DRIFT TO ANOTHER WORLD IN ALICE IN WONDERLAND

(1951)

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Humaniora*

Written by:

HANA DWI LESTARI

SRN. 196111019

ENGLISH LETTERS STUDY PROGRAM

CULTURES AND LANGUAGES FACULTY

UIN RADEN MAS SAID SURAKARTA

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ADVISOR SHEET

Subject   : Thesis of Hana Dwi Lestari

SRN   : 196111019

> To:
>
> The Dean of
>
> Faculty of Cultures and Languanges
>
> UIN Raden Mas Said Surakarta
>
> in Surakarta

Assalamu'alaikum wa rahmatullahi wa barakaatuh

After reading thoroughly and giving necessary advice, herewith, as the advisor, I state that the thesis of

Name : Hana Dwi Lestari

SRN   : 196111019

Title   : *Drift to Another World in Alice in Wonderland (1951)*

has already fulfilled the requirements to be presented before the Board of Examiners (munaqasah) to attain in the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

Sukoharjo,

Advisor,

a.n. Korprodi S1

Dr. Hj. Lilik Untari, S.Pd., M.Hum.
NIP. 19751005 199803 2 002

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RATIFICATION

This is to certify the *Sarjana* thesis entitled: *Drift to Another World in Alice in Wonderland (1951)* by Hana Dwi Lestari has been approved by the Board of Thesis Examiners as the requirement for degree of *Sarjana Humaniora* in English Letters.

	Name	Signature
Chairman/ 1st Examiner:	Yustin Sartika, S.S., M.A. NIP.19851024 201903 2 009	
Secretary/ 2nd Examiner:	Dr. Hj. Lilik Untari, S.Pd., M.Hum. NIP. 19751005 199803 2 002	
Main Examiner :	Dr. Nur Asiyah, M.A. NIP. 19810426 2011 01 004	

Surakarta,

Approved by

The Dean of Faculty of Cultures and Languages

Prof. Dr. Toto Suharto, S.Ag., M.Ag.

NIP. 19710403 199803 1 005

DEDICATION

This thesis is dedicated to:

To God of the universe, Allah SWT.

To our beloved, Prophet Muhammad.

As well as to my family, especially to Mom and Dad.

MOTTO

He split the sea for Musa (A.S) and cooled the fire for Ibrahim (A.S),

So entrust all your life only to Him

(By myself)

And when My servants ask you, Muhammad, concerning Me -

Indeed, I Am near.

(Al-Baqarah: 186)

PRONOUNCEMENT

Name   : Hana Dwi Lestari

SRN   : 196111019

Study Program   : English Letter

Faculty   : Faculty of Cultures and Languages

I thus truly pronounce that the thesis entitled *Drift to Another World in Alice in Wonderland (1951)* in my own original work. Apparently and conviction, this theory doesn't contain material recently distributed or composed by any other person except if there are proper references.

I am willing to accept academic sanctions in the form of the revocation of my thesis and academic degree if it is later established that there is a discrepancy in my thesis.

Surakarta,

Stated by,

Hana Dwi Lestari

SRN: 196111019

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The researcher realizes that this thesis is still far from being perfect but with all her heart, the researcher hopes that this thesis will be useful for further researchers and hopefully to all those who help will be given more health and happiness.

Surakarta,

The Researcher,

Hana Dwi Lestari

SRN: 196111019

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ABSTRACT

Hana Dwi Lestari. 2023. *Drift to Another World in Alice in Wonderland (1951)*.

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Advisor   : Dr. Hj. Lilik Untari, S.Pd., M.Hum.

Keywords   : Structural, Stanton, Intrinsic, Isekai

In order to understand a work more deeply, it is necessary to know the elements that make up the work. This is structural analysis, which aims to deconstruct the work more thoroughly. The purpose of this study was to determine the structure that builds fictional works in the film Alice in Wonderland (1951) and to relate it to the isekai genre.

Researchers use elements in the fiction theory of Robert Stanton (1951) in analyzing structural data of the story and literary devices. In addition, the isekai genre is presented using the theory of Curtis Lu (2020), which includes the characteristics of an isekai genre.

This research was measured using descriptive qualitative research. The main instrument in this research is the researcher himself to understand the structure of the story and the literary devices and relate it to the characteristics of isekai genre. To collect data, researchers used observation and documentation techniques in the movie Alice in Wonderland.

The result was that researchers found 52 pieces of data contained in the structural of the story and the literary devices. In this study, researchers found nine elements in the movie consisting of plot, characters, setting, title, theme, point of view, irony, symbolism, and style and tone. The characteristics found in this study are the protagonist from the real world, fantasy setting, adventure, power or ability to grow, and cultural exchange. In conclusion, the dominant data in this study is related to cultural background.

ABSTRACT

Hana Dwi Lestari. 2023. *Drift to Another World in Alice in Wonderland (1951)*. Tesis. Sastra Inggris. Fakultas Adab dan Bahasa.

Pembimbing   : Dr. Hj. Lilik Untari, S.Pd., M.Hum.

Kata kunci   : Struktural, Stanton, Intrinsik, Isekai

Dalam upaya memahami suatu karya lebih dalam, perlu diketahui unsur-unsur yang terbangun di dalamnya. Ini adalah penelitian struktural yang memiliki tujuan membongkar pekerjaan secara lebih menyeluruh. Tujuan dari penelitian ini adalah untuk mengetahui struktur yang membangun karya-karya fiksi dalam film Alice in Wonderland (1951) dan menghubungkannya dalam genre isekai.

Peneliti menggunakan unsur-unsur dalam teori fiksi Robert Stanton (1951) dalam menganalisis data struktural cerita dan perangkat sastra. Serta untuk menghadirkan genre isekai menggunakan teori Curtis Lu (2020) yang berisi karakteristik genre isekai.

Penelitian ini diukur dengan menggunakan penelitian kualitatif deskriptif. Instrumen utama dalam penelitian ini adalah peneliti sendiri untuk memahami struktur cerita dan perangkat sastra dan menghubungkannya dengan karakteristik genre isekai. Untuk mengumpulkan data, peneliti menggunakan teknik observasi dan dokumentasi dalam film Alice in Wonderland.

Hasilnya adalah peneliti menemukan 52 data yang termasuk dalam struktur cerita dan perangkat sastra. Dalam penelitian ini, peneliti menemukan sembilan unsur dalam film yang terdiri dari plot, karakter, latar, judul, tema, sudut pandang, ironi, simbolisme, serta gaya dan nada. Karakteristik yang ditemukan dalam penelitian ini adalah protagonis dari dunia nyata, latar fantasi, petualangan, kekuatan atau kemampuan untuk tumbuh, dan pertukaran budaya. Kesimpulannya, data dominan dalam penelitian ini terkait dengan latar belakang budaya.

CHAPTER I

INTRODUCTION

A. Background of The Study

Literary works are the result of human creativity in forms, such as poetry, novels, and short stories. The creation of literary works comes from the facts contained in life. Fiction, like literary works in general, according to the view of structuralism, is essentially a new creative work that presents the world in the form of words. This means that (literary works) are only subject to their laws and do not refer to or deliberately refer to things that are outside the structure of the work of fiction itself (Nurgiyantoro, 1998, p. 8). The film is a literary work that displays live images that are audio-visual as a medium of expression to convey a message in a story. Movies now have many genres, from action to animation. Literature is made up of books, that are first and foremost of widespread human interest due to their subject matter and methods of treatment, as well as those in which the element of form and the satisfaction it provides are to be regarded as essential (Hudson, 1913, p. 10).

Structuralism is an intellectual movement that began in France in the 1950s and is first seen in the work of anthropologist Claude Levi-Strauss and the literary critic Roland Barthes. Thus, in the structuralist approach to literature, there is a constant movement away from the interpretation of the individual literary work and a parallel drive towards understanding larger, abstract structures which contain them (Barry, 2009). Lois Tyson (2006) stated that for structuralism, the world as we know it consists of two fundamental

levels one visible, the other invisible. The visible world consists of what might be called surface phenomena: all the countless objects, activities, and behaviors we observe, participate in and interact with every day. The invisible world consists of the structures that underlie and organize all of these phenomena so that we can make sense of them.

In understanding literary works, the thing to do is to know how the story is built by the author. In the structural approach, story-building elements can be found in a structured manner. Robert Stanton in his book An Introduction to Fiction published in 1965, that two things build fiction, namely story facts and literary devices. As mentioned by Stanton, story facts consist of character, setting, and plot, while literary devices include title, point of view, theme, style and tone, irony, and symbolism.

