



**MELODRAMA IN GEORGE R. R. MARTIN'S *A CLASH OF KINGS*:
A POPULAR FORMULA**

THESIS

Written By:

NIKEN NURLAILA RAHMAWATI

130110101078

ENGLISH DEPARTMENT

FACULTY OF HUMANITIES

JEMBER UNIVERSITY

2020



**MELODRAMA IN GEORGE R. R. MARTIN'S *A CLASH OF KINGS*:
A POPULAR FORMULA**

THESIS

This thesis is submitted to the English Department, Faculty of Humanities,
Universitas Jember as one of the requirements to achieve
Sarjana Sastra degree in English Studies

Written By:

NIKEN NURLAILA RAHMAWATI

130110101078

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
JEMBER UNIVERSITY**

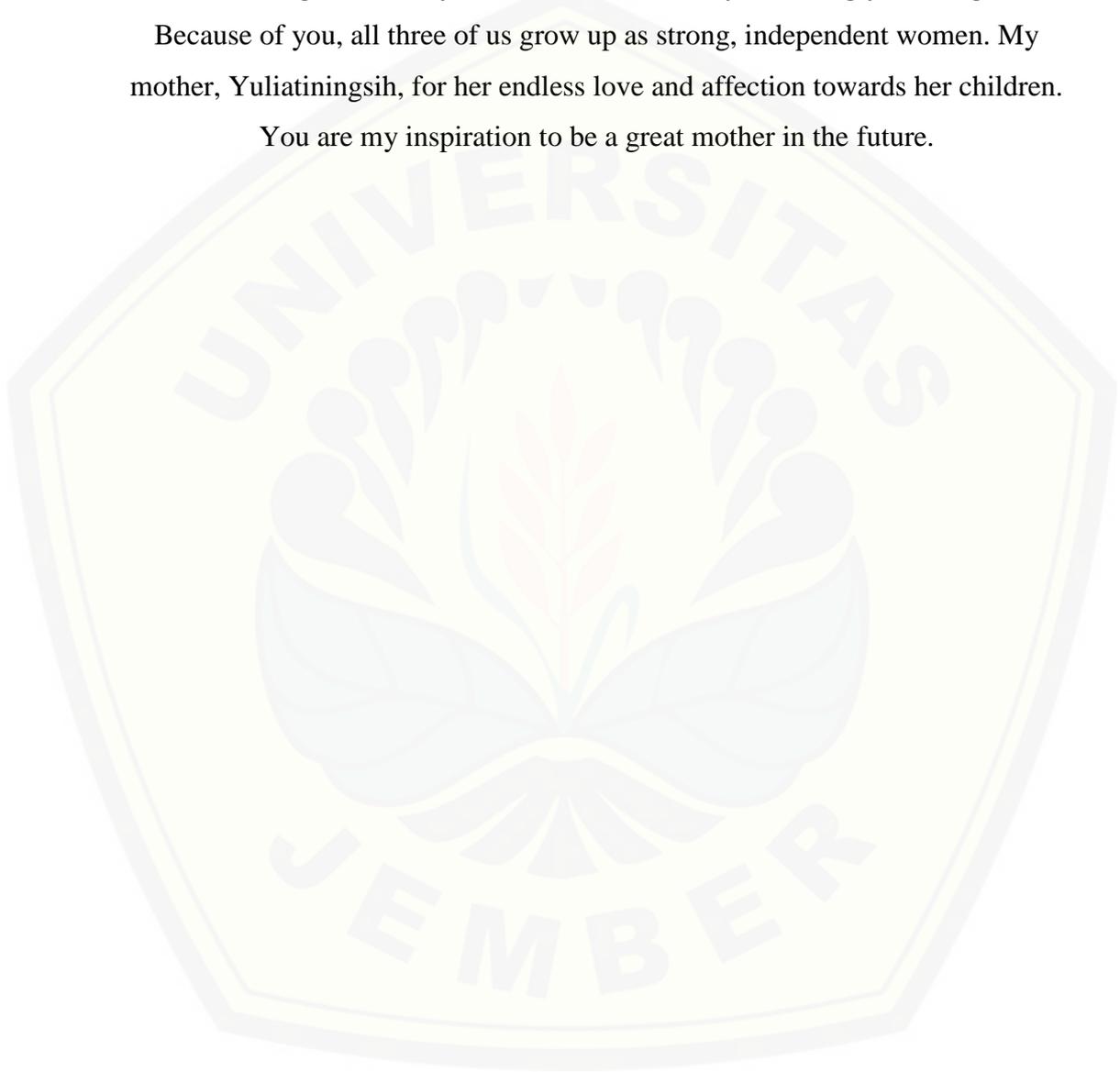
2020

DEDICATION

This thesis is dedicated to my beloved parents, my father Drs. Muchammad Sabara, I am grateful for your unconventional way of raising your daughters.

Because of you, all three of us grow up as strong, independent women. My mother, Yuliatiningsih, for her endless love and affection towards her children.

You are my inspiration to be a great mother in the future.

