Wizard of Oz*. The formula in the novel leads to the second discussion of magical things in the novel in modern American culture. The magical things will be analyzed through the cultural background of the story which is modern American culture. I am going to apply John G. Cawelti's formula theory that is considered to be more appropriate to analyze the popular novel. The last, this novel also becomes a bestseller children book and is adapted into other works.

1.3 Research Questions

The Wonderful Wizard of Oz becomes best-selling children book, it has been adapted into plays and musicals, movie and television shows, etc. In addition this novel is also translated into various languages and becomes the popular novel. Popular novel is a novel which the story is updated according to the background

of the story that is taken by the author. The culture of magical things are presented by the author in Modern era. The high production and the popularity of this novel make me want to know how the narrative structure is constructed in the novel which makes the fantasy novel is popular in Modern American culture. Therefore, I have two questions to know the reason behind the popularity of the novel.

1. What is the formulaic structure that makes the novel popular?
2. How are magical things presented in the novel which exists in modern American culture?

1.4 The Goals of the Study

1. To analyze the formulaic structure that makes the novel popular.
2. To know the magical things in the novel which exists in modern American culture

CHAPTER 2. LITERATURE REVIEW

The second chapter shows the literary reviews which are described by previous researches. The explanation from previous researches are to contribute and to find the gap to my current research. The next explanation is about the theory that used in this research. Cawelti's formula theory is used in this thesis.

2.1 Previous Researches

I have four previous researches that are related to my research topic. The first and second previous researches are the same topic of formulaic structure. While, the third and fourth previous researches have the same object of my research. Those previous researches use the same novel about *The Wonderful Wizard of Oz* by L. Frank Baum. The previous researches are used in this thesis Pingkan Ayu Prameswary's thesis entitled "Bringing Greek Mythology into American Story: A Formulaic Analysis of Rick Riordan's *The Trials of Apollo: The Hidden Oracle*" (2018), Linda Agustin's thesis entitled "A Formulaic Structure Analysis in Cassandra Clare's *The Mortal Instruments: City of Bones*" (2019), Nurul Anjarsari's thesis entitled "Loyalty Represented Through Dorothy and Friends in L. Frank baum's *The Wonderful Wizard Of Oz*" (2018), and the last journal article by Emad A. Alghamdi entitled "Growing Up Grey is an Inevitable Matter: A Feminist Analysis of the 1939 MGM's Adaptation of *The Wonderful Wizard of Oz*" (2010).

The first previous research analyzes a novel written by Rick Riordian and focuses on the analysis of the formulaic structure of the novel. The thesis uses a theory of formula by John G. Cawelti. Prameswary (2018) finds the unique Greek mythology character represents American people, culture, and society. The adventure events are represented through Greek mythology and it is combined to the American culture. America does not have a mythological hero. Therefore, the writer uses Greek mythology to represent the hero as American superiority. He creates a hero from Greek mythology because Greek mythology is the foundation of western culture.

Riordan portrays the characters of Nico and Alex clearly in the novel. Nico is a gay and Alex is a transgender. Alex is a girl who becomes a man. Riordan is known by his support about LGBTQ. The facts that he supports LGBTQ from several posts on his Instagram account and some books which have been written by him. He puts some characters as LGBTQ into his books. Nico and Alex as two characters in the novel represent LGBTQ characters. Riordan wants to support and help people who have gender insecurity as LGBTQ through his books that LGBTQ exists and it is not a wrong thing. People as LGBTQ have an inner turmoil experience. Riordan wants to support them by giving them a motivation that it is okay to be a LGBTQ. He creates some characters of LGBTQ and he tries to tell it into the story interestingly. Therefore, the reader indirectly will accept the condition of the characters in the novel. It can also make the readers with gender insecurity feel that there are many people who support them and they are not alone. This is Riordan's main escapism to influence the readers to accept the existence of LGBTQ and he wants to respect each other. Therefore Riordan's idea in his writing represents the cultural condition in America about children equality problem in society and Greek mythology as an intermediary story.