In today's sophisticated era, artists or creators are also starting to develop their works. Not only in the form of a film but also began to make animation. The animations that are made now are not only romance, horror, thriller, and fiction but fantasy. Isekai is a sub-genre that we will often find in various light novels, video games, mangas, and films. This isekai genre started in Japan and spread throughout Asia and even Europe. Generally, the Isekai genre in Japan tells the story of a protagonist who is dissatisfied with their life or feels depressed because of the environment he lives in. In the isekai genre, several characteristics make it included in the isekai genre. According to Curtis Lu (2020) in his research entitled The Darker Side of Isekai Genre, what makes a work included in the Isekai genre is the protagonist of the real world, parallel or fantasy world, Journey or Exploration, Power or ability for Growth, Cultural Exchange.

The film is a literary work that belongs to the Isekai genre and the story structure and literary devices become topics related to the Isekai genre. Thus, the researcher uses the theory of structural approach. The structural theory used by the researcher, Robert Stanton (1965) focuses on story structure and literary devices. With this approach, researchers used an animated film from Disney entitled *Alice in Wonderland* (1951).

There have been several previous studies on this, such as *A Study on Characterization of the Main Character in "The Fault in Our Stars"* by Annisa Patmarinanta & Potjut Ernawati (2016). This work focuses on Robert Stanton's argument for structuralism. This study analyzes the novel The Fault in Our Stars (2012) by Greene. The Fault in Our Stars is one of Green's novels that reflects the realities of life. This study focuses on the personalities of the novel's main characters, Hazel and August. The authors use (Djasi, 2000) as the main characterization framework. The study design is a descriptive qualitative study. The purpose of this study is to examine the personalities of Hazel and August, the protagonists of the novel The Fault in Our Stars. The researchers examined dialogue and quotes of characters in novels, and related topics from print and online media such as magazines, books, and magazines. To achieve the goals of this study, researchers applied the theory of personality and characterization. Hazel and August's character traits include melancholy, bookishness, combativeness, stubbornness, chivalry, kindness, and loyalty. The treatise not only characterizes the character of the main character but also presents the theme of this novel - the conflict of life.

The second is *The Hero Journey of Alice in "Alice in Wonderland" by Lewis Carrol; Archetypal Approach* by Nurdiana, Winda Evyanto from Putera

Batam University with a qualitative descriptive type which aims to reveal how the process of the heroic journey of the protagonist *Alice in Wonderland* (1951). This study clarified the stages of Alice's journey in the novel *Alice in Wonderland* by conducting archetype studies. The purpose of this study is to clarify the stages of separation and reversion. Furthermore, this study is a descriptive qualitative study, and data are collected through a literature review. The results of this study are presented using an informal method. The results of this study indicate that not all stages of separation and return suggested by Joseph Campbell are found in the novel *Alice in Wonderland*. Only three of the five stages of separation and one of the six stages of return appear in the novel. However, this novel can still be considered a hero's journey story. Although the main character's journey is incomplete, the story still achieves its purpose and the reader can understand it well.

The third is *Robert Stanton's Structuralism in Andrea Hirata's Novel the Dreamer and Paulo Coelho's Novel the Alchemist* by Syarifah, Agussalim, Anshari (2022). This study aims to compare narratives and facts based on Robert Stanton's structural analysis of Andrea Hirata's novel San Peminpi and Paulo Coelho's The Alchemist. This study is a qualitative descriptive study. This study employs a documentary research method using reading and note-taking techniques to collect data. The data obtained were analyzed using structuralist theory following Robert Stanton's fiction theory and concluded with a comparative literature approach. The results of this study show the factual differences and similarities between the plots of Andrea Hirata's novel San Peminpi and Paulo Coelho's novel San Peminpi. The similarity is that the story facts contained in the two novels reveal the same themes of the stories.

The differences between the two novels are in character setting, plot, and plot concept. This difference is strongly influenced by the author's background and very different culture.

The fourth is *Zoe's Strategies and Efforts in John Escott's Money to Burn (Structuralism Analysis)* by Rizki Dwi Prasetia (2020). This research aims to find out the strategies and efforts of the protagonist named Zoe to solve the problems she encounters in John Escott's short story Money to Burn. This study also teaches readers to always be prepared for problems because problems can arise anytime and anywhere without us realizing it. This study uses a structuralist approach to answer research questions using the theory of Robert Stanton. The results of this study reveal the strategies Zoe used to save her brother Mark. First, Zoe burned the stolen money to create smoke as a sign that patrols could detect the thief they were looking for hiding in her house.

The last is *The Influence of The Plot on The Characterization of Naofumi Iwatani In The Anime Tate no Yuusha no Nariagari* by Bunga Tafrizia, Firda Fauzyah (2022). This study aims to analyze the character changes that Naofumi Iwatani experienced in the anime "Tate no Yuusha no Nariagari", influenced by the plot using a structural approach. The structural approach is a study that takes the relationship between different elements in a literary work as an object of study. In a literary work, the relationship between the plot and character traits has a great influence on whether the plot is developed or not. In the Tate no Yuusha no Nariagari anime, Iwatani Naofumi's change of attitude towards her new life after being called an isekai is shown. Such plot development proves that the plot affects the character-building of the story.

Based on some of the previous studies above, researchers hope to present research objectives to provide descriptions or explanations of structural research that builds literary works with the fictional theory of Robert Stanton. In addition, it describes five characteristics that make a work included in the Isekai genre.

B. Limitations on the Study

The author decides to analyze the structural story and literary devices in *Alice in Wonderland* when the main characters drift to another world (Isekai) with a Structural Approach. The author analyses the film *Alice in Wonderland* based on the theory of Robert Stanton which discusses the structural approach to literary works in more detail and is structured and Curtis Lu theory which discusses the Isekai genre. This is because the author is interested in the process when the protagonist, Alice, drifts to Wonderland. Researcher utilize this scope to narrow the scope of their research and focus the debate on specific subjects.

C. The Formulation of the Problems

1. What are the structural story and literary devices found in the film *Alice in Wonderland (1951)*?

2. How are the structural story and literary devices found in *Alice in Wonderland (1951)* related to Isekai genre?

D. The Objective of the Study

1. To describe the structural story and literary devices found in the film *Alice in Wonderland (1951).*

2. The way the structural story and literary devices found in *Alice in Wonderland (1951)* related to Isekai genre.

E. The benefit of the study.

The benefits of this study are in the form of theoretical benefits and practical benefits.

1. Theoretical benefits.

The researcher hopes that this research can be additional scientific research and literature in the Department of English Literature. This depends on the object of the research carried out by the researcher in the form of the structural story and literary devices in film animation which of course have been studied by previous researcher. Then the theory used by the researcher can also be additional knowledge for future students of the Department of English Literature who are interested in structural approaches, and genre Isekai.

2. Practical Benefits.

Practically, the researcher hopes that this research can be used as a reference for future researcher who are not only from the English Literature department but also Isekai genre researcher and researcher with the same approach, structural approach.

F. Definitions of Key Terms.

1) Structural approach.

A structural approach is a literary approach that highlights the intrinsic aspects that go into creating works whose objects are not a collection of discrete elements but the joining of two or more. Because every literary work requires an analysis method that is appropriate to its nature and structure, structural analysis is an

approach that aims to dismantle and describe as carefully, thoroughly, in detail, and as deeply as possible the interrelationships and interweaving of all elements and aspects of literary works that together produce meaning as a whole (A.Teuw, 1984).

2) *Alice in Wonderland* (1951).

The Disney Animated Canon's thirteenth animated feature picture, *Alice in Wonderland* (1951), had its world debut on July 28, 1951, in London, England, thanks to Walt Disney Pictures. Only a few adaptations of Lewis Carroll's novels Alice's Adventures in Wonderland and Through the Looking-Glass existed before this film; this version utilized animation to address the setting's issues (the next adaptation wouldn't occur until 1972, almost two decades later) (Fandom, 2004).

3) Isekai genre.

This is a fantasy subgenre where characters are suddenly transported from their world to a new or unfamiliar world. "Isekai" stories include all stories set in worlds other than the "real" or "everyday" world. Other worlds can be defined spatially (different countries or planets), temporally (past or future eras), or simply as different (S.Paul, 2020).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Structuralism

Structuralism deals with the scientific process of identifying and analyzing the codes, the forms, the signs, the systems, and the symbols embedded in social and cultural practices. Structuralists believe that visible practices have deeper meanings that one can only uncover by understanding the signs and symbols associated with them. In literature, the primary task that Structuralist theorists look for is to find the patterns, symbols, layers of the narrative, the framework of the plot, or similarities in the content with previously published works.

Anyone familiar with literature or any art knows that to reduce it to categories is almost certainly to distort and over-simplify the subject; literature is infinitely flexible, subtle, and various, and every successful work is finally unique. We cannot "explain" an organism. But the same problem occurs in philosophy, biology, and medicine, and yet the student each begins as we must begin with general principles. That is to say, no literary principles or concepts can take the place of careful, thoughtful reading (Stanton, 1965, p. 11)

In structuralism, the base of interpretation is the common interpretive language of a certain generation that is made of signs and symbols and which the members of that language community share. Depending on their backgrounds and viewpoints, two certain readers may

react differently to the same literary text. In his book, *An Introduction to Fiction* (1965), Robert Stanton divides the structural story into:

a. Factual structure.