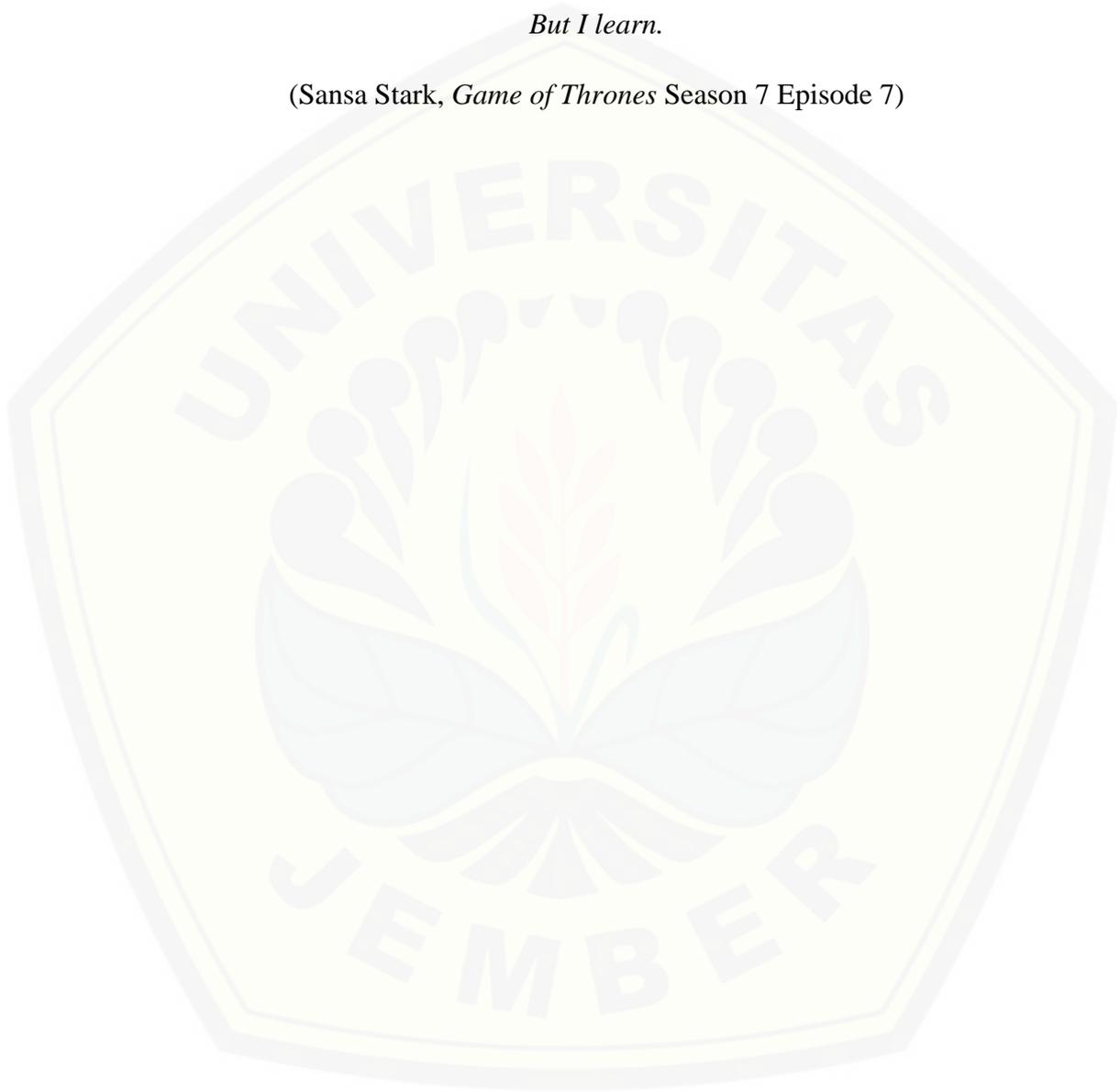


MOTTO

I am a slow learner, it's true.

But I learn.

(Sansa Stark, *Game of Thrones* Season 7 Episode 7)



DECLARATION

I hereby state that this thesis entitled “**Melodrama in George R. R. Martin’s *A Clash of Kings: A Popular Formula***” is an original writing. The analysis and research contained in this thesis have never been done for any other degree or any publications. I certify to the best of my knowledge that all sources used and any helps received in the preparation of this thesis have been acknowledge.

Jember, 23 October 2020

The Writer,

Niken Nurlaila Rahmawati

NIM 130110101078

THESIS

**MELODRAMA IN GEORGE R. R. MARTIN'S *A CLASH OF KINGS*:
A POPULAR FORMULA**

By:

Niken Nurlaila Rahmawati

NIM: 130110101078

Advisors

Supervisor : Irana Astutiningsih, S.S., M.A.

Co-Supervisor : Dr. Ikwon Setiawan, S.S, M.A.

ADVISORY APPROVAL SHEET

This thesis entitles “Melodrama in George R. R. Martin’s *A Clash of Kings: A Popular Formula*” has been approved on:

Day : Friday

Date : October 23, 2020

Place : English Department, the Faculty of Humanities, Universitas Jember

Supervisor,

Co-Supervisor,

Irana Astutiningsih, S.S., M.A.

NIP. 197407052005012001

Dr. Ikwan Setiawan, S.S, M.A.

NIP. 197806262002121002

APPROVAL SHEET

Approved and received by the examination committee of English
Department, the Faculty of Humanities, Universitas Jember,

Name : Niken Nurlaila Rahmawati

Student Number : 130110101078

Title : Melodrama in George R. R. Martin's *A Clash of Kings*:
A Popular Formula

Day, Date : Friday, October 23, 2020

Place : English Department, the Faculty of Humanities,
Universitas Jember

1st Examiner,

2nd Examiner,

Dr. Eko Suwargono, M.Hum.

NIP. 196511061993031001

Dr. Mochamad Ilham, M.Si.

NIP. 196310231990101001

Approved by the Dean,

Prof. Dr. Akhmad Sofyan, M.Hum.

