

Narrative Structure and Dystopian Elements in P.D. James's *Children of Men*

Syeh Nathaniel Ahmad Davu

English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

nathandavu@gmail.com

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Corresponding

Author: Syeh Nathaniel

Ahmad Davu

nathandavu@gmail.com

ABSTRACT

The term of genres refers to the particular texts that have the similarity of meaning and gives particular identity/meaning to the texts. While the term of genres is used to classify the particular texts that have the same meaning, the narrative structure theory argues that there is a meaning behind the structure of the texts. Dystopia is a kind of genre in fiction which refers to particular texts that have the meaning about a fictitious world that is filled with an oppressive society. One example of literary works that represents the dystopian sub-genre characteristics is the Children of Men novel by P.D. James. This research aimed to analyze the way in which the narrative structure was formed in James's The Children of Men novel, by the use of narrative structure theory by Tzvetan Todorov, and the way in which the narrative structure represented the dystopian sub-genre characteristics by the use of Terri Chung's dystopian characteristics theory. The results of this research showed that the novel contained all five narrative stages, and the process of changing narrative stages was absolutely influenced by the changes that happened in Theo's life. In addition, this research also found that the narrative structure and the dystopian characteristics of the novel were interconnected, since each dystopian characteristic had its own role in delivering the meaning behind each narrative stage in the novel. Based on the scope and limitation of this research, the researcher only focused on the intrinsic aspects of the novel. So, there were many research opportunities that could be conducted by using this novel as a material object, since there were still many theories and approaches that could be used to perform literary criticism for this novel.

Keywords: Dystopia, Intrinsic Elements, Narrative, Structuralism

INTRODUCTION

Can literature predict the future world's condition? This type of question often arises when people read novels or other types of literature, which talk about some conditions that are

expected to occur in the coming times in the world. H.G Wells (1934) in Lombardo (2021, p. 19) proposed an idea about this topic:

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

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

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

Dystopia is one of the sub-genres of science-fiction, which the researcher considers this as an interesting genre. This sub-genre is used to classify the texts which talk about an imagined world, where people live miserably and frightened. Even though dystopia is only considered as an imaginary world, there are actually several real countries which have the image of dystopian world. In the current time we can see Venezuela as the closest country which represents the dystopian condition. According to Vargas (2020) in *Orange County Register*, there are approximately 90 percent of people living with poverty in Venezuela. This poor condition is even worse, when there is a fact that many gangs and illegal armed groups ruled the society, and sadly much of them are secretly approved by the government. So, it is interesting that although it is based on imaginary world, it still sometimes relates to our reality.

Regarding the previous explanation, it can be said that the dystopian sub-genre actually really helps the readers to give a look about the term of "fear". Basu (2013, p. 3) stated that dystopian sub-genre usually uses the theme of fears to build the dystopian world "however, we can trace thematic threads in the genre that reflect how the central fears and concerns of the contemporary world are grafted onto a dystopian landscape. By knowing the terrible and difficult condition, the readers might learn some valuable lessons. For example, the readers might learn the causes, which make the world turn into such terrible and difficult condition, so that they can fear and prevent the causes to happen in their reality.

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

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

The researcher argued that this topic was important to analyze since readers of the novel could view it as an organic unity that organized the same idea about the dystopian sub-genre through its intrinsic elements. By using this approach, the researcher was more likely to pose a question about "how texts mean, not what texts mean" (Bressler, 2011, p. 105). Thus, the analysis of the novel was about the way in which every intrinsic element was interrelated in order to organize the dystopian sub-genre as the organic unity of the novel. In addition, the intrinsic elements analyzed were mainly based on the plot in the narrative structure of the novel. Therefore, the analysis of the narrative structure helped the researcher understand the way in which the author of the novel narrated the story, so that it could be categorized as a dystopian novel and contribute to a deeper understanding of the dystopian sub-genre of the novel.