The thesis gives the contribution to my research because she gives me some information about the analysis of using formula theory by Cawelti. It is the reason why her thesis is very useful for me because my thesis also uses a theory by Cawelti. Therefore, I can understand how the process of analysis using Cawelti's theory to know the formulaic structure in the novel.

The second previous research analyzes a novel by Cassandra Clare and focuses on the analysis of the formulaic structure in the novel. In addition, this previous research also explains the concept of religiosity constructed in the formula. The thesis uses a theory formula by John G. Cawelti. Agustin (2019) concludes that *The Mortal Instruments: City of Bones* uses the popular pattern adventure and mystery as the dominant pattern. The unique hero is created from the adaptation of Nephilim or Shadowhunters. The unique way is pictured by the use of religious supernatural weapon blessed by Angel Raziel (the god in the novel) and the use of thinking. She mentions that *The Mortal Instruments: City of*

Bones mirrors American religious culture. The first, it represents Nephilim which places Angel Raziel as their God in the highest position. Second, the rejection of LGBT by Nephilim. It represents a Christian belief which is based on Bible. Therefore, the novel represents America religious belief based on the religious rules. The thesis also gives the contribution to my research because she gives me some information about the method which is used by her.

The third previous research discusses the loyalty presented in *The Wonderful Wizard of Oz*. The hegemony of friend's loyalty constructed in the 19th century in America relates to *The Wonderful Wizard of Oz*. Moreover she want to uncover the critical position of the author in the novel. Anjasari uses Stuart Hall theory to do her research and also uses Anthonio Gramsci's theory of hegemony to uncover behind the loyalty of the characters. Anjasari (2018) concludes that the loyalty in the novel is presented by among characters such as Dorothy as the main character and her friends the Scarecrow, the Tin Woodman and the Cowardly Lion. She concludes that the loyalty can be seen through the two perspectives. The first is the pure loyalty. It means that people who have loyalty to others naturally. The loyalty in the novel is presented to the friendship of Dorothy and her friends. The last is the loyalty caused by hegemony or it affect others to do the ruler's interest represented by Oz and the witch which is influenced the hegemonic class. While, the critical position of the author in the novel wanted to say about America that was individualistic, racist, manipulative, fascist, though through good values for children. Overall, her thesis is useful in broaden knowledge on *The Wonderful Wizard of Oz*.

The last previous research shows that the differences of feminism between novel *The Wonderful Wizard of Oz* and film adaptation by Victor Fleming. Alghamdi (2010) concludes that Baum's novel represents about progressive and supportive view of women. Meanwhile, the film adaptation represents the negative view of women. Dorothy as the female children character in the novel arrives in the Land of Oz by Cyclone. Moreover, Dorothy in the Land of Oz is only a bad dream in the film of adaptation. The portrayal of Dorothy's bad dream in the film implies that women are not capable to do anything. Overall, this

journal gives the contribution to my thesis in knowing the popularity of *The Wonderful Wizard of Oz*.

2.2 Theoretical Framework

2.2.1 Theory of Formula by John G. Cawelti

I use formula theory by John G. Cawelti in *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (1976) in order to find the formulaic structure in *The Wonderful Wizard Of Oz*. Cawelti states that:

In general, a literary formula is a structure of narrative or dramatic conventions employed in a great number of individual works. There are two common usages of the term formula closely related to the conceptions to set forth. The first usage refers to patterns of convention which are usually quite specific to a particular culture and period and do not mean the same outside this specific context. The second common literary usage of the term formula refers to larger plot types- boy meets girl, boy and girl have misunderstanding, boy gets girl. These general plot patterns are not necessarily limited to a specific culture or period.

(Cawelti, 1976:5)

Based on the statement above, a literary formula is a structure of narrative or dramatic conventions which are widely used in the production of literary works. Cawelti mentions two common usages of the term formula. The first usage refers to the patterns of convention used in literary works which are extremely specific to a particular culture and period. The second usage refers to larger plot types which usually have similar pattern in every literary work such as boy meets girl, boy and girl have misunderstanding, boy gets girl. These general plot patterns show the story type from different culture or period. It means that popular formula is unlimited to a specific culture or period. Popular formula used in different culture at different times is called as archetypes. It can be concluded that formula is an archetype of everything already exists in a society.