Characters, plot, and setting as story facts this element functions as a record of imaginative events of a story. The factual structure is not separate from the story. The factual structure is one aspect of the story. The factual structure is the story that is highlighted from the point of view. The factual structure is so conspicuous and fills a story so completely that some readers have trouble seeing anything else. But the factual story is not a separable part of the story; it is merely an aspect of it the story viewed in a certain way. What we call the story's factual structure is simply one way in which its details are organized. To appreciate the factual structure, the readers must believe in the story which means giving themselves up to its illusion but to appreciate the patterns that convey the theme the readers must resist the illusion and ask themselves why the author has chosen these details, arranged in just this way (Stanton, 1965, p. 12). The factual structure consists of:

a) Plot.

Without the elements that build a story, any literary work will not be able to continue because it has no purpose. So, a story must have a plot, or events that occur. In the broadcast sense, the plot of a story is its entire sequence of events. These events may include not only physical occurrences, like a speech or action but also a character's change of attitude, a flash of insight, a decision anything that alters the course of affairs. Usually, the fewer the characters, the tighter the

plot(Stanton, 1965, p. 14). The plot is the backbone of a story because it is more self-evident than some of the story's other elements, it appears because, without clear knowledge of its events, its links of cause-and-effect, its degree of inevitability, we cannot hope to understand the story further. And plot also has its own laws: it must have a true beginning, middle, and end (Stanton, 1965).

    i.   Plot beginning: Introduction materials that determine the atmosphere. It provides a framework, introduces the characters, and provides other facts necessary for understanding. It begins with an exciting moment, builds interest and intensity, and reaches a climax when opposing groups/ideas collide (Stanton, 1965).

    ii.   Plot middle: This could be considered a complication. A tipping point in behavior is a crisis where the rising plot turns into the falling plot (Stanton, 1965).

    iii.   Plot End: Termination of Fall Action and Resolution of Conflicts. Solutions do not always have happy endings. The plot has a structure that builds narrative unity (Stanton, 1965).

b) Character.

The term "characters" is commonly used in two ways: it designates the individuals who appear in the story and it refers to the mixture of interests, desires, emotions, and moral principles that makes up each of these individuals. Most stories contain a central character, who is relevant to every event in the story; usually, the events cause

some change either in him or in our attitude toward him (Stanton, 1965, p. 17). The most important evidence of all is the character's dialogue and behavior. Throughout our knowledge of the characters, we can understand their actions; through their actions, we understand the character (Stanton, 1965, p. 18).

c) Setting.

The setting is the environment in which events occur in literary work, which is framed by other ongoing events. The setting is usually in the form of a place setting, namely the decor or surroundings or the place of occurrence in the story. The time setting shows the day, month, year, and weather. And the third setting is the atmosphere that creates an emotional mood that surrounds the character.

    i.   Setting Place

Setting place is related to geography, setting place refers to the location where the events narrated in the story of the work of fiction occur. A story in a work of fiction. The locations used may be locations with specific initials, or perhaps locations whose names are not explained. explained. The setting always provides the opportunity to move from one place to another as the plot and characters develop. As the plot and characters develop (Wiyatmi, 2006, p. 40).

    ii.   Setting Time

The determination of time concerns the question of "when" the events narrated in the work of fiction occur. It usually has real-time relevance. A time associated with or

comparable to a historical event. Time settings are relevant to the location and social environment. Because time settings are related to each other in the story, and places are not the same as social environments, so we need to refer to a specific time. In a story, locations always change over time, so they have to relate to a specific time. Constantly changing over time (Wiyatmi, 2006, p. 40).

iii. Setting Atmosphere.

The environment can also create a certain atmosphere. The atmosphere created by the author's setting also affects the atmosphere of the sentences included in the story. The setting helps the reader understand the story as it unfolds. The setting also helps shape the reader's imagination so that they feel at one with the characters in the novel. characters in the novel. The setting of the novel is both real and imaginary at times (Wiyatmi, 2006, p. 40).

d) Theme.

The author will convey the theme in his creation and make the readers understand and interpret so that they are not easily bored with a literary work. And the theme usually refers to the deeper meaning of a work. The theme of a story corresponds to the meaning of a human experience; it may be anything that could make an experience memorable. Many stories portray and analyze some common human event or emotion: love, grief, fear, maturation, the discovery of faith, man's betrayal of himself or another, disillusion, and old age. Some

stories convey moral judgments of their character's actions, as wrong or right (Stanton, 1965, p. 19). Most experienced readers let their approach be guided by the story itself to identify a story's theme. Nevertheless, it may be useful to outline a rough plan of attack, subject to all sorts of variations. We must start with look closely at any events, characters, plot, and objects that seem irrelevant (Stanton, 1965, p. 21).

b. Literary devices.

Since even exaggeration can fail as a guide to the reader, it is obvious that for an author merely to state the facts will result in almost as many different reactions as readers (Stanton, 1965, p. 23). These literary suggestions are techniques from the authors to make the details of the story more meaningful and understandable to events and to share the imagined experience. Literary devices consist of:

a) Title.

The title or text on the published cover is called the title. Which is usually used by the author to give a name to his work when published. The title can identify the work, convey an idea or contain context that arouses the curiosity of the reader. We can assume that a title is relevant to its work as a whole. This poses no problem when the title refers to a principal character or setting. But we should be alert when it refers to an unimportant detail. Often, especially with short stories, such a title is a clue to the story's meaning (Stanton, 1965, p. 25)

b) Point of View.

Point of View (POV) is what the characters or the narrator can see from the story from his/her perspective. The point of view that will tell the story is chosen by the author. Who will stand at one point and give a view of some or all of the events that occurred. Stanton (1965) divides points of view into four main types. In first-person-central, the central character tells the story in his own words. In first-person-peripheral, a non-central character tells the story. In third-person-limited, the author refers to all characters in the third person, but describes only what can be seen, heard, or thought by a single character. In third-person omniscient, the author refers to each character in the third person and may describe what several characters see, hear or think, as well as events at which no character is present (Stanton, 1965, p. 27).

c) Style and tone.

According to Stanton, style in literary works is the author's way of using language in his work. Even though many authors use the same theme, character and setting, but later the results of their writings are very different, and the difference is the style of each author which lies in the complexity of the writing, the length of the sentences used, the details of the story, the sense of humor, imagination included. Meanwhile, the tone is an emotional attitude that is displayed in a literary work by the author, which is usually ironic, mysterious, romances and others. Style, in literature, is the author's manner of using language. But style also can be relevant to the purpose of a story

(Stanton, 1965, p. 30) . Closely associated with style is tone, which author's emotional attitude as presented in the story; it may perhaps be light, romantic, ironic, mysterious, thoughtful, dreamlike or impassioned(Stanton, 1965, p. 31).

d) Symbolism.

Symbolism is a device or element in literature that refers to the use of symbols in literary work. Symbols represent or suggest another meaning. This symbolism is useful so that the audience's understanding of the theme becomes better and adds to the entertainment value of the film. Ideas and emotions often seem as real as any physical fact; yet they are invisible, intangible things. In literature, one way of giving them this vividness of reality is to use symbols concrete, factual details that evoke these ideas and emotions in the reader's mind (Stanton, 1965, p. 31).

e) Irony.

Generally (and roughly) speaking, irony lets us discover that something is the opposite of what we have been led to expect. It appears in almost every good story (Stanton, 1965, p. 34). And Stanton divided it into two common types, dramatic irony and ironic tone.

    i.   Dramatic irony is the irony of a plot or situation that depends basically upon some diametrical contrast between appearance and reality.

    ii.   The ironic tone also known as verbal irony, appears when one conveys his meaning by expressing its opposite.

2. Isekai Genre

Isekai is a subgenre of fantasy that originated in Japan. In today's popular culture, literary works of the Isekai genre are diverse and can be discussed. According to Curtis Lu (2020) in his book, *The Darker Side of Isekai Genre: An Examination of the Power of Anime and Manga*, some of the criteria that characterize the Isekai genre are explained. Some elements of the story structure that correspond to the characteristics of the Isekai genre will carry the Isekai genre in the film to be released. It can be said that these characteristics should at least correspond to the following:

a) The Protagonist Transported to Another World.

Another plus is that isekai has become so popular as many people in Japan and even around the world can relate to the problems the main characters face to an unhealthy degree. In addition, this genre allows some people who are not satisfied with their current lives to want, instead of facing reality, to escape to another world. In these new worlds, they can become a seemingly "special" person and live a more "happy" life (Curtis Lu, 2020, p. 6).

b) Fantasy Setting.

The isekai genre, which means "other world" in Japanese, focuses on ordinary characters in our daily lives, usually Japanese high school students or male and female workers. These characters find themselves in a new fantasy world filled with elements of magic and playfulness, often compared to Alice's Adventures in Wonderland, but in a modern Japanese setting (Curtis Lu, 2020, p. 6).

c) Power or Growth.