In order to determine the gap of the study, the researcher found out several previous studies that also used P.D James's *The Children of Men* novel as the material object. First, *Dystopian Vision and the Hope for Humanity: P.D. James' The Children of Men* from Kaur (2016), which focused on what was the meaning of the dystopia in the novel, and the study found that *The Children of Men* was a brilliant and compelling novel. It showed that the novel gave a meaning about the human who lose faith and hope which triggered many oppressions and cruel policies in the society. Second, *Dystopias of Reproductive Nightmare: The Ice People and The Children of Men* from Çetiner (2021), which focused on the cause of main problem in the novel, and the result of the study said that in the both novel, technology was the one that fails the humanity. Therefore, both novels had the same objective criticizing the present condition of humanity who did not care about the future of the earth. Third, *The Originality of The Handmaid's Tale & The Children of Men: Religion, Justice, And Feminism In Dystopian Fiction* from Bacci (2017), which focused on the women's important role in the novel, and the result says that the both novel had the use of dystopia, which could be analyzed through different

perspectives suchlike women's perspective and religion's perspective. Fourth, *A Feminist Perspective on the End of Humanity: P. D. James's The Children of Men* from Lavrijsen (2019), which also focused on the women's important role in the novel. Lastly, and the study found out that the novel questions some crucial issues about gender roles and social constructions, as well as on the issues of breeding, social control and resistance. Lastly, *Limitations of solidarity in P. D. James' The Children of Men* from Weiss (2018), which focused on the concept of desolidarisation in the novel, and the study found out that the desolidarisation in the novel remains irreversible.

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

On the other hand, there were also four previous studies which used the dystopian characteristics theory to analyse four different material objects. First *The Panoptic Sibyl System and the Dystopia in Gen Urobuchi's Psycho Pass* from Santy and Soelistyo (2014), which aimed to prove that Sibyl System was the Panopticon and to analyze the causes of dystopia in Gen Urobuchi's *Psycho Pass*, and the study found that Sibyl System was indeed a Panopticon, and these panoptic aspects with its loopholes were the causes of the dystopian society. Second *Dystopian Characteristics in The Giver Novel by Lois Lowry* from Marina (2018), which analyzed the dystopian characteristics in *The Giver* and the study found out the characteristics of dystopia found in the novel were the government control and enslavement, conformity, technology advancement, strong protagonist and dismal conclusion. Next, *Dystopia in George Orwell's Nineteen Eighty-Four and Veronica Roth's Divergent Trilogy* from Salamoun and Kristova (2019), which analysed the characteristics of dystopian characteristics in *Nineteen Eighty-Four* and the *Divergent* trilogy novel, and the main result shows that these novels contained the dystopian characteristics namely control over people's lives, disturbing setting and heroes questioning society. Lastly, *Dystopian Society in Neal Shusterman's Unwind* from Kurnia (2017), which investigated the characteristics of dystopian society and how the survival theme built the dystopian formula in *Unwind*, and the research revealed the characteristics of

dystopian society in *Unwind* and the main conflict of the story surrounded the rights of children, the value of their lives in their fight to survive their parents' choice and stayed alive as a 'whole' person until the age of eighteen. Those conflicts firmed up the plot to build the survival theme as the formula of the story, and devolved *Unwind* into dystopian society.

Considering the previous studies which also used P.D James's *the Children of Men* as the main data, There were three of them that also analyzed the dystopian sub-genre of the novel. However, none of them focused on analyzing the way in which the intrinsic elements of the novel organized the dystopian sub-genre itself. Therefore, in order to bridge the gap, this study aimed to analyze the way in which the intrinsic elements and the narrative structure of the novel organized the dystopian sub-genre in the novel. Moreover, this study was also expected to discover a different perspective to view the novel, namely by focusing on the structure of the novel, specifically the narrative structure. So, based on the background of the study, the researcher stated the problem of the study, namely: How was the narrative structure in James's *The Children of Men* formed?; and How did the narrative structure represent dystopian sub-genre characteristics in James's *The Children of Men*?

RESEARCH METHOD

This research was a type of literary criticism study, considering that it focused its analysis on a work of literature (Abrams & Harpham, 2012, p. 67). In conducting the literary criticism, the researcher used a structuralism approach, specifically Tzvetan Todorov's narrative structure, to analyze the way in which the narrative structure and other intrinsic elements of P.D. James' **The Children of Men** were interrelated to determine the novel as a dystopian sub-genre using Terry Chung's dystopian genre characteristics.