NIP. 196805161992011001

ACKNOWLEDGEMENT

I would like to express my sincere gratitude to Allah SWT, for His blessings and mercies I can finish my thesis well. I also would like to express my deepest gratitude and appreciation to those who have given me great and helpful contributions in supporting my study. Thanks to:

1. Prof. Dr. Akhmad Sofyan, M.Hum. as the Dean of Faculty of Humanities, Universitas Jember and the Dr. Ikwan Setiawan, S.S, M.A., as the Head of English Department, Faculty of Humanities, Universitas Jember for giving me permission to compose my thesis.
2. Irana Astutiningsih, S.S., M.A. and Dr. Ikwan Setiawan, S.S, M.A. as my first and second advisor. Thank you for guidances, patiences, and advices for helping me to finish this thesis.
3. Dr. Eko Suwargono, M.Hum. Drs. Mochamad Ilham, M.Si. as the first and second examiners. Thank you for your guidance and advices to improve this thesis.
4. All of the lecturers of English Department, Faculty of Humanities, Universitas Jember who have given me the valuable knowledge during my academic years.
5. My older sisters, Widya Nur Diana S.Pd. and Linda Nur Mila Rahmani S.Pd. for their wisdom, support and love.
6. My best friend gondes Dyah Aris Nurcahyani S.Pd. for always remind me to be productive all the time.
7. My stupa squad Rizka Amalia Wijayanti S.S., Mutammimah S.S., Nanda Fajar Shodiq S.S., and Eko Agus Pradana S.Hum., for the never ending happiness and the memories we made throughout our college years.
8. My one and only. You know who you are, aşkım. Thank you for being my mood booster in any way. I could write a book about how grateful I am to have you. You bring so much happiness and positivity into my life.

9. My favorite actors in HBO adaptation of *ASOIAF* “*Game of Thrones*” Emilia Clarke, Sophie Turner, and Maisie Williams for bringing three of my favorite characters in the books alive with their performances on screen. You guys are the reason why I’m in love with *ASOIAF* world.
10. My online friends Ralitsa, Nina, and Nurjane for giving me company during my sleepless nights while working on this thesis.
11. Maester Oka of Game of Thrones Indonesia facebook fanpage, the members of A Song of Ice and Fire facebook fan-pages and Maggie, fellow *Game of Thrones* superfan for giving me additional informations about *The World of Ice and Fire*.
12. All of my friends in English Department of Jember University ’13.

SUMMARY

Melodrama in George R. R. Martin's *A Clash of Kings*: A Popular Formula,
Niken Nurlaila Rahmawati, 130110101078; 2020 ; pages 52; English Department,
Faculty of Humanities, Universitas Jember.

This research analyzes the formulaic structure in a popular novel written by George Raymond Richard Martin entitled *A Clash of Kings* that was published in 1999. This novel received Locus Award for Best Fantasy Novel in the same year. The formulaic pattern of the novel is analyzed through three elements of literary work to find out the standardization aspect which makes the novel popular. The story in the novel is constructed with melodrama pattern as the story contains all the other fantasies but the main focus of this novel is the conflict between good and evil.

This research is categorized as qualitative research which uses the written words as data. There are two kinds of data in this research, they are the primary and secondary data. These data are taken from books, articles, journals, and the video interview of the author of the novel. Cawelti said that every work should have uniqueness to fulfill the reader's need of escapism. The escapism aspect in the novel is the aspect which escapes the readers from the common story convention. Disabled characters are not very often included as the major characters in a novel, especially in fantasy stories. *A Clash of Kings* break this stereotypes with bringing two disabled major characters with human-like characteristics. With this novel, Martin wants to point out an issue in America regarding the treatment of disabled people. Even though a civil rights law for disabled people has been established in the 90s, in reality, the government has not been successful in fulfilling the rights of disabled people.

TABLE OF CONTENTS

DEDICATION.....	iii
MOTTO	iv
DECLARATION.....	v
THESIS	vi
ADVISORY APPROVAL SHEET.....	vii
APPROVAL SHEET	viii
ACKNOWLEDGEMENT	ix
SUMMARY	xi
TABLE OF CONTENTS	xii
CHAPTER 1. INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Questions	4
1.3 The Goals of the Study	4
CHAPTER 2. LITERATURE REVIEW	5
2.1 Previous Research	5
2.2 Theory Formula by John G. Cawelti	6
2.2.1. The Artistic Characteristics of Formula Literature	7
2.2.2. The Typology of Literary Formula	9
2.2.3. Formulas and Culture	11
CHAPTER 3. RESEARCH AND METHODOLOGY	13
3.1 Type of Research.....	13
3.2 Data Collection.....	13
3.3 Data Processing and Analysis	13
CHAPTER 4. DISCUSSION.....	15
4.1 The Pattern of Formula	15
4.1.1. Characterization.....	15
4.1.2. Setting	27
4.1.3. Plot	39
4.2. The Disabled Characters in the Novel Related to the Treatment of Disabled People in America	43

CHAPTER 5. CONCLUSION	48
BIBLIOGRAPHY	50



CHAPTER 1. INTRODUCTION

This chapter provides an overview of the whole thesis to give the reader a brief description of the topic discussed in the research. The topic is about formulaic literature in George R.R. Martin's *A Clash of Kings*. Therefore, I provide the background of the study, research topic, research problem, research questions and purposes of the study.

1.1 Background of the Study

In this century, fantasy becomes one of the most popular genres in fiction literary work. According to the Oxford Dictionary, fantasy itself means a kind of imaginative fiction involving magic and adventure (Lexico). Usually, the reader of fantasy fiction finds the real world is boring, so they find the way out of their boredom by reading fantasy.

In discussing about fantasy, J.R.R. Tolkien name always shows up. He is known to be the pioneer of fantasy writing. Fimi, a fantasy and children literature lecturer at the University of Glasgow, wrote an article for TLS about Tolkien and the reason for building new worlds in fantasy literature. According to Tolkien, in writing fantasy fiction, a writer must "play God" to imitate God's creation of the Primary World, this thing is called "making a Secondary World". Furthermore, to be called as a successful fantasy author, an author has to make a Secondary World which our mind can enter. This imaginary world can consist of some unusual creatures such as dragons and elves, moreover, with the power of language, the author can make a child fly with the help of a broomstick, or even build a human character that can transform into an animal. In other words, fantasy fiction offers an alternative universe with unusual creatures and great adventure stories in it but not all fantasy builds an entire imaginary world (Fimi, 2017).