Another important feature of isekai stories is that the protagonist often has a specific goal they want to achieve. This can range from gaining fame and fortune to saving the world and just adventure. Additionally, many isekai tales feature characters with special, often overwhelming, abilities or abilities that only that person can use. These abilities can be used in various ways to aid in their quest. These formidable powers may have been discovered by them through their innate abilities, or bestowed upon them by powerful gods or goddesses in the New World, reaching previously unimaginable heights of power. may have become possible (Curtis Lu, 2020, p. 12).

d) The Adventure.

The beauty of the otherworldly genre lies in the potential for creative exploration. Writers are free to create the world they want. So no two stories are the same. Additionally, this form of storytelling is easily accessible to people of all backgrounds, resulting in stories that are relatable and easy to consume. The otherworldly genre has grown in popularity in recent years because of its strong obsession with escapism and great appeal to the masses, dictating what people should believe, and blurring the lines between fantasy and reality. His compelling storytelling draws audiences in, immerses them in their imaginative worlds, and conveys meaningful messages from their stories (Curtis Lu, 2020, p. 14).

e) Cultural Exchange.

To keep audiences engaged, creators of all genres must continually strive to innovate and surprise consumers with compelling stories. Otherworldly settings are a popular trend in modern storytelling. These give writers the freedom to change the ground rules of the genre, giving them endless opportunities for creative exploration. This form of storytelling allows you to create entirely new storylines and scenarios that are fresh and engaging for your readers. This allows viewers to experience even greater awe and excitement while enjoying a greater variety of productions that take the beloved classic rules to an even higher level and allow for greater creative freedom. can do. It enables artistic expression that transcends national borders and attracts audiences around the world (Curtis Lu, 2020, p. 9).

3. *Alice in Wonderland (1951)*

RKO Radio Pictures released *Alice in Wonderland* in theaters on July 26, 1951, as the 13th animated feature film created by Walt Disney Productions in the Disney Animated Canon. Despite the negative, even hostile, reviews it received when it was first released, especially in the United Kingdom. Adaptation of Lewis Carroll's books *Alice's Adventures in Wonderland and Through the Looking-Glass*, this film, and its animation are widely acknowledged as some of the best work in Disney studio history. Even many of the film's creators, including Walt Disney, were dissatisfied with the final product, even though it was nominated for an Academy Award for Best Original Score.

Starting on a sunny afternoon, Alice, who was listening to her sister's lesson, turned her attention when she saw a pure white rabbit wearing a coat and also a clock running around saying that she was still late until finally, Alice followed her into a rabbit hole which turned out to be connected to another world. Starting from that mistake, Alice continues to encounter things that are inversely proportional to what is in the real world. Alice encounters a disappearing cat Cassire, a smoking Caterpillar, and a partying mouse. The conflict also occurred when Alice had to solve her problem with the Red Card Queen until she was finally able to return to the real world and regret her actions.

B. Previous Studies

The first previous study is *The Japanese Settler Unconscious: Goblin Sayer on The Isekai Frontier by Zachary Samuel Gottesman (2020).* In this article, I will be reviewing the recent goblin Slayer-related isekai anime of 2018. Isekai anime has been argued to be a settler-colonial critique of unconscious structural violence in metaphor and speculation. Isekai anime offers a space where hyper-exploitation and the redistribution of surplus value are buried in fantasies of marginalized and labor, and Goblin Slayer explores the depletion of these fantasies and their repression. It depicts a return to unconscious frontier settler violence. This paper on Woolf's neoliberal colonial colonialism argues that Japanese colonial colonialism is neither a primitive form of capitalism nor a historical episode lost to post-colonialism, but rather imperialism. It claims to be a modern mode of production that coexists with an analysis of the historiography of the Empire of Japan, this article presents a general theory of colonial colonialism that places Japan at the apex of the late

capitalist world system, anime as the cultural expression of that system, and otakudom as the labor regime. Expand Finally, the article raises questions about what lies behind the settler colonialist critique, and the space Goblin Slayer carved out by resisting its ideological constraints.

The second is *Searching for Happiness in 'Other Worlds' Utopias and Dystopias in Japanese Isekai* by Amy Wang of The University of Waikato (2020). This work focuses on the popular but lesser-known isekai genre. While the broad media paradigm to which isekai anime, manga, and light novels belong has received more and more critical attention, isekai has been the subject of academic research here for 3-4 years, especially as of 2020. It's a genre that has been done. This paper makes an important contribution to deciphering and understanding this amazingly complex and nuanced genre, offering readers and viewers both entertainment and an opportunity to think about issues related to personal well-being and self-fulfillment.

The third previous study was a research conducted by Winda Kismafani with the title *'Analysis of the Intrinsic Elements of the Short Story Boule de Suif by Guy de Maupassant: Structural Analysis of Robert Stanton.'.* Semarang State University (2019). In this study, the topic discussed is about the intrinsic elements of Robert Stanton's theory in the short story *Boule de Suif by Guy d*e Maupassant which includes themes, characterizations, plot, and setting. And this research produces results or conclusions in the form that the short story *Boule de Suif by Guy de Maupassant* raises the theme of war, the conflict between countries, France and Germany. There are nine characters as additional characters and one main character. The storyline also uses a forward plot because it is written coherently and clearly.

And the next is *Structural Analysis and Personality of Natsuki Subaru in Light Novel Re: Zero kara Hajimaru Isekai Seikatsu by Nagatsuki Tappei* by Risyad Gifari (2020). "Life in a different world starting from zero" (Tappei Nagatsuki). This light novel tells the story of Subaru Natsuki, summoned to a parallel world by magic. For this research, he has two problem formulations, one is to find the essential elements contained in the light novel Re: Zero in structural theory, and the other is to elucidate the character of Natsuki Subaru's character using Carl Gustav Jung's psychoanalytic theory. The results obtained from this research are the essential elements of the light novel Re: Zero theme, characters and characterization, setting, plot, point of view, and mission. According to Carl Gustav Jung's psychoanalytic theory, Natsuki Subaru has an extroverted and thoughtful personality, and there are several things that makeup Natsuki Subaru's personality, such as love, conflict, threats, biology, and philosophy. factors were also found. The conclusion of this research is a necessary element of the light novel Re: The personalities of Zero and Subaru Natsuki are linked according to Carl Gustav Jung's psychoanalytic theory to form the character of Subaru Natsuki as a protagonist who can face various difficulties and adapt new environments.

And the last previous studies, *Study Of Structuralism With Robert Stanton's Perspective In A Novel Every Night Is Separated By Alfiansyah On Language Learning Based On Literature* by Widyatmike Gede Mulawarman, Nina Queena Putri, Endang Dwi Sulityowati, Alfian Rokhmansyah, Herdita Noor Wanda, Lecturers of Universitas Mulawarman. Universitas Mulawarman. This learns about Robert Stanton's structuralism is a review that spotlights the method for narrating by viewing an orientation viewpoint as an issue in the

original that will be examined in this review. This study utilizes a subjective methodology with the investigation of the substance of Robert Stanton's model.

The difference in writing from several studies is the subject used by the researcher and the theory in this study. The results displayed are also different from other studies, *Alice in Wonderland*'s research has never been studied before in theory and subject. From various structural theories, researchers use theories from Robert Stanton (1965) which discusses structural in fiction consisting of structures of the story and literary devices. Researchers examined in detail starting from the plot to symbolism contained in fiction and relate in isekai, a genre that is still rarely discussed by researchers who use western film objects.

CHAPTER III
RESEARCH METHODOLOGY

A. Research Design

Research methods are generally understood as a scientific activity that is carried out in stages starting with determining the topic, collecting data, and analyzing data so that later an understanding and understanding of the topic is obtained. In this study, the researcher used qualitative descriptive methodology to help the researcher conduct research clearly and thoroughly. According to John Creswell (2014), qualitative research is introspective, interpretative, and descriptive research that seeks to depict and comprehend genuine human behavior and experience through the perspective of individuals who have experienced specific situations. To understand that, the researcher must be collecting, describe, classify and analyze, and conclude so the researcher can describe the structure of the story and the literary devices found in *Alice in Wonderland* (1951) and relate it to Isekai genre.

B. Data and Source of Data

Research data can be in the form of text, photos, numbers, stories, pictures, and artifacts. Qualitative research data are usually found in the form of text, photos, words, images, or visuals, not in the form of numbers or calculations. The sources of this research used by researcher are the *Alice in Wonderland* (1951), and the data found in this study are the structure of the story and literary devices from the form of screenshots of the story in the film and the dialogue of the main characters. The sources for the films *Alice in Wonderland* film published on July 26, 1951, by the Walt Disney Animated

Classics series. The secondary data used to assist the researcher in conducting this research are in the form of online pdf books, journals, as well as several previous studies concerned with the films or themes being analyzed.