The source of the data was obtained from the English version of P.D. James' *The Children of Men*, published in 2006 by Knopf Doubleday Publishing Group. The novel contained 33 chapters with 286 pages. The data sources were in the form of quotations, words, phrases, sentences, and paragraphs related to the dystopian sub-genre characteristics theory by Terry Chung. The researcher followed several steps in collecting the data from James's *The Children of Men* (2006). First, the researcher conducted a close reading to gain a complete understanding of the plot of the novel. Then, the researcher reread the novel to develop a deeper understanding. Finally, the researcher underlined the words, phrases, sentences, and paragraphs that aligned with the research topic and took notes on the data that would be analyzed.

After collecting the data, the researcher analyzed the collected data using Todorov's narrative structure theory and Chung's dystopian characteristics theory. First, the researcher analyzed the narrative structure of the novel to understand how it was formed. Next, the dystopian characteristics theory was applied to analyze the meaning behind the narrative structure of the novel. Finally, the researcher summarized and concluded the findings of this research.

FINDINGS & DISCUSSION

This chapter provided the explanation about the data analysis from James's *The Children of Men* novel in order to find the answers to the problem of the study. The analysis was about the five stages of narrative structure that were formed in the novel. The five stages were a state of equilibrium, disruption of equilibrium, recognition of the disruption, attempts to resolve the

disruption, and return to a new equilibrium. Other than that, there was also the analysis about the way the narrative structure represented dystopian sub-genre characteristics. The dystopian sub-genre characteristics consisted of characteristics of a dystopian society, types of dystopian controls, and the characteristics of a dystopian protagonist.

The first stage of the narrative was a state of equilibrium. This was the stage where the narrative began. This stage commonly described the normal, orderly, and balanced situation, which could also be said as the initial condition of the narrative (Eriyanto, 2017, p. 47). The state of equilibrium would not change until there was a disruption strong enough to potentially disturb the normal, orderly, and balanced situation, and in this occasion, the protagonist's life, as the narrative of the novel focused on his life.

The researcher found that the state of equilibrium in James's *The Children of Men* began in chapter 1 of the novel and ended in chapter 8. The narrative of the novel revolved around the life of the protagonist named Theodore Faron, who was the cousin of the Warden of England, named Xan Lyppiatt. This was written in his diary, as he consistently recorded every detail of his daily life within the diary. It was the first day of January 2021 when Theo started to write what he called a diary of the last half of his life. He started his diary with the news of Joseph Ricardo's death, which occurred simultaneously with his fiftieth birthday. Apparently, Ricardo was the last human being to be born. This implied that the world was being hit by an infertility disease, which was described in the quotations below:

Datum 1

Twenty years ago, when the world was already half-convinced that our species had lost forever the power to reproduce, the search to find the last known human birth became a universal obsession, elevated to a matter of national pride, an international contest as ultimately pointless as it was fierce and acrimonious... We are outraged and demoralised less by the impending end of our species... Western science and Western medicine haven't prepared us for the magnitude and humiliation of this ultimate failure (James, 2006, p. 7).

Datum 2

The world didn't give up hope until the generation born in 1995 reached sexual maturity. But when the testing was complete and not one of them could produce fertile sperm, we knew that this was indeed the end of Homo sapiens... But those who lived gave way to the almost universal negativism... The weapons I fight it with are also my consolations: books, music, food, wine, nature. These assuaging satisfactions are also bittersweet reminders of the transitoriness of human joy; but when was it ever lasting? (James, 2006, p. 12)

The quotations above showed that James wanted to give a description of the initial situation to begin the narrative. She started the narrative through Theo's diary by presenting the news of Ricardo's death and stating that humanity had fallen into an outraged and demoralized state two decades ago, as the technology and science they were proud of seemed unable to find any cure or solution for this disease. However, humanity had completely lost hope in the present time and had entered a state of universal negativism, as their last hope—the latest human beings born in 1995, called "Omega"—apparently could not produce fertile sperm. This caused most human beings to become self-centered individuals who only cared about their pleasure. This description provided readers with background information that helped them understand the main issue of mass infertility that occurred within the story.

Next, the narrative changed into the disruption of equilibrium stage. This was the second stage of the narrative, which occurred when the normal, orderly, and balanced situation was altered, as it was disrupted by certain actions or the existence of particular characters

(Eriyanto, 2017, p. 47). In this case, the disruption of equilibrium began when Theo's normal life was disturbed upon discovering the flaw in the *Quietus* suicide ritual. The researcher found that the disruption of equilibrium stage in James's *The Children of Men* began in chapter 9 and ended in chapter 20 of the novel.