There are two types of fantasy, "high" and "low" fantasy. High fantasy is where a story takes place entirely in the "otherworld". According to Attebery (1980:12) "Otherworld" means a place that does not exist in the real world; it is the

term used in Fairy Tale tradition. J.R.R. Tolkien's *Lord of the Rings* trilogy is an example of high fantasy. If a story takes place partly or entirely in the real world, it belongs to low fantasy—for example, J.K Rowling's *Harry Potter*.

A Clash of Kings is one of the bestselling fantasy novels. This novel is the second volume of *A Song of Ice and Fire* saga by American author George R. R. Martin. The first volume of the series entitled *A Game of Thrones* released in 1996. When it was first published, it was not a big hit until the fourth series came out. In 2011, a premium cable network Home Box Office (HBO) adapted the novel series into TV series entitled *Game of Thrones* which makes the popularity of the novel series increased. Right now, the series has been sold more than 70 million copies in 40 languages. Lev Grossman from Time Magazine wrote an article about the author that he is "The American Tolkien". Although George R. R. Martin is not a well-known America's fantasy writer, but for his work in writing epic-fantasy tradition is by far the best (Grossman, 2005).

From five books in *A Song of Ice and Fire* saga, I choose *A Clash of Kings* as the main source of my research because this novel has an interesting story about two disabled major characters who play a major part in building the story. As we knew, disabled characters usually don't have many contributions to the story, and they often presented as victims, villains, and monsters (Nussbaum, 2014). The story in this novel is told through the eyes of 9 major characters. There is one new POV, Davos Seaworth, an ex-smuggler and Stannis Baratheon's most honest and loyal supporter. George R. R. Martin, the author of this novel, is well known for his love of killing off characters in the series. George said in an interview with Michael Schaub of *LA Times* that he mainly inspired by Tolkien's *Lord of the Rings*. His 13 years-old self was so devastated when Gandalf died, but yet it made him love Tolkien more because he is not afraid to kill off such an important character as Gandalf in *LOTR* (Schaub, 2018). Martin himself has been doing this tradition since the first volume of the series, *A Game of Thrones*, the fans went crazy when a protagonist who is also a king wannabe has to face a horrible death.

In *A Clash of Kings*, the civil war in Westeros arises after the death of King Robert Baratheon. The deceased King's blood brothers Stannis and Renly Baratheon fight each other to claim the throne which held by the vicious boy-king Joffrey and his evil mother, Cersei Lannister. In the northern part of Westeros, the Northmen proclaimed Robb Stark as the King in the North following the tragic murder of his father, former Hand of the King Eddard Stark. Meanwhile, the exiled Princess Daenerys Targaryen is in another continent with her three dragons gaining alliances in the foreign land to take back the throne which once belongs to her family for ages.

In writing a literary work, the author influenced by the society they live in. Wellek & Warren (1963:94), explained that literature is a social creation, it represents life, and life is a social reality. Not only that, but the natural world and the subjective world of the author also have been the objects of literary imitation. Gilmore from *The Rolling Stone* interviewed the author George R. R. Martin. He said that the story of *A Song of Ice and Fire* saga mainly inspired from the history of War of the Roses in England and other fantasy things, and all these things work around in his head and somehow turned into his uniqueness (Gilmore, 2014).

A Clash of Kings, like any other epic fantasy novels, cannot avoid the narrative structure that has been used by many previous works. This narrative structure is called a formula, and it simply indicates the usual way of how the story treated a specific thing or a person (Cawelti, 1976:5). A formulaic narrative will become boring if the writer added no uniqueness in their story. Therefore, a writer should be more creative to make their formulaic story becomes popular. According to Cawelti, a story can become popular when it has a good story which artistically told or because they embody values and attitude that their audience expected affirmed (Cawelti, 1976:20). This novel, as written above, embodied the formulaic narrative structure, but the writer added his uniqueness into it that makes the story becomes popular.

After reading the novel, I assume that *A Clash of Kings* has melodrama moral fantasy. The main point of this moral fantasy is giving the reader pleasurable

feeling of learning something important about reality. From this novel, I found out an interesting topic to discuss, it is the depiction of two protagonists with physical disability. They are not irrelevant characters, but they have important parts in building the story. This is an interesting thing to do by the author since disabled people often underestimated, not only in literature but even in recent society.

1.2 Research Questions

Melodrama is a combination of a number of actions and settings to build up the sense of a whole world bearing out the audience's traditional patterns of right or wrong and good and evil. In this type of story, there are more than one protagonists that each of them embodied complexities, and the POV is continually shifts to involve us witnessing complex destinies (Cawelti, 1976:45). Besides the formulaic narrative structure, this novel also has an interesting way of presenting the major characters that physically disabled. Disabled characters traditionally presented as victims, villains, and monsters (Nussbaum, 2014). But in this novel, they are presented more human who contribute a great value in the story. In this case, I will focus on Tyrion Lannister and Bran/Brandon Stark's POV.

From those problems above, I formulated two questions:

1. How is the formula constructed in *A Clash of Kings*?
2. How is the disabled character's treatment related to American society in *A Clash of Kings*?

1.3 The Goals of the Study

This study aimed to find out how the formula constructed and to be the reference for students who want to analyze a novel with fantasy genre using formulaic theory by John G. Cawelti. Since I limit my analysis in melodrama moral fantasy, there are other moral fantasies to be analyzed in this novel. Thus, it can give the students an idea to research *A Clash of Kings* but with another moral fantasy. This study also aimed to give slight information about American culture and about the treatment of disabled people in America.