C. Research Instrument

To make it easier for the researcher to conduct this *Drift to Another World in Alice in Wonderland (1951)* research, the researcher used several instruments to conduct the analysis. A research instrument is a tool used by a researcher to collect, and analyse data related to the subject or theme discussed. Research instruments are those that certainly have the information needed so that research can achieve what is needed. So, the main requirement is to be credible and rich in the information needed (Dr. J. R. Raco, 2010).

In this study, the instrument used was the researcher herself and the research documents used. The first is the researcher, as someone responsible for the data or information he gets. In addition, the researcher has an important role, namely so that not just any instrument can participate in research, in other words, the researcher also plays a role in determining participants who are related to the subject related to the research project. Then, other instruments used to facilitate the researcher's research are laptops, the internet, books, online books, and ballpoint, each of which has a use.

D. Data Collection Techniques

According to Creswell (1998) The technique of collecting data is a technique that is used by researchers to find and collect data. In this research, researcher uses documentation and observation techniques to collect the data in more detail. The process used to make it easier to collect data is as follows:

1) The first procedure is, the researcher watches the films that are used as research objects. researcher looks for films and their subtitles and then downloads them so that they can be watched repeatedly.

2) The second is watching movies. Each film has a duration of more than one and a half hours, so to get data and distinguish which ones are not data as intrinsic elements, researcher have to watch *Alice in Wonderland (1951)* many times.

3) The third is compiling and classifying the data based on the categories analyzed, whether the data is included in structure story and literary devices then relating it to isekai genre.

4) Fourth, the researcher makes a table as a medium to make data so that it is easy to analyze. In this study, the researcher used coding following the theory used. Then, the researcher analyses which data is relevant or irrelevant.

The data are numbered as follows:

Num/Struct/Iskai/Mnt

1. Data Number

    1) D1   : Data Number 1

    2) D2   : Data Number 2

2. Structural in Fiction by Robert Stanton

    1) Character   : CH

    2) Plot   : Plot

      a) Beginning Plot   : B.Plot

      b) Middle Plot   : M.Plot

      c) End Plot   : E.Plot

3) Title   : TT

4) Point of View   : POV

5) Theme   : TH

6) Setting   : SET

  a) Setting Place   : P.SET

  b) Setting Time   : T.SET

  c) Setting Atmosphere : A.SET

7) Irony   : IR

  a) Dramatic Irony : D.IR

  b) Tone Irony   : T.IR

8) Symbolism   : SYM

9) Style & Tone   : ST

3. Isekai Genre by Curtis Lu

  1) The Protagonist from Real World : P.Trans

  2) Fantasy Setting   : F.Set

  3) Power or Ability   : P.Ab

  4) The Adventure   : Adv

  5) Cultural Exchange   : C.Exc

E. Data Validation

1) Validation.

    Qualitative researchers do not typically use the word bias in research; they will say that all research is interpretive and that the researcher should be self-reflective about his or her role in the research, how he or she is interpreting the findings, and his or her personal and political history that

shapes his or her interpretation (Creswell, 2007). Based to J.R. Raco (2010) validating research results means that researchers determine the accuracy and credibility of the results through appropriate strategies, such as through member checking or triangulation. To ensure that the researcher was able to find the correct data, the researcher asked for the construct validity from an expert, someone from an English Literature major, especially one who has mastered structural discussion in films. The validator in this thesis is Muhammad Rizal, M.A. as the English Lectures in UIN Raden Mas Said Surakarta.

F. The Technique of Analyzing the Data

After all the data has been collected, the next thing to do is analyze the data based on the theory used, such as to find the structure story and literary devices in *Alice in Wonderland (1951)*, and related it to the Isekai genre. Data analysis starts from the formulations and descriptions of the problem. To present the data to make it easier to understand, the researcher used Spradley's (1980) statement on techniques in data analysis. Spradley divides it into four types, such as:

1) Domains

In this domain analysis technique, researchers focus on something comprehensive and general, so there is a need for researchers to conduct an in-depth analysis to find what they are looking for and then put it into categories according to the topic and analysis. This analysis is very broad and requires narrowing the scope of the research to reach more in-depth conclusions. Data collection is

done by observing the film, watching the film repeatedly, and documenting so that the data collected is sufficient.

2) Taxonomy

This taxonomic analysis is a more in-depth and detailed analysis of the domain. The results can be generated in the form of box charts, line charts, and code. All data are classified based on the problem formulation, here the researcher uses two theories to analyze the data, the Structural theory to find the isekai characteristics.

3) Componential

This component analysis covers the entire process of discovering the dimensions of contrast, entering this information into a chart called a paradigm chart, and then verifying the accuracy of the analysis through further data collection.

Thus, the researcher can answer the problem formulation:

Componential Table	Plot			Character	Setting			Theme	Title	Point of View	Style and Tone	Irony		Symbolism
	Beginning	Middle	End		Place	Time	Atmosphere					Dramatic	Tone	
P.Trans														
F.Set														
A.Grow														
Adv														
C.Exc														
Total														

Table 3. 1. Componential Table

4) Cultural Theme.

A cultural theme is a concept unique to a particular culture. Patterns and themes are both important aspects of a way of life's structure and personality. This research also looks for connections between the domains that have already been identified. The findings, theories, and previous studies will be packed by the researcher.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter the researcher will show the findings and discussions based on the type of structural story and literary devices to fiction that occurred in the films *Alice in Wonderland* (1951), then relate it to the Isekai genre.

A. FINDINGS

1. Structural story and literary devices are presented in the film Alice in Wonderland (1951).

The first question will be carefully chosen based on Robert Stanton's (1965) on structure in fiction, which consists of story structure and literary devices. The structure of the story consists of plot, characters, and setting, while literary devices consist of theme, title, pov, symbolism, irony, and style and tone. Meanwhile, researchers found 52 pieces of data included in story structure and literary devices.

No	Structural of Fiction		Data
1.	Plot	Beginning	3
		Middle	6
		End	3
2.	Character		5
3.	Setting	Place	7
		Time	2
		Atmosphere	4
4.	Theme		4
5.	Title		1
6.	Point of View		1
7.	Style and Tone		6
8.	Irony	Dramatic Irony	1
		Tone Irony	3
9.	Symbolism		6
	Total		52 data

Table. 4. 1. Data of the structural story and literary devices

33

The following is an analysis based on the table above

a. Plot

The plot is the element in the story that becomes the backbone because it is more self-evident than other story elements. The plot also connects cause and effect and the plot has its laws that are the beginning, middle, and end plot. Without the elements that build a story, any literary work will not be able to continue because it has no purpose. So, a story must have a plot, or events that occur.

a) Plot Beginning

Data 1. **Plot.B/Adv/02.04**

Figure 4. 1

Based on the data above, Alice was in the park, behind the castle with her older sister who read a lesson about history. Alice's older sister, who was sitting downstairs, was suddenly stopped to find that Alice hadn't paid attention to her lesson and was busy arranging flowers for Dinah, Alice's pet cat. Alice's sister also scolded her, but Alice made an excuse because the history book full of writing was boring. Alice also imagines that in her future world, nothing is boring and says that flowers will talk.

This shows that this data includes the initial plot when the story is still starting. In this data, the author introduces

Alice and describes the situation. Alice, who doesn't like history lessons or all the boring things in her world, states that if there is a world of her own then everything will contain fun things. Just as her cat Dinah will answer her questions, the flowers will sing and understand the birdsong.

Data 2. **Plot.B/Adv/05.57**

Goodbye, Dinah. Goodbye!

Figure 4. 2

After saying that in her world there will be no boring things like history books full of writing without pictures, Alice began to sing and imagine the world she wanted. Alice sat by the river until she suddenly saw a white rabbit wearing a suit and pocket watch walking on both legs. Alice, who wanted to know, followed the white rabbit and entered a rabbit hole, and fell into the abyss that connected her with the passage connecting with the world of Wonderland.

This shows that the above data is included in the initial plot. The initial plot is still an introduction and also the beginning or cause of the middle plot that the protagonist will experience. From this initial plot, Alice gets into the rabbit hole and makes him trapped in another world, the world of Wonderland.

b) Plot Middle

Data 3. **Plot.M/Adv/42.08**

Figure 4. 3

Entering Wonderland, Alice meets many characters who behave strangely, one of which is the Mad Hatter. After coming out of the Wonderland forest, Alice sees a rabbit and a strange old man drinking a lot of tea while singing about an unbirthday party for them. Alice, who likes parties, immediately sat in an empty chair and applauded. After realizing Alice's presence, they were about to kick Alice out but instead gave her a big cake that came out of nowhere and said that this unbirthday party was for Alice.

This data refers to the central plot of the film *Alice in Wonderland* (1951). Alice's encounter with the Mad Hatter in their home is the result of the initial plot, which is Alice's entry into the rabbit hole and falling into Wonderland. Because of her curiosity, Alice chose to continue chasing the White Rabbit to meet many characters in Wonderland.