2.2.2 The Artistic Characteristic of Formula Literature

Formula literature is a kind of literary art. It can be analyzed and evaluated like any kinds of literature. Cawelti states that there are the two central aspect of formulaic structures have been generally condemned in the serious artistic thought. First, standardization and the last one is escapism and relaxation. Cawelti continues:

Standardization is not highly valued in modern artistic ideologies, it is, in important ways, the essence of all literature. Standard conventions establish a common ground between writers and audience. Without at least some form of standardization, artistic communication would not be possible. But well-established conventional structures are particularly essential to the creation of formula literature and reflect the interest of audience, creator, and distributors.

(Cawelti, 1976:8)

He explains that standardization deals with a standard structure which is needed by the writers. The certain writers have to follow this standardization to make their works nicely. This kind of conventional work will make the readers are easy to enjoy for choosing a specific story type and standardization is needed by the writer as a deal in writing a story.

Cawelti (1976:8) continues, “escapism is the dominant influence of the goals of escape and entertainment”. Escapism is created in order to give relaxation from the frustation of life. The escapism is created to make the type of story different from common types of story. Therefore, the writers should have their own characteristic in creating their work. Enventhough the writers create the escapsim, it does not mean that the story totally does not use the conventional pattern that is used in almost every story. Therefore, the story should be innovated and varied as the reader’s relaxation.

2.2.3 A Typology of Literary Formula

Cawelti (1976:37) states that one of the important problems connected with the study of literary formulas is to arrive at some understanding of the general story types that underline the diversity of formulaic constructions. Formulaic literature must be emphasized the moral fantasies in order to be escapist related to the goal of formulaic literature. Cawelti (1976:38) also states that, “moral fantasy is the way of the writer imagines a world materially different from ordinary reality, but in which the characters and the situation they confront are still governed by the general truths of human experience”. Therefore, Cawelti distinguishes five moral fantasies in a typology of literary formula such as adventure, romance, melodrama, mystery, and alien being or state. Those of them will be explain as follows:

1. Adventure

The central fantasy in this type is the hero. Adventure story tells about individual or group of hero. A hero will do a mission to reach his goal. The mission can be easy and also can be dangerous. The hero certainly can solve the problem during do a mission. In this type, Cawelti (1976: 40) states that “In general there are two primary ways in which the hero can be characterized such as a superhero with exceptional strength or ability, and as “one of us”.

Although a hero in adventure story does not have strenght and ability like superhero, it can be called as “one of us”, people can be called as hero when he/she does a mission successfully by himself/herself and helps others. The ability of hero can be seen during he/she does a mission.

2. Romance

Cawelti (1976:41) states that the moral fantasy of the romance is that love triumphant and permanent, overcoming all obstacles and difficulties in romance. Romance is the story about love between girl and boy. A favorite formulaic plot is when a poor girl who falls in love with some rich men. Many kinds of story that

can be called as romance. Love here always does not love each other. It means that someone who loves boys/girls but he/she does not love them back.

3. Mystery

The fundamental principle of the mystery story is the investigation and discovery of hidden secrets, the discovery usually leads to some benefits for the character(s) with whom the reader identifies. In mystery formulas, the problem always has a desirable and rational solution, for this is the underlying moral fantasy expressed in this formulaic archetype. Mystery has been far more important as a subsidiary principle in adventure, romance, and melodramas stories than as a dominant formulaic principle in its own right, with the single exception of one of the greatest and most fruitful of all formulas (Cawelti, 1976:42).

It means that mystery type tells about the exploration and detection the hidden secret. The characters of the story will show up the reality. Based on Cawelti above, mystery story is more important than other stories because the problem always has a desirable and rational solution.

4. Melodrama

Melodrama is the fantasy world that operates according to our heart's desires in contrast to the other formula types that are fantasies of particular actions or states of being that counter some of our deepest fears or concentrate on particular wishes for victory or love or knowledge. The characteristic of melodrama, the quest for intensified narrative or dramatic effects is characteristic of the entire range of formulaic types (Cawelti, 1976:45). Based on explanation, melodrama is the type of story which makes the readers more emotional because the story operates about heart's desires.