The disruption of equilibrium happened when Theo attended the *Quietus* ritual, as the group advised him to do so. Surprisingly, he met his friend's wife, Hilda. She appeared to be forced into participating in the ritual, which prompted Theo to instinctively try to help her. However, he was prevented by the officer overseeing the ritual, causing him to fail in rescuing her. This particular event was described in the following quotation:

Datum 3

It was Hilda Palmer-Smith. Buffeted, he struggled towards her, holding out both hands. And then it happened. His outstretched hands were about to grasp her wrists when one of the soldiers leapt into the water from the jetty and, with the butt of his pistol, struck her viciously on the side of the head. She fell forward into the sea, arms whirling. There was a brief stain of red before the next wave came, engulfed her, lifted her, receded and left her spreadeagled in the foam... He gave a groan and again staggered towards her, but this time he, too, felt a blow on the side of his head and fell. He was aware of the harshness of pebbles grinding into his face, of the overwhelming smell of salt sea water, of a pounding in his ears (James, 2006, p. 90).

This quotation showed the way in which Theo first saw the flaw in Xan's government. He eventually learned that Hilda did not willingly follow the ritual but was actually being forced by the State Security Police. This was definitely against his morality, so he tried to save her, but unfortunately, he was prevented by the police overseeing the ritual. He groaned as he failed to save Hilda, and this was enough to motivate him to fulfill the group's request and visit Xan. However, his visit was ultimately useless, as Xan and his council rejected all of the proposals.

The next stage was the recognition of equilibrium. This was the third stage of the narrative, which began when the disruption that occurred in the second stage grew wider and larger and was recognized by everyone (Eriyanto, 2017, p. 48). This was also the stage where the disruption reached its climax. The researcher found that the recognition of equilibrium stage in James's *The Children of Men* began in chapter 21 and ended in the early part of chapter 29 of the novel. In this novel, the recognition of the disruption began when Theo apparently still pretended to live a normal life after his homecoming from the trip to escape the previous horror of the *Quietus*. However, this act did not last long. That night, while he was preparing his dinner, he received a knock on the door that unknowingly would bring a greater disruption and change his life forever. Below was the description of this particular situation:

Datum 4

It was at half past eight that night that he heard the knock. He was in the kitchen dressing a salad for his dinner, carefully mixing the olive oil and the wine vinegar in the right proportions. He was to eat, as he usually did at night... He knew instinctively rather than could see that it was Miriam. He drew back the two bolts and unlocked the door and immediately she slipped in. She wasted no time on greeting but said: "You're alone?" "Yes. What is it? What's happened?" "They've got Gascoigne. We're on the run. Julian needs you. It wasn't easy for her to come herself so she sent me (James, 2006, p. 166)."

This quotation showed a calm before the storm. The way in which James described every detail of Theo's habit in preparing his usual dinner, but then immediately shifted to the main disaster that shocked both the readers and the protagonist, gave an explicit and clear indication

that the previous narrative had completely changed into a new stage. This aligned with what the narrator stated that Miriam wasted no time and immediately delivered the surprising news of Gascoigne's arrest, which simultaneously shocked and changed Theo's entire life. Below was further evidence showing Theo's reaction to this shocking news:

Datum 5

"They've got Gascoigne. We're on the run. Julian needs you. It wasn't easy for her to come herself so she sent me." He was surprised that he could match her excitement, the half-suppressed terror, with such calmness... We've got to get away before Gascoigne breaks and gives them the names..." The State Security Police would have the necessary drugs and the knowledge and ruthlessness to use them (James, 2006, p. 166-167).

The above quotation showed Theo's mixed feelings after hearing the news. He was excited while also feeling the half-suppressed terror of Gascoigne's arrest. What excited him was the fact that it was actually Julian who asked him to help the Five Fishes. This indicated that Theo had started to have feelings for Julian. Besides, Theo seemed to agree to join the group and help them because of the terror of Gascoigne's arrest, as he worried that the police would do anything to obtain information about all the group members, including him, who had made contact with them.

Next, the narrative moved into the attempt to resolve the disruption stage. This was the fourth stage of the narrative, marked by the protagonist's attempt to restore the balanced situation. In some cases, it was shown when the hero struggled to fight the villain but was initially defeated before rising up and fighting back (Eriyanto, 2017, p. 48). The researcher found that the attempt to resolve the disruption stage began in chapter 30 and ended in the middle part of chapter 33.