Data 4. **Plot.M/Adv/01.01.15**

Figure 4. 4

Alice, unable to find her way home, asks the Chesire Cat to show her the way to the Queen. Alice chose to return because she was tired and couldn't stand the strange behavior of the Wonderland people. After getting a shortcut, Alice enters a huge maze until she meets the Queen of Hearts. But because the Queen is very irritable, Alice gets into big trouble and decides to hold a trial before beheading Alice.

This data refers to the middle plot data in the film *Alice in Wonderland* (1951). This data is included in the middle plot when Alice begins to face the climax of the problem, namely by accidentally offending the Queen who is very touchy because of the cunning nosy actions of Chesire's cat. This middle plot data is a climactic process or the peak of Alice's problems and will get resolution in the final plot.

c) Plot End

Data 5. **Plot.E/Adv/01.10.52**

Figure 4. 5

Alice, who is about to be sentenced by the Queen of Hearts, gets a trial. The Queen, who continued to be angry and did not hear Alice's defense, kept telling her to behead Alice immediately. Already fed up and carried away with emotion, Alice says that they are nothing but just a pack of cards. Alice also ate the mushrooms she carried until her body became enlarged and intimidated the Queen, but soon her body shrank again and Alice fled because she was chased by the Hearts.

This data refers to the plot end elements in *Alice in Wonderland* (1951). Alice, who meets the Queen, then offends her and is sentenced to beheading, gets a trial, and can escape from the Queen. This shows that the plot in which Alice gets a sentence gets a resolution by getting a trial that makes the opportunity to escape open.

Data 6. **Plot.E/Adv/01.13.58**

Figure 4. 6

After escaping from the Hearts and being pursued, Alice is reunited with The Doorknob. Alice keeps asking The Doorknob to open the door for Alice to leave because the Queen and the Cards are not far behind. However, The Doorknob said that Alice was outside and asleep. Suddenly Alice wakes up and sees her older sister shaking her head because Alice didn't listen to her explanation.

This data refers to the plot end element in *Alice in Wonderland* (1951). After getting a resolution to the climax problem, Alice also finds the solution she is looking for. Alice manages to get out of the strange world of Wonderland by waking up from her dream and returning to the castle with her older sister for tea together.

b. Character

In stories, characters usually refer to individuals and show the emotions, intentions, and moral principles that make up that individual. Most stories contain a central character relevant to each event. The most important evidence is the dialogue and behavior of the characters themselves.

Data 7. **CH/P.Drift/03.20**

Figure 4. 7

Alice, who was given a history lesson, did not listen and was busy making flower arrangements for Dinah. Alice didn't want to listen to or even study the thick and written history book. Because of this, Alice was provoked to create her world. In the world Alice created, Dinah would not meow but would answer her like any other noble.

This data refers to character elements in the film *Alice in Wonderland* (1951). Alice, who doesn't like or get bored with her daily life, finds her imagination about another world more fun. This is one of the characters that Alice has, which is imaginative. Alice created the world she wanted because she didn't like their lifestyle at the time. Alice with her imaginative character creates another world full of nonsense and wonder.

Data 8. **CH/P.Drift/56.59**

Figure 4. 8

Increasingly meeting the residents of Wonderland who are increasingly strange and crazy, Alice tries to find her way home but

she gets lost and can't find her way to where she came from. Alice, desperate, asks the Cheshire cat to tell her the way back but Chesire says that Alice can return if she meets the Queen. Thinking less, Alice asks Chesire's cat to tell her how to meet the Queen.

This data refers to character elements in the film *Alice in Wonderland* (1951). Alice intends to find her way home at all costs. With unwavering determination, Alice finds a shortcut to meet the Queen. This data shows that Alice in addition to having an imaginative character, also has a determined nature so that what she intends to do is really what she intends to do. Even because Kekeh wanted to see where the white rabbit wearing a suit went, Alice was determined to go into the Rabbit hole.

c. Setting

The setting is the environment where events occur in the story. According to Stanton, there are three kinds of settings, namely the setting place where the story usually takes place, the setting of time that shows the day, month, and weather, and the atmospheric setting that creates an emotional mood that surrounds the character.

a) Setting of Time

Data 9. **Set.T/Adv/01.46**
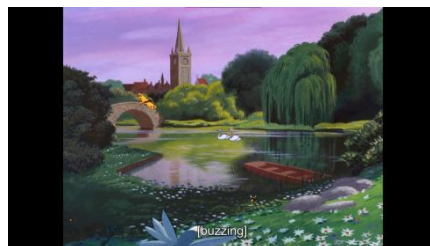
Figure 4. 9

The buzzing sound of beetles sounded in the garden. Butterflies still perch on the petals of blooming flowers. On that sunny, unhot afternoon, Alice sat in a tree with her older sister. Taking shelter under a tree so as not to be exposed to the sun for too long, accompanied by the breezy wind makes Alice even more lazy to listen to history lessons from her brother.

This data refers to the setting of the time element in the film *Alice in Wonderland* (1951). Alice, who was sitting with her brother under a tree, reduced her sunburn even though it was not hot. This indicates that the setting at the beginning is the time of bright daylight.

b) Setting of Place

Data 10. **Set.P/Adv/02.13**

Figure 4. 10

Alice, sitting on the tree branch, was busy making a corolla-shaped flower arrangement. Her brother, who was reading about history lessons, reprimanded her. Under the shadow of the big tree, not far in front of the park is a castle. Alice is in a garden filled with trees and flowers. Not far from her place, Alice also found a river flowing close to the rabbit hole.

This data refers to the setting of the place element in *Alice in Wonderland* (1951). On that hot afternoon, Alice took shelter under a tree with her older sister. The tree is in a park in which there is a flowing river. Not far from the park, there is a bridge and you can see a castle standing majestically. This data shows the setting of the place in a green park behind the castle.

Data 11. **Set.P/F.Set/26.36**

Figure 4. 11

Alice, who enters the Wonderland forest farther away, meets a group of flowers. Not only roses but various kinds of flowers and dragonflies. Dragonflies are in the form of pieces of bread, brown caterpillars are dog-shaped. In the flower-filled garden, Alice heard the singing of the flowers and watched their performance while sitting on a leaf.

This data refers to the setting of the place element in *Alice in Wonderland* (1951). This data shows a description of the place where the flower garden can sing. In this place, Alice sees the flowers acting and talking like royalty. But the flowers quickly drove Alice away because they didn't have petals and thought it was a weed.

c) Setting of Atmosphere

Data 12. **Set.A/F.Set/43.21**

Figure 4. 12

Alice who meets the Mad Hatter and an old man is weird. The Mad Hatter throws a party called an unbirthday party. Alice sits herself in an empty chair but the Mad Hatter stops her because there is no room anymore. Alice says that the Mad Hatter's behavior is irreverent, the Mad Hatter ignores and pours hot tea from the kettle on her collar and out through her arm into the glass.

This data refers to the setting of atmosphere elements in *Alice in Wonderland* (1951). This data shows the Mad Hatter pouring hot tea into his shirt through his collar and out through the sleeve of his shirt. From that data, the Mad Hatter's behavior is absurd and unbelievably plausible, nonsense. It really couldn't make sense when what happened in the movie was compared to the real world where Alice was supposed to be.

d. Theme

The theme usually refers to the deep meaning of a story. Most stories portray and analyze themes of love, fear, mourning, maturation, betrayal, and others. Most experienced readers let themselves be guided

through the story itself to find a theme, but to find a theme, all you have to do is pay attention to the events, plot, and overall in story, not just a few pieces of the story.

Data 13. **TH/P.Abi/02.59**

Figure 4. 13

Scolded by her brother for not paying attention, Alice talks to her cat Dinah. Disliking her daily life which Alice finds boring, Alice with her imagination says that if she had her world then everything would be nonsense. After saying that her world would be like that, Alice started singing while imagining and suddenly saw the white rabbit wearing a suit running because it was too late and Alice went into the rabbit hole chasing the white rabbit. After exploring Wonderland, Alice meets the Queen of Hearts and is about to be beheaded. Fleeing from the inhabitants of Wonderland, Alice sees herself asleep under a tree. Suddenly, Alice wakes up and hears her brother calling out to her shaking her head because Alice is asleep under a tree with Dinah.

This data refers to theme elements in the film *Alice in Wonderland* (1951). Based on the explanation above, Alice can experience events in Wonderland because of her desire to have her world. After that, Alice fell asleep and entered into a dream where she was sitting by the river and saw the White Rabbit who was running because it was late. Even at the end, Alice, trying to save herself from the

inhabitants of Wonderland, sees herself asleep with Dinah. This explanation shows that these data fall within the theme elements of dreams and reality. Alice experienced the experience in Wonderland because she fell asleep and dreamed of what she wanted as her world.

e. Title

The title or text contained on the published cover is called the Title. The title is usually used by the author to give a name to a published work. The title is also used as an identification of the work or contains the context of the story that makes the reader curious. According to Stanton, the title can also refer to the principal character or set of events relevant to a work as a whole.