CHAPTER 2. LITERATURE REVIEW

The second chapter is a literature review. It contains a previous research and a theoretical framework. The previous research includes some researches that related to the topic and theory. It will help me show the originality of this thesis. The theoretical framework will show a brief explanation of the theory and how it is applied to support my research.

2.1 Previous Research

Previous research is the previous work related to the topic of this research. It will show the gap and similarities between my research and the previous ones. Therefore, I choose two previous research related to this thesis.

The first one is “An Analysis of Popular Formula in William Peter Blatty’s *The Exorcist*” written by Guritno (2016). This analysis is about the relation of two different perspectives between horror in the novel related to the Catholic belief about demonic possession combined with psychology. She found out the reason of the author made a novel with the horror genre is because, in the 70s, the war created a horrifying atmosphere in the society in the United States because they are haunted by the nuclear bomb by Uni Soviet. It inspires the author to write a story that can create a horrifying atmosphere. Guritno also analyzed the novel with postmodernism which makes the modern society enjoy certain stories without questioning them. The contribution of this analysis for my thesis is to gather information in the cultural situation when the novel was written.

The second one is Dewi’s entitled “An Analysis of Popular Formula in Michael Crichton’s *Timeline*” (2017). Dewi analyzed this novel using three moral fantasy formula, Adventure, Romance and Mystery. This thesis analyzes a new characteristic of heroism in a science fiction novel. The story is about historian students who time-travel back in Middle Age to save a professor using quantum technology. Dewi analyzed how the characteristics of hero in this novel is different from the usual portrayal. In the story, the heroes are just historian students who have no fighting ability, but they successfully saved the professor. Although the

story is mainly about science and technology, the moral story in the novel is that no advanced technology could defeat God's power.

The similarity between my research and the previous researches is the theory that we are using, which is the Theory of Formula by Cawelti. Through that, I can use the previous research to give an understanding of how to work with the theory and apply it to my data. The differences between my research and the previous researches are the material object and genre of the material object itself. Guritno's thesis is about finding formula in a novel with horror moral fantasy, while Dewi's thesis is about finding formula in a novel which have three moral fantasies; adventure, romance, and mystery. The material object of my thesis has complex story, therefore, I use melodrama.

2.2 Theory Formula by John G. Cawelti

To analyze the structure used by *A Clash of Kings*, I use John G. Cawelti theory of formula to work with the novel. According to Cawelti in his book "*Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*" a literary formula is generally known as a structure of narrative or dramatic conventions used in a great number of individual works. The common usages of the formula related to the concept are divided into two; they are small plot and large plot. Small plot is patterns of traditions which are usually specific to a particular culture and period they have different meaning if they are used outside this specific context, for example: the formulaic relation between blondness and sexual purity in nineteenth century is different with the twentieth century. Whereas large plot is the conception of formula which frequently found in the story writing, it is like a recipe of plots, for example: boy meets girl, boy and girl have a misunderstanding and in the end, boy gets girl. This plot patterns are unlimited to a specific culture or period (Cawelti, 1976:5-6). This implies that the literary formula has wide term, and various conceptions which are related to the culture and period.

A formula is a combination or a synthesis of an amount of cultural conventions or stereotype, with a more universal story form or archetype (Cawelti, 1976:6). From this statement, it is clearly explained that a formula is a sequence of a stereotype and an archetype. For example, the characterization of a superhero;

which has the physique like human but with exceptional strength. The superhero also frequently embodies a kind of sexual symbolism, because they are often portrayed as a man or a woman who is attractive.

Formula and genre have the resemblance in the traditional literary conception, it is to classify in a specific term. For example, the term “popular genre” is used by many film scholars and critics to denote literary types such as the western or the detective story. On the other hand, it is also used to describe the broadest sort of literary type, such as drama, prose fiction, etc. (Cawelti, 1976:6). From this explanation, it shows that formula focuses on describing the plot of the story and classifies it into the narrowly specific term and genre tends on categorizing the stories into a large group of specific term.

There are two purposes in defining literary classes. First, to construct effective generalization to track historical trends or relating literary production to other cultural patterns of a large group of literary works. Second, to define and evaluate the unique qualities of individual works. With such conception, there are two different ways to evaluate individual works. First, find out how they fulfill or fail to fulfill the ideal potentials and thereby achieve or fail to achieve the full artistic effect of that particular type of construction. Second, find out how they deviates from the standard of the genre, to accomplish a uniqueness in their work (Cawelti, 1976:7).

2.2.1. The Artistic Characteristics of Formula Literature

Formula is a combination of conventional narrative structure and universal story form or archetype employed in literary works. There are two central aspects of formulaic structure; the essential standardization and the primary relation to the needs of escape and relaxation.

The first aspect is essential standardization means the similar understanding between the writer and the readers. This standard conventions set up a common ground between writers and audiences, without some of standardization, artistic communication would not be possible. But the most essential thing to the creation of formula literature is a well-established conventional structures to reflect the interests of audiences (Cawelti, 1976:9). The way the author communicating with

the readers is through the mutual understanding, with this, the readers will feel the satisfaction and easily reflect the story through the familiarity. However, too many familiarity will bore the readers. That is why the author needs to put a uniqueness and special characteristics to their works so the readers will experience an imaginary world without comparing it to their own experiences.

There are two special artistic skills that the formulaic writers have to master; the ability to give new vitality to stereotypes and the capacity to invent new touches of plot or setting that are still within the formulaic literature. It is crucial to employ the stereotypical characters and situations in such a way to breathe new life and interest into them. As in the western stories, it is very common to find the cowboy hero, the crooked banker, the slick gambler, etc. With these stereotypical characters, the readers will feel bored because these stereotype has been used from time to time. That is why a good writer must renew these stereotypes by adding new elements so the character will not be seen as flat and uninteresting (Cawelti, 1976:10-11).