In this stage, Theo prepared himself to face Xan and his subordinates, who had surrounded the place where Julian was in labor. This was absolutely triggered by Miriam's death, as shown in the following evidence:

Datum 6

Thinking of the horror and cruelty of her death, he told himself that Julian would no doubt say that there must be forgiveness even for this barbarity. But that was not his creed. Standing for a moment very still and looking down at the body, he swore to himself that Miriam would be avenged (James, 2006, p. 274).

Theo was influenced by the horror and cruelty of Miriam's death. It sparked a feeling of vengeance inside him. This was what motivated Theo to fight Xan and his subordinates, as he viewed the act of murder that Xan and his men had committed against Miriam as barbaric. Moreover, Theo felt that he owed Miriam for helping his loved one, Julian, during her labor. Then, Xan finally arrived in front of him and told Theo about all of his plans for Julian and her baby. Xan even said that he would marry Julian, but Theo obviously rejected all of his plans and aimed his gun at Xan. However, Xan believed that the gun was not loaded.

Next, the return to a new equilibrium stage was the last stage of the narrative, where the disruption that occurred in the previous stages was finally resolved (Eriyanto, 2017, p. 48). This stage was shown at the end of chapter 33 in the novel when Xan took the first shot at Theo. However, the shot apparently missed, as it only sizzled through the sleeve of Theo's jacket. Then, Theo immediately returned fire, and it hit Xan directly in the heart. Theo's shot had

absolutely killed Xan, and it made him feel relieved as he had defeated the most powerful man in England. Below was the quotation that described the situation:

Datum 7

It seemed to him that he walked towards Xan's body like an actor in a slow-motion film, hands buffeting the air, feet high-stepping, hardly seeming to touch the ground; ...He took the ring from Xan's finger, then stood upright and waited... He said: "The Warden of England is dead and the child is born. Listen." ...he barred the path and said: "Wait. I must ask his mother first..." "We'll take you to hospital, to somewhere quiet. You'll be looked after. I won't let you be disturbed. You won't need to be there long and we'll be together. I shan't leave you ever. Whatever happens, we shall be together... (James, 2006, p. 280-281)"

Datum 8

Theo thought: It begins again, with jealousy, with treachery, with violence, with murder, with this ring on my finger... There were evils to be remedied; but they must take their turn (James, 2006, p. 282).

In the above quotation, it could be seen that James seemed to give a feeling of relief to the readers. She described it through the thoughts of the protagonist after he defeated Xan and walked toward his body "like an actor in a slow-motion film." This was even emphasized when Theo grabbed Xan's ring of coronation and used it to control Xan's subordinates, instructing them to help him carry Julian to the hospital. This showed that the disruption had finally been resolved, and Theo could safely provide proper treatment to Julian and her baby without any feelings of terror anymore.

In addition, it could be seen that the situation had returned to a new equilibrium, as Theo had claimed authority and ensured protection over England after wearing the ring of coronation. He declared that he would use the power to remedy all the evils that had been left by Xan in the previous authority.

Eriyanto (2017, p. 2) stated that a narrative was formed by a series of events. The events were linked to each other and not random, so the series of events could have a particular meaning. The way in which the author of the narrative arranged the series of events really determined the meaning of the narrative texts they presented to their readers (Eriyanto, 2017, p. 45-46).

Therefore, after analyzing the five stages of narrative structure in James's *The Children of Men* in the previous sub-chapter, the researcher found that the five stages of narrative in the novel apparently represented the characteristics of the dystopian sub-genre. The way in which James presented the narrative of this novel made it a dystopian novel. For example, in the state of equilibrium, the researcher only found the characteristics of a dystopian society, which were mainly described in this part, as this part of the narrative was still in the form of exposition, describing the initial condition, setting, and an introduction to the characters in the narrative. Moreover, the dystopian characteristics were also related to this stage, as they provided an exposition of the characteristics of society. Besides, this stage also revealed the type of dystopian control that was found in the novel, as it introduced the form of government in this narrative.

On the other hand, as previously stated, this stage revealed the origin of Theo's self-centered personality, so there were still no dystopian protagonist characteristics shown in this stage of the narrative. At this point, Theo was not yet aware of society's condition and was described as living a normal and monotonous life. Therefore, he only thought about his pleasure and did not recognize the dystopian condition of society.