Data 14. **TT/F.Set/00.22**
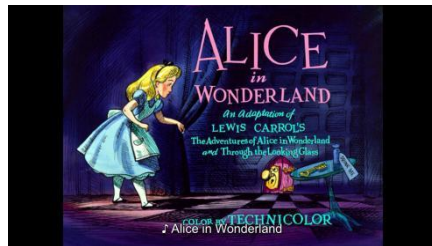
Figure 4. 14

The name *Alice in Wonderland* in *Alice in Wonderland* (1951) is taken from Lewis Carroll's original novels "Alice's Adventures in Wonderland" and "Through the Looking-Glass". The name 'Wonderland' was coined by Carroll himself and has become synonymous with the fantastical world explored by Alice, the protagonist in the film.

The term "Wonderland" in the movie serves as a description of the extraordinary and dreamlike world Alice encounters. It conveys the idea of a place where imagination reigns supreme and where anything

can happen absurdly and strangely and refers to the strange world Alice enters through a rabbit hole. Wonderland is a place full of fantastic characters, strange situations, and absurd happenings. Emphasizing the magical and bizarre nature of the setting, it invites readers/viewers to join Alice on her adventure into a fantasy world full of magic.

f. Point of View (POV)

Point of view is the author's point of view in conveying his story. According to Stanton, point of view is divided into four main types chosen by the author: first-person-central, the central character tells the story in his own words. In first-person-peripheral, a noncentral character tells the story. In third-person-limited, the author refers to all characters in the third person but describes only what can be seen, heard, or thought by a single character. In third-person omniscient, the author refers to each character in the third person and may describe what several characters see, hear or think, as well as events at which no character is present.

Data 15. **POV/Adv/07.33**
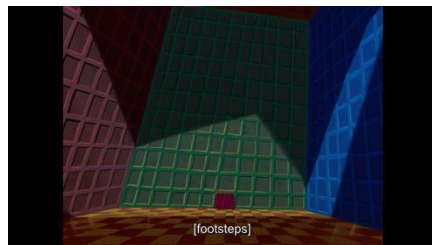
Figure 4. 15

Alice, who fell into the rabbit hole, passed through a long passage and came to a room with high walls. Inside the room, Alice again saw the white rabbit and then chased him back and the white

rabbit disappeared into a colorful room with high walls. Inside the room, Alice walked openly through a small door that turned out to consist of many doors until she met The Doorknob behind a red curtain.

This data refers to the point of view element in the film *Alice in Wonderland* (1951). The data above shows the surrounding situation in the story where there is always Alice as the protagonist. All the events that happen in the movie only happen when Alice is in the scene and never tell the plot that happens when there is no Alice in the scene. This data shows that the point of view used by the author to present this film is using the point of view in third-person limited. All that happens, is all characters can be third people who can speak, hear and behave but if there is only Alice around or with them.

g. Style and Tone

Style in literary works is the author's choice in using the choice of words, sentence structure, and figurative language in building his work. And the tone is the feeling that is put in the author's writing.

Data 16. **ST/C.Exc/27.48**

Figure 4. 16

After leaving Marry Ann's house, Alice enters the forest and encounters a horsefly. Not only did she meet the horsefly, Alice saw the butterflies in the shape of small buns, red roses, white roses, orchids, daisies, lilies, and many more flowers intertwined with each

other, chatting and taking Alice to talk. Not believing the flowers could talk, Alice got a clue where the flowers sang and performed a dance called 'Golden Afternoon'.

This data refers to the stylistic elements in *Alice in Wonderland* (1951). Alice at the beginning of the story also sings about her world if she has her world. When they meet the Mad Hatter, they also sing about the unbirthday party. When Alice is on the beach in her soaked clothes, dancing around the rocks, the Dodo bird also sings. From this data, the style used in this film is one of the musical or nursery rhyme styles where the characters sing humming songs together with various titles.

Data 17. **ST/C.Exc/31.16**

Figure 4. 17

Alice was still listening and enjoying the singing from the flowers until they finished. Alice stood up and walked up to the flowers giving compliments and the flowers loved it. Until one of the flowers asks Alice what kind of flower it belongs to, the flowers know that Alice is not from their class. Until the purple Allium flower says she's nothing but a common mobile vulgarism. The other flowers then chased Alice away and called her weeds.

This data refers to the tonal element in the film *Alice in Wonderland* (1951). The data above shows the treatment of flowers

towards Alice after knowing that Alice is not a flower. The flowers who originally had fun singing and enjoyed getting compliments from others became very negative and showed that Alice was not welcome among them. This data shows that the tones used in the film also use sarcastic tones. This sarcasm is shown by the scene of the flowers ostracizing and even expelling Alice after finding out Alice is not a flower like them. This sarcasm was directed at the nobles of the Victorian period, who indeed highly valued caste.

h. Symbolism

A symbol represents a meaning. In literary works, symbolism is an element that refers to the use of symbols in a literary work. Symbolism helps readers to better understand the storyline or be more entertained by the film being watched.

Data 18. **SYM/C.Exc/04.54**

Figure 4. 18

Imagining that during the day, Alice, who was sitting by the river, saw a white rabbit wearing a suit, glasses, and carrying a pocket watch walking on both feet. Alice, who wanted to know, then followed the white rabbit to the rabbit hole and into Wonderland. After arriving in the forest and finishing talking with Tweedle Dee and Dum, the White Rabbit is again seen and Alice follows him.

This data refers to the element of symbolism in the film *Alice in Wonderland* (1951). This data shows the White Rabbit who continues to appear at the beginning of the story and indirectly lures Alice to follow him into the rabbit hole. Once inside, Alice who chases the White Rabbit will lose track and end up meeting other Wonderland characters such as Chesire Cat, The Flowers, The Doorknob, and Mad Hatter. After Alice doesn't want to deal with those characters, the White Rabbit will reappear and attract Alice's attention to follow her. Thus, this data shows that this white rabbit symbolizes a character who guides Alice while in Wonderland and continues to captivate Alice with curiosity and take her exploration into Wonderland further.

i. Irony

The irony is the opposite of what happens. According to Stanton, irony includes two types, namely dramatic irony, which is basically between what occurs in films diametrically contrasting with reality. While tone irony is a verbal irony when someone conveys the opposite point or something.

a) Irony Verbal

Data 19. **Iron.V/C.Exc/12.25**

Figure 4. 19

Carried away by her tears, Alice, who turned small, bounced in a glass bottle and drifted and tossed on the beach.

Alice in the bottle saw some sea animals and asked for help. Then, Alice saw a Dodo bird standing on a rock with a small bonfire giving directions. The direction was given to the animals that walked around it. "That's better. Have you dry in no time now", Alice was told to go around so that Alice's clothes were dry.

This data refers to the element of verbal irony or irony tone in the film *Alice in Wonderland* (1951). The above data shows an element of verbal irony where the animals and Alice surround the rock in the hope that their bodies will dry up but the waves of the beach continue to pour on them. The Dodo bird also said, "That's better. Have you dry in no time now." It's a verbal irony, where the Dodo Birds say they're going to dry up but in reality, won't because the waves keep coming.

b) Irony Dramatic

Data 20. **Iron.D/C.Exc/44.20**

Figure 4. 20

Alice, who came out of the forest after encountering caterpillars, saw a house where she was having a tea party. Coming to the yard, Alice saw a brown rabbit with an old man singing while busy pouring tea. Alice sits on a chair but the Mad Hatter prevents her because there is no room for Alice to

sit on. Just as Alice was about to complain and say that their behavior was very disrespectful, the Mad Hatter suddenly asked Alice to stand up and said that this Unbirthday party was for Alice.

This data refers to the irony dramatic element in *Alice in Wonderland* (1951). The data above shows that Alice, who initially complained about Mad Hatter's disrespectful behavior, became happy when a party was held for her. This data includes dramatic irony data because Alice already knows that she continues to face strange and absurd events but still accepts or treats them like normal people. Just as Alice knows the Mad Hatter is a stranger and they have just met, but Alice is happy when the Mad Hatter says the unbirthday party is for her.

2. The Way the Structural Story and Literary Devices Found in Alice in Wonderland (1951) Related to the Isekai Genre

The second question will be carefully selected based on Curtis Lu's (2020) about the criteria that make a work belong to the Isekai genre. There is the protagonist from the real world, adventure or exploration, fantasy setting, power or ability to grow, and cultural exchange. Thus, researchers found 52 data containing characteristics. The data will be summarized bellows:

No	Isekai Genre Characteristic	Data
1.	The Protagonist Transform into Another World	5
2.	Fantasy Setting	11
3.	Power/ability Growth	4
4.	The Adventure / Exploration	16
5.	Cultural Exchange	16
	Total	52

Table. 4. 2. Data of Isekai Genre Characteristics

Here is an analysis based on the table above:

a. The protagonist is from the real world.