5. Alien Being or State

The representation of some alien being or state and the underlying moral fantasy is the unknowable can be known and related to some meaningful fashion (Cawelti, 1976: 49).

2.2.4 Formula and Culture

The usages of formula are divided into two kinds which are quite specific to a particular culture and period, and unlimited to a specific culture or period. The unlimitedness toward to specific culture and period because stories will be changed according to the development of period and interaction between cultures. Formula as a literary structure is influenced by the culture, time, and place. Cawelti (1976:20) states, “formulas are cultural products and in turn presumably have some sort of influences on the culture because they become conventional ways of representing and relating certain images, symbols, themes, and myths. The process through which formula develops, changes, and gives away to other formulas is a kind of cultural evolution with survival through audience selection”.

Based on the explanation above, formula relates to the culture through definite images, symbols, themes, and myths. Those elements help the researchers in doing their research when they use a theory of formula. The formula theory cannot be separated with culture. Therefore, the researcher needs some information about several cultures. Literary works are the product of culture which are created by writers.

Cawelti (1976: 22) states that there are three main approaches which have been widely applied to explain the cultural functions or significance or literature. These may be loosely characterized as (1) impact or effect theories; (2) deterministic theories; and (3) symbolic or reflective theories. Those of them will be explain as follows:

First, the impacts or effect approach is to treat literature as a moral or political problem and to seek to determine which literary patterns have desirable effects on human conduct and which have bad effects, in order to support the former and suppress or censor the latter (Cawelti, 1976:22).

Second, deterministic approach has been widely applied to the interpretation of all sorts of literature interestingly. There are two weaknesses of this approach. The first weakness is the approaches depend on the a prior assumption that a particular social or psychological dynamic is the basic cause or human behaviour. The last weakness is the weakness of most deterministic approaches is their

tendency to reduce literary experience to other forms of behaviour (Cawelti, 1976:25).

Last, symbolic or reflective approach expresses that symbols and myths are meant by which a culture expresses the complex of feelings, values, and ideas attaching to a thing or idea. Because of their power of ordering feelings and attitudes, symbols and myths shape the perceptions and motivations of those who share them (Cawelti, 1976:27).

Based on the three approaches above, the most effective approach to use is the symbolic or reflective approach. Symbols and myths can be explained the whole of culture that exists in society. Therefore, the researchers have to know the relationship between formula and culture. Cawelti provides several hypotheses to make it easier for us to find those relationships.

Cawelti (1976:35) states that there are four interrelated hypotheses about the dialectic between formulaic literature and the culture that produces and enjoys it. Those are:

1. Formula stories affirm existing interests and attitudes by presenting an imaginary world that is aligned with these interests and attitudes.
2. Formula resolves tensions and ambiguities resulting from the conflicting interests of different groups within the culture or from ambiguous attitudes toward particular values.
3. Formulas enable the audience to explore in fantasy the boundary between the permitted and the forbidden and to experience in a carefully controlled way the possibility of stepping across this boundary.
4. Literary formulas assist in the process of assimilating changes in values to traditional imaginative constructs.

CHAPTER 3. RESEARCH METHOD

This chapter consists of three sub-chapters. The first chapter is the type of research which explains about the kind of research that will be used in doing the research. The second is data collection which explains about how I collect the data. Last, data processing and data analysis explain how the data are proceed and analyzed.

3.1 Type of Research

According to Denscombe (2007:248) qualitative research tends to be associated with words or images as the unit of analysis. The research uses qualitative method to complete the data of research. The data of qualitative method are the form of words or sentences. The data of this research are taken from narrative structure in *The Wonderful Wizard of Oz*. To determine the formulaic structure in the novel is by knowing popular culture of 19th century in American society.