There are two sorts of stereotype vitalization that effective to add such uniqueness to a character. The first is manifest qualities that seem contrary to the stereotypical character, also known as paradoxical mixture. For example Sherlock Holmes, he is the stereotype of the rational and scientific investigator. Yet, at the same time he portrays a whole different character, he is also a man of intuition, a dreamer, and a drugtaker who spends most of his time on a musical instrument. This combination makes Sherlock Holmes such a remarkable literary character because of how contrary his character to the stereotypical one. The second mode of stereotype vitalization is adding human complexity or frailty to a stereotypical figure, means this character develops from time to time according to what they have been through in the story (Cawelti, 1976:12). For example Severus Snape in Harry Potter series, he is portrayed as a bitter and coldly sarcastic teacher in Hogwarts. That is because in the past he had experienced a childhood bullying and lost a love of his life that makes him traumatic. This change of personality is the outcome of the traumatic events in his past, and it is relevant with human psychology. With these standard conventions, the author can build a dynamic character that makes

their work become more interesting, without having a dynamic character, their work will become flat and uninteresting.

The second central aspect of formulaic literature is escapism. According to Cambridge dictionary, escapism is a way of avoiding an unpleasant or boring life, especially by thinking, reading, etc. about more exciting but impossible activities. In literature, there is an element which called mimetic. Mimetic is recreating the world that the author lives in into their imaginary world in the story. Mimetic element in literature allows us to encounter the real world as we know it, while the formulaic element reflects the construction of an ideal world. What makes them different is that “formulaic works necessarily stress intense and immediate kinds of excitement and gratification as opposed to the more complex and ambiguous analysis of character and motivation that characterize mimetic literature” (Cawelti, 1976:14). A good formulaic literature is the one that blend these differences in balance, as Cawelti stated that “much of the artistry of formulaic literature involves the creator’s ability to plunge us into a believable kind of excitement while, at the same time, confirming our confidence that in the formulaic world things always work out as we want them to” (Cawelti, 1976:16). In conclusion, a successful formulaic literature is the one that fulfill the reader’s need of excitement by entering the imaginary world of the author and expected a predictable story but in the same time, they can experience the tension within the text.

2.2.2. The Typology of Literary Formula

Cawelti stated 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 underlie the diversity of formulaic constructions” (Cawelti, 1976:37). As it has explained before, formula is an archetypal story pattern equipped with images, symbols, myths, and themes in archetypal story forms. For each literary writer has their own uniqueness and creates different literary works with different formula pattern, the theme of the story they create also different from one another. Many types of stories focus on heroic action, and these type of story are different where the main focus is a love story between a boy and a girl. There is also another kind of story focused on unraveling some sort of mystery, and it may contains some

elements of heroism and romance. With this sort of differences, Cawelti categorized these types of stories into five moral fantasies; adventure, romance, melodrama, and alien beings or states.

a. Adventure

The adventure story mainly focused on a hero facing dangers and overcoming obstacles in order to accomplish a mission. There are two kinds of heroes in adventure formula, they are; superhero and the ordinary hero. Superhero is a character that has an exceptional strength and ability, while ordinary hero is the character that is a regular person who has flawed abilities but becomes more important and stronger throughout the story. Often, though not always, the hero has to deal with a villain, and in addition, the hero sometimes get one or more attractive young ladies as a kind of benefit. Beyond that, specific adventure formula can be categorized in terms of the location and the nature of the hero's adventure, this is also the focus of interest in the adventure story.

b. Romance

The characteristics of this formula is the story focused on the development of a love relationship. Romance stories usually have happy endings with marriage, but the couple have to overcome the social and psychological barriers. Therefore, the moral fantasy of the romance formula is rejoicing the love that overcoming all obstacles and difficulties.

c. Mystery

The main principle of a mystery story is the investigation and discovery of hidden secrets which lead to some benefits for the character. Unlike the other types of story, mystery is more important as a secondary concept because mystery can intensify and complicate a story by creating suspense and uncertainty and adding further interest to the final resolution.

d. Melodrama

Melodrama is the combination of more than one fantasies. The main focus of this formula is showing the essential “rightness” of a story by presenting the complexity and tragedies of the world to reveal the moral message. This formula usually has a lot of POVs and shift continually in order to involve the readers in a complex destinies. Through that complexity, the story can build up the sense of a whole world that playing out with the traditional patterns of right and wrong and good and evil.

e. Alien Beings or States

This formula focused on presenting horror in a story to frighten out the audiences as the way of escapism. There are two types of horror in this formula; psychological and supernatural. Psychological horror is related to emotional and mental states, it usually used in the story of serial killers; while supernatural horror is related to ghosts, monsters, and alien.

From these types of stories, the material object of this thesis *A Clash of Kings* belongs to melodrama. The novel contains adventure, romance and mystery, there is also an element of horror in the form of humanoid creatures called the Others who are the supernatural threats for the living. Although this novel contains all the other fantasies, the main focus of this novel is the conflict between good and evil and right and wrong.

2.2.3. Formulas and Culture

It is said that formulas have influence on culture, and it is true since they become the conventional ways of representing certain images, symbols, themes, and myth. Cawelti stated that the process of develop, change, and give way from one formula to other formulas is a kind of cultural evolution that survives through readers or viewers selection (1976: 20). When a reader has successfully defined a formula pattern in a work of fiction, they have isolated at least one popularity basic of a large number of works. To distinguish the popularity of a formula, there are three essential points to be taken; standardization, escape, and cultural values. These three cannot be parted since the popularity of a certain story is the result of their combination.

Cawelti stated that formula fiction has conventional story patterns. These patterns usually embodied in specific images, themes, and symbol that are present in particular cultures and periods. Thus, there are close connections between formula and the people in particular culture. The basic assumption of this explanation is that the conventional story patterns work because they bring into an effective conventional order a large variety of existing cultural and artistic interests and concern (1976: 30). Therefore, from this explanation, it is important to not just focus on the intrinsic elements of a literary work, but also relating it to the cultural and social background of the author.