While the character describes the protagonist's character. The protagonist comes from his world and is stranded or floated to another world.

Data 21. **CH/P.real/05.07**

Figure 4. 21

While her older sister was busy reading the thick history textbook, Alice played alone with Dinah and made a string of flowers. Scolded by her brother for not listening, Alice begins to sing and imagine her world until when she is sitting near the river, Alice sees a white rabbit and chooses to chase after him.

This data refers to characters or protagonists who come from the real world. The protagonist is usually a schoolboy or office worker who is not satisfied with his world. Alice's character has her world that comes from a noble family living in a castle. But Alice, who is very curious about fun things, is not satisfied with her daily life and continues to be told to study. In the isekai genre, there is a protagonist who will experience or float into another world or parallel world. In this data, Alice, who has a curious character, is the protagonist who comes from the real world and will experience adventure in a fantasy world.

b. Fantasy setting.

A place or location that is not from the real world. A place full of magic and also full of things we have never experienced. A place that becomes the dream place of the protagonist who is not satisfied with his life.

Data 22. **Set.P/F.set/12.08**

Figure 4. 22

Alice, whose body turned big, cried and caused her tears to fall like rain. After her body shrank again, Alice was trapped in a small bottle and washed ashore. On that beach, Alice met many marine animals that could walk. Pink starfish, lobsters, and even seagulls walk on the beach while singing.

This data refers to the characteristics of fantasy places in the film *Alice in Wonderland* (1951). This data is included in the fantasy setting because the beach is not like the beach in the real world. The animals that were supposed to swim in the water walked on two legs and sang while being hit by the waves. Thus, this beach is included in a fantasy setting that has magic and is different from what exists in the real world. Following what Alice dreamed of if she had a world where animals would sing and walk like her.

Data 23. **Set.A/F.set/06.58**

Figure 4. 23

Alice, who got into the rabbit hole, fell to the ground. After falling inside, Alice passed through a long passage but slid down slowly. Inside the passage, Alice saw a lot of things upside down and top down. Until finally Alice saw a map with pictures of people standing upside down top down.

This data refers to the characteristics of fantasy settings that feature places that do not make sense in the real world. Alice, who saw all the items upside down as she slid down to the limit, was able to walk after fixing herself upside down as well. Thus, the hallway where everything starts to look upside down becomes a fantasy setting that has a magical and fantasy place. A place that can't be found in Alice's real world.

c. Power/ability to grow.

When a protagonist floats into another world, then there is something he has as a power or privilege, or purpose that he gets. A protagonist can gain power if in another world must defeat a boss enemy to return to the real world. A protagonist who does not fight against enemy bosses can be able to continue his journey both with something he has and develop physically and mentally to get better and fulfill his goals.

Data 24. **TH/P.abi/05.03**

Figure 4. 24

While Alice is entertaining herself by imagining her world. Alice saw a White Rabbit wearing a red suit, carrying a pocket watch walking on both feet. Alice has a curious character and follows the white rabbit into the rabbit hole. But when she reached a place where Alice met another character, the white rabbit disappeared. Soon, the white rabbit reappeared and Alice's curiosity again told her to follow the white rabbit who kept running after time.

This data refers to the characteristics of power/ability to grow, where Alice can continue her journey with her character who is always curious so that she continues to move forward following the White Rabbit. Seeing that there was an uncharacteristic rabbit, Alice, who had always wanted to know, chased and continued to chase. Until finally Alice was tired and met the Queen and did not see the white rabbit again, which turned out to be the Queen's subordinate or aide. Thus, the character that Alice wants is her ability to continue traveling in the world of Wonderland.

Data 25. **TH/P.abi/54.50**

Figure 4. 25

After being angered by the Mad Hatter's treatment that damaged the white rabbit's watch so that the white rabbit ran again, Alice re-entered the forest chasing the white rabbit. Alice, who kept walking, was lost. When Alice takes a turn and walks, Alice will return to the previous place. Because of continuing to scratch and not finding a way out, Alice suddenly felt regret. Alice sits on a rock and monologues with herself saying that it's good to be patient because of very good advice.

This data refers to the characteristics of power or ability to grow, Alice becomes more mature. A protagonist who floats to another world must have a goal that must be achieved so that he can get out or return to the real world. In this data, to get out of the world of Wonderland, Alice must be able to develop. Not physically, but in character or it can be said mentally. Alice, who is known to be very curious and insists on what he says, becomes aware that everything she does does not bring anything good. Thus, Alice realizes that the curiosity that brought her into Wonderland is not a good thing and decides to be more patient and not obey what she wants good things happen to her is Alice's ability to grow.

d. Adventure.

Exploration is central to the isekai genre. Each isekai has a very creative exploration. With the exploration that the protagonist experiences, the story will attract the viewers. The more interesting the exploration, the more freedom an author has to make his work blur between reality and fantasy.

Data 26. **Plot.B/Adv/05.34**

My What a peculiar place to have a party.

Figure 4. 26

In the bright daylight, Alice and her older sister were in the back garden of the castle. Alice, who is reprimanded by her brother for not paying attention to history lessons, wants to have her world so it makes her daydream. Alice and Dinah, her pet cat are peering into the rabbit hole. Earlier, Alice saw a white rabbit wearing a suit running into the rabbit hole while constantly saying that she was too late. Entering the hole, Alice falls into Wonderland, a magical world that is turned upside down from the real world. Arriving at Wonderland, Alice meets many very strange characters, full of nonsense happenings.

This data refers to the characteristics of adventure as the journey process experienced by Alice that fits the isekai genre. To be able to enter another world, a protagonist must pass through a portal. Alice enters the rabbit hole to further enter

Wonderland. After entering Wonderland, Aloce is met with a variety of strange and absurd characters. Thus, this data is included in the exploration as part of Alice's journey in Wonderland.

Data 27. **Plot.E/Adv/01.13.16**

Why, that's me. I'm asleep.

Figure 4. 27

Alice sees herself asleep under a tree with Dinah. After meeting many weird and absurd Wonderland characters, Alice then meets the Queen of Hearts. However, Alice gets into trouble so she has to be beheaded. Facing the trial, Alice loses patience with the Queen's very unnatural behavior. Alice says they are just a pack of cards then chased by the inhabitants of Wonderland and the heart cards. Panicked by many people, Alice asks The Doorknob to open the door for Alice but The Doorknob shows Alice who turns out to be outside, sleeping.

This data refers to adventures that are included in the characteristics of an isekai genre. Based on visual data, Alice finally saw herself outside Wonderland and kept calling her name until she woke up. Alice's journey which is so tense that she will be beheaded is part of an adventure full of fantasy places and events that are very absurd and contrary to the real world. Until

finally Alice woke up and realized that it was all just her dream in broad daylight and woke up when the afternoon came.

e. Cultural exchange.

Full of magic and absurdity, what happens in another world is very different from the real world. Causes the difference felt by the protagonist. The difference is felt indirectly because it is set in a world full of fantasy.

Data 28. **ST/C.exc/22.11**

Figure 4. 28

Alice enlarged to be like a giant even bigger than a house. Before growing up, Alice enters the house where the White Rabbit sees Alice and calls her Marry Ann. Alice is asked by the white rabbit to find a handkerchief. While inside the house, Alice saw some cookies in a glass jar and ate them. After eating the pastry, Alice's body enlarged little by little until her feet and hands stretched out of the windows and doors. After learning that there is a large monster in his house, the White Rabbit asks the Dodo Bird for help, and the solution given is to burn Marry Ann's house to the ground with fire.

This data refers to the characteristics of cultural exchange in the isekai genre. Based on the visual data above, Alice's body became bigger than home just because she ate a pastry. Thus,

what Alice experienced is very different from the culture that exists in the real world. In Alice's world, tea is served with a variety of cakes including pastries as a snack when there is a party or leisure time. In the data above, by eating a little pastry, Alice's body turned into a giant. The way of help or solutions provided by the dodo bird is in stark contrast to the reality that happened in Alice's world.

Data 29. **Iron.V/C.exc/41.09**

Figure 4. 29

Alice meets the striped cat Cheshire on top of a tree. In the middle of the forest, when Alice gets lost and does not find the White Rabbit. The strange cat appeared and spoke in an elusive sentence. The mischievous cat continues to show himself in strange and ambiguous forms while saying that almost everyone's mad in Wonderland.

This data refers to cultural exchange characteristics where Alice has difficulty exchanging cultural communication and understanding of logic with characters in Wonderland. This data is by the characteristics of cultural exchange in the isekai genre that shows cultural differences between Wonderland and what Alice usually experiences. The Cheshire Cat keeps asking unusual and very absurd questions that encourage Alice to

challenge her assumptions. Because to understand the strange and magical characters in this Wonderland world, Alice must try to understand individuals who appear from different backgrounds.

B. DISCUSSION

The researcher struck with two discussions about story structure and literary devices related to the isekai genre in the film *Alice in Wonderland* (1951). Has conducted data analysis, stringing together its cultural