James started the narrative in the state of equilibrium stage by describing the condition of society. English society was depicted as facing a shocking disease, namely mass infertility, which threatened humanity with extinction. However, the English government, under the authority of the Warden of England, Xan, apparently provided some pleasures to hinder people's anxiety about the disease. Below was the description of the situation:

Datum 9

Our interest in sex is waning. Romantic and idealised love has taken over from crude carnal satisfaction despite the efforts of the Warden of England, through the national porn shops, to stimulate our flagging appetites. But we have our sensual substitutes; they are available to all on the National Health Service. ... But those who lived gave way to the almost universal negativism, what the French named ennui-universale. It came upon us like an insidious disease; indeed, it was a disease, with its soon-familiar symptoms of lassitude, depression, ill-defined malaise... (James, 2006, p. 10-12).

The above evidence showed the way in which James described the state of equilibrium in the novel, which was highly suitable with one of the characteristics of a dystopian society, namely, "the society is an illusion of a perfect utopian world." Even though the people in England were struck with mass infertility, the Warden of England apparently promised them pleasure. The Warden of England provided free facilities to help people forget about the disease. However, this was actually not very effective, as, in reality, many people were still threatened by universal negativism, which triggered insidious conditions such as depression, ill-defined malaise, and headaches.

Other than that, the researcher also found that there was propaganda used to control the citizens of society, which also represented one of the characteristics of a dystopian society. This was shown when Theo had his first meeting with the Five Fishes. At that moment, the Five Fishes explained all of their plans that they wanted Theo to convey to the Warden of England. However, Theo thought that their plans were too weak to convince the Warden of England. Below was the quotation that described the moment:

Datum 10

Theo said: "I don't think you'll start a revolution on the issue of the Sojourners, or on the Quietus for that matter. People don't care enough." Julian said: "We want to help them to care." "Why should they? They live without hope on a dying planet. What they want is security, comfort, pleasure. The Warden of England can promise the first two, which is more than most foreign governments are managing to do (James, 2006, p. 71)."

As it was shown in the above quotation, the government used the idealism of security, comfort, and pleasure to control its citizens. This was the type of religious/philosophical control found in the narrative. The government took advantage of people who had lost hope in the year of Omega by providing security, comfort, and pleasure, as most of them believed that these were already enough for those living on a dying planet. However, this idealism was actually just an illusion of a perfect society, as the government often used oppressive methods to maintain this idealism, such as sending people to the Isle of Man, treating the Sojourners like slaves, and conducting six-monthly humiliating semen tests on individuals under forty-five years old.

In the disruption of equilibrium stage and the recognition of the disruption stage, the researcher found fewer characteristics of a dystopian society and did not find any types of

dystopian controls. This was actually an effect of the narrative shift. Unlike the state of equilibrium stage, which focused on introducing the initial situation and some characters, the disruption of equilibrium stage focused more on Theo's characterization after he experienced the horror of the Quietus suicide ritual and Gascoigne's arrest. These stages of the narrative mainly highlighted Theo's characteristics as a dystopian protagonist.

For example, this was shown in the moment when he attended the meeting between himself, Xan, and Xan's council. Theo expressed his thoughts about the flaws of society. This particular moment occurred when Theo met with Xan and his council after witnessing the Quietus suicide ritual. Theo stated that there was something wrong with the ritual. Below was the quotation that described this particular moment:

Datum 11

There was no point in circumlocution. Theo said: "I was at the Quietus at Southwold last Wednesday. What I saw was murder. Half of the suicides looked drugged and those who did know what was happening didn't all go willingly. I saw women dragged on to the boat and shackled. One was clubbed to death on the beach. Are we culling our old people now like unwanted animals? Is this murderous parade what the Council means by security, comfort, pleasure? Is this death with dignity? (James, 2006, p. 112)

As it was explained previously, Quietus was a suicide ritual that forced elderly people to kill themselves so they would not be a burden to the younger generation. The above quotation showed that Theo felt something terribly wrong about the way society treated the elderly like "unwanted animals" by forcing them to participate in mass suicide. Moreover, he also questioned the meaning of security, comfort, and pleasure—an idealism that the council promised to society—while they were murdering their own people at the same time as propagating this idealism.