There are four interrelated hypotheses about the dialectic between formulaic literature and the culture that produces and enjoys it, according to Cawelti (1976:35):

1. Formula stories affirm existing interests and attitudes by presenting an imaginary world that is aligned with these interests and attitudes.
2. Formulas resolve 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 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 construct.

This theory is suitable for me to analyze *A Clash of Kings* since this novel has fulfilled two central aspects of formulaic literature structure; the standardization and escapism. The formula provided by this novel includes some intrinsic elements such as characterization, plot and setting. In a successful formulaic story, the structure of the text should involve reflection in reality and cultural interest. I found out that the interesting thing of this novel is how the author treat disables major characters in the story. Therefore, I need to gather information about the cultural background of the author to find out the escapism aspect.

CHAPTER 3. RESEARCH AND METHODOLOGY

3.1 Type of Research

Most researchers find it difficult selecting a broad topic or area for research. They may identify a gap in their knowledge of some aspect of the social world and they may be afraid if their research is too broad or too general. Qualitative research method is used for collecting data in this research. The primary data analyzed in this research are in the form of narrative texts which are taken from George R. R. Martin's *A Clash of Kings*. Some quotations from the primary data will be analyzed using formulaic theory by John G. Cawelti in order to present the result for this research.

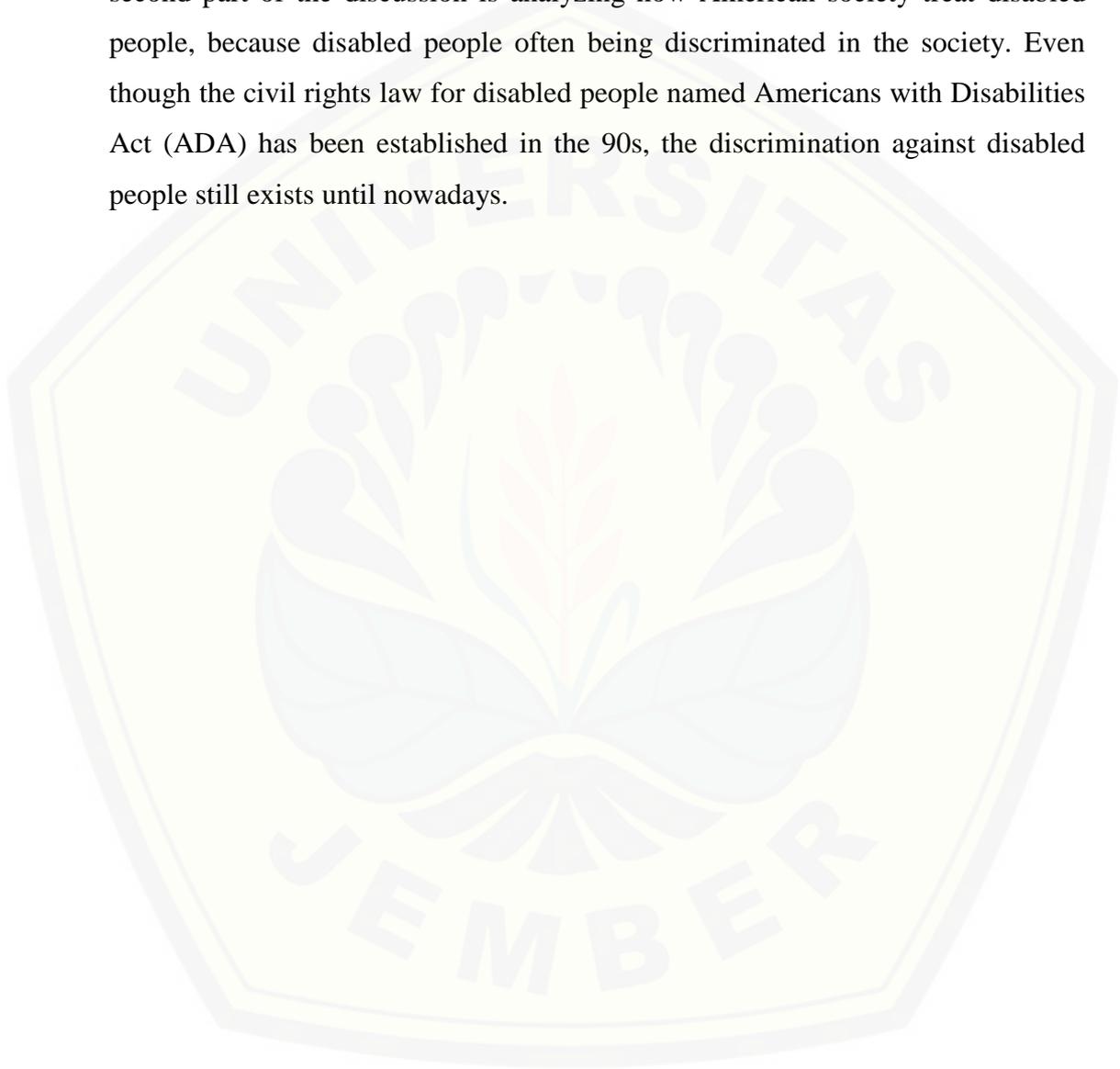
3.2 Data Collection

The data in this research are based from several references that related to research questions. There are two classifications of data; the first one is primary data. Primary data that I use is taken from a novel entitled *A Clash of Kings* by George R.R. Martin. The data that I collected from the primary data will be in quotation form. The secondary data can be defined as the data that have been already collected and analyzed by others to support the analysis. The secondary data that I use are taken from some books, journals that are related to formula theory and analysis, articles from websites regarding to the treatment of disabled people in America, and interview videos by the author.