3.2 Data Collection

Blaxter and et al (2006: 154) state that there are four ways to collect the data. They are documents, interviews, observations, and questioners. The data in this research use documentary data. The documentary technique uses the written material as a basis for research. Since the data are in the form of written text, the data are divided into two types. The data collection in this research can be from the primary sources and secondary sources. I read comprehensively to collect the data. The primary sources are taken from a novel *The Wonderful Wizard of Oz* in the form of narration related to the literary elements of formula and the magical things in the novel which exists in modern American culture. While the secondary sources are taken from the library and internet. The data from library are taken from theses, journals, books related to the formula theory, any information of *The Wonderful Wizard of Oz* novel, modern American culture, magical things as the

main topic of this research. Meanwhile, the data are taken from internet, website and e-book which discuss the American culture in modern era.

3.3 Data Processing and Data Analysis

After collecting the data, I will process the data into some steps. The first step selects and classifies the data into two kinds of data. The first one is the data related to the plot, characters and characterization, and setting. The rest is the data for the magical things which exists in modern American culture. This step is needed to distinguish which one the data for first research question and which one the data for second research question. Therefore, the data are not mixed each others and make it easier for us in the next steps. The primary data and secondary data need to be combined in this part. After selecting and classifying the data from the novel and other sources, all of them will be analyzed through formula theory by John G.Cawelti.

In analysing the data, the data are divided into two points. The first point analyzes the literary devices in the novel such as plot which focuses on the construction of suspense. The second one identifies the characters and emotional relation of reader to measure its closeness with mimetic world. Therefore, we can map its position in escapism or it is still in its standardization. Then, the setting is to find the construction of escapism (Pujiati, 2018). It leads to find the typology of formula in the novel and the uniqueness of the novel which makes the novel different with previous story. The second point analyzes the magical things in the novel which exists in modern American culture. Then, I will find the relationship between formula and culture. It is done to answer the second of research question which will be related to the cultural background in America that possibly influences the production of *The Wonderful Wizard of Oz*.

CHAPTER 5. CONCLUSION

The structure of the formula in this novel is found by describing the standardization. This research finds that *The Wonderful Wizard of Oz* is constructed by the use of adventure and mystery pattern as the dominant archetype. The plot is centered on a child character named Dorothy and her adventure to come home again. She has a mission to reveal the mystery of Great Wizard's existence. The characters in the novel follow fantasy story pattern which shows the existence of supernatural creature. The hero characters such as Dorothy, Scarecrow, Tin Woodman, and Lion present their power in using their brain, heart, and courage to defeat the villain to make this novel interesting and unique. In addition, Baum also adapts the hero and other figures based on symbol of Halloween which is American culture such as Scarecrow and Witches. The creation of imaginary world in *The Wonderful Wizard of Oz* imitates the previous popular fantasy novel such as *Alice in Wonderland*, *The Adventure of Pinocchio*, and *Gulliver's Travels*. The setting firstly takes place in Kansas which is the real land in America. Meanwhile the adventure of the story happens in imaginary world named Land of Oz by presenting extreme situations and physical action which is constructed to add tension of adventure story in this novel. In addition, the setting in the Land of Oz's regions use the several colors to represent society feeling and mood.

In *The Wonderful Wizard of Oz*, Ancient Greek belief and modern American culture are related to each other. Stories and creatures in Ancient Greek still discuss until nowadays in American society. Baum as an American writer takes this significant culture into his novel. He adapts it into modern American society in 19th century. The adventure of human and fantasy figures become the interesting things to attract the readers. Therefore, this novel is not only to be enjoyed by children but also for adult. The children need to escape from the reality and slip into a fantasy world. The kids and teenagers will be more interested in reading about the people do the things like ventriloquist as an art, adventure

with animal, saying magic spell. It compares with the people do boring things like go to work. In 19th century, There are industrial revolution, child labor, and slums area. Therefore, children and adult can escape their life with read this novel. The readers can goes for a while to the fantasy world of their imagination. Baum presents a new understanding to the readers by bringing ventriloquist which is presented by the character of Wizard. Commonly, Wizard shows the power of magic but in this novel he presents the fake magic in the form of ventriloquist. Ventriloquist that is previously understood as a supernatural power is transformed as an art performance in modern American culture. This research can be concluded that the new formula created by Lyman Frank Baum in *The Wonderful Wizard of Oz* shows that there is significant culture of America which is related to the America condition in the 19th century.

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