In the fourth stage, the researcher once again found the dystopian society characteristic, as this stage showed the final event of the narrative, when Theo attempted to fight Xan and keep Julian safe. This was shown when Theo brought Julian and Miriam to a remote place called Wychwood. James described Wychwood as one of the deserted places in the novel, which was shown in the following quotation:

Datum 12

Julian had wandered along the edge of the lake. She called: "The water looks cleaner here and the bank's quite firm. It's a good place to wash." They joined her and, kneeling, thrust their arms into the lake and dashed the stinging water over their faces and hair. They laughed with the pleasure of it. Theo saw that his hands had swilled the water into greenish mud. This couldn't be safe to drink even if it were boiled (James, 2006, p. 252-253).

The above quotation showed that the water in Wychwood's bank looked clean on the surface. However, it was shown later that the bank was actually filled with greenish mud as Theo swilled his hand in the water. This was further evidence of the natural world being distrusted by the citizens, as most of them had moved to the urban city. Therefore, forests like Wychwood were even considered scary places that no one maintained. The way in which this final place setting was described as having dystopian society characteristics also emphasized that Theo had to resolve and escape the main disruption—namely Xan and the dystopian world created by Xan himself.

Lastly, the fifth stage of the narrative showed the aftermath of the fight between Theo and Xan. In this stage, James showed the pinnacle of Theo's development in escaping the dystopian world that had been created by Xan. As it had been shown previously, in the moment when Theo grabbed the ring of coronation after defeating Xan, he was shown to have control over the council and the SSP. The way in which Theo gave orders to the council and the SSP to give Julian proper treatment showed that he had finally succeeded in escaping Xan's authority forever. Moreover, he even had the authority to bring about a revolution that could completely eradicate all the evils created by Xan in England.

Therefore, at the end of the narrative, the feeling of being trapped in both a monotonous life and constant surveillance in the previous dystopian world created by Xan had been successfully escaped by Theo. He now had authority over England and, at the same time, brought new hope for humanity through Julian and her baby. This also brought a new equilibrium to the narrative, as Theo, Julian, and her baby proved that humanity was not going to be extinct.

CONCLUSION & SUGGESTION

The researcher found that James's *The Children of Men* novel consisted of all of Todorov's five-stage narrative structure, namely a state of equilibrium; disruption of equilibrium; recognition of the disruption; attempts to resolve the disruption; and return to a new equilibrium. In this research, the researcher found that the five stages apparently revolved around the main character's life, namely Theodore Faron. Therefore, the process of changing narrative stages was absolutely influenced by the changes that happened in Theo's life, and this was the way the narrative structure in the novel was formed.

Other than that, the researcher also found that the narrative structure of the novel apparently represented all of the characteristics of the dystopian sub-genre proposed by Terri Chung. First, the researcher found that a state of equilibrium stage contained two of three main types of dystopian sub-genre characteristics, namely dystopian society characteristics and types of dystopian control. The dystopian society characteristics also helped this stage of narrative to expose the characteristics and background information of the society.

Next, the disruption of equilibrium stage and recognition of the disruption stage apparently gave their main focus on Theo's reaction after witnessing the horror of quietus suicide ritual and learned about Gascoigne's arrest, so that there was only dystopian protagonist characteristics revealed in this stage. The dystopian society characteristic was once again shown in the attempt to resolve the disruption stage, as this stage revealed the last setting of the narrative that would be the place where the final event began. Lastly, the return to a new equilibrium stage only showed the dystopian protagonist characteristics, as this stage showed the pinnacle of Theo's development to escape the dystopian world after he defeated Xan. Thus, the narrative structure and the dystopian characteristics of the novel were interconnected, since each dystopian characteristic had its own role to deliver the meaning behind each narrative stage in the novel, and this was what made the narrative structure of the novel really represented the dystopian characteristics sub-genre. There was much information that had been found by the researcher after read and analysed James's *The Children of Men* novel.

However, based on the scope and limitation of this research, the researcher only focused on the intrinsic aspects, especially the narrative structure of the novel, in order to find the representation of dystopian sub-genre characteristics in the novel. In consequence, there will

be many researches that can be conducted by using this novel as material object, since there are still many theories and approaches that can be used to do the literary criticism for this novel, suchlike psychoanalysis; formalism; genetic structuralism; and others. Therefore, the researcher hopes that this research can give insight for future researchers that are interested to analyse the same object.

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