3.3 Data Processing and Analysis

There are several steps to process the analysis of the novel. The first step is data processing. Data processing is done by categorizing the information I acquired for this research which are taken from novel, articles and some books that related to my research about formulaic structures and popularity of the novel. The second process is data analysis. This step is done by analyzing the information I have acquired. This step begins with the analysis of formula construction in the novel and looking at the characterization of the disabled major characters. Then, the result of this analysis will be connected to the treatment of disabled people in America.

The discussion in this chapter will be divided into two parts. The first part will discuss about the formulaic structure in *A Clash of Kings* to get the answer about the standardization in the novel. In analyzing this aspect, I have to analyze the intrinsic elements in the novel, which are characterization, plot and setting. The second part of the discussion is analyzing how American society treat disabled people, because disabled people often being discriminated in the society. Even though the civil rights law for disabled people named Americans with Disabilities Act (ADA) has been established in the 90s, the discrimination against disabled people still exists until nowadays.



CHAPTER 5. CONCLUSION

The story in this novel is constructed with melodrama pattern as the story contains all the other fantasies but the main focus of this novel is the conflict between good and evil. *A Clash of Kings* is following the fantasy pattern of the great *Lord of the Rings* saga due to the author's adoration to Tolkien. However, there are several differences such as the characterization of the characters in which in Martin's novel more complex because the characters are not black and white, instead they have "grey" color. Grey in here could be dark grey which is a bad person but has a slight of kindness in them, or light grey which is a good person with a slight of wickedness in them. Another difference is that *Lord of the Rings* is a more fantasy with magic, sorcery, dark lords and elves while *A Clash of Kings* is more realistic. The story in this novel does not appear to reflect a single narrative or dramatic focus due to the point of view that is continuously shifting. Each of the character embodies complex characteristics that makes the story has some sort of ambiguities in deciding the destiny of a certain character, but somehow still following the conservative moral of the world.

The second topic of this research is the escapism aspect in *A Clash of Kings*. This novel has an interesting way of presenting the major characters that physically disabled. Since disabled characters often viewed as unimportant characters, in this novel there are two disabled major characters that play an important part in the story. Formulaic literature has an influence on culture, it means this novel somehow might has helped to point out the issue in the real world about disabled people which resulted in its popularity. Disabled characters are not very often included as the major characters in a novel, especially in fantasy stories. They often depicted as victims, villains, and monsters (Nussbaum, 2014). *A Clash of Kings* break this stereotypes with bringing two disabled major characters with human-like characteristics. With this novel, Martin wants to point out an issue in America regarding the treatment of disabled people. Even though a civil rights law for disabled people has been established, in reality, the government has not been

successful in increasing the employment of people with disabilities. Not only the issue with employment, the government still failed to protect the rights of the disabled people.



BIBLIOGRAPHY

- Attebery, Brian. 1980. *The Fantasy Tradition in American Literature*. Bloomington: Indiana Press.
- Bogdan, Robert. 1988. *Freak Show*. Chicago: University of Chicago Press.
- Cawelti, John G. 1976. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: University of Chicago Press.
- Dewi, Feby N. 2017. *An Analysis of Popular Formula in Michael Crichton's Timeline*. Jember: Universitas Jember.
- Dictionaries, English Oxford. 2019. "Fantasy". Available at <https://www.lexico.com/en/definition/fantasy> accessed on March, 8th 2019.
- Fimi, Dimitra. 2017. "Fantasy World: on the Knife's Edge between Invention and Restraint". Available at <https://www.the-tls.co.uk/articles/public/fantasy-worlds-invention-restraint/> accessed at March, 8th 2019.
- Gilmore, Mikal. 2014. "George R.R. Martin: The Rolling Stone Interview". Available at <https://www.rollingstone.com/culture/culture-news/george-r-r-martin-the-rolling-stone-interview-242487/> accessed on March, 12th 2019.
- Goldman, Leo. 1990. *The Portrayal of Physically Disabled Children in Realistic Fiction since 1975* (Unpublished master's thesis). University of Wyoming, Laramie.

Grossman, Lev. 2005. "The American Tolkien". Available at <http://content.time.com/time/magazine/article/0,9171,1129596,00.html> accessed on March, 12th 2019.

Guritno, Deveni T. 2016. *An Analysis of Popular Formula in William Peter Blatty's The Exorcist*. Jember: Universitas Jember.

Martin, George R. R. 1996. *A Game of Thrones*. New York: Bantam Books

Martin, George R. R. 1999. *A Clash of Kings*. New York: Bantam Books

Martin, George R. R. 2014. *The World of Ice and Fire*. New York: Bantam Books

Meldon, Perri. 2019. "Disability History Series: Introduction". Available at <https://www.nps.gov/articles/disability-history-series-introduction> accessed on September, 21st 2020

Nussbaum, Susan, 2014. Disabled Characters in Fiction. Available at https://www.huffpost.com/entry/disabled-characters-in-fiction_b_4302481 accessed on February, 13th 2020.

Schaub, Michael. 2018. "Why does George R.R. Martin love killing off characters? Blame J.R.R. Tolkien". Available at <https://www.latimes.com/books/la-et-jc-george-rr-martin-tolkien-20180813-story.html> accessed on March, 12th 2019.

Varni, J. W., & Setoguchi, Y. 1996. *Perceived physical appearance and adjustment of adolescents with congenital/acquired limb defencies: a path-analytic model*. Journal of Clinical Child Psychology, 25, 201-208

Wellek, Rene. Warren, Austin. 1963. *Theory of Literature*. New York: Har court, Brace & Co.

Youtube, 2018. <https://youtu.be/HeROeVRiahU>

Youtube, 2019. <https://youtu.be/BkNZjRol15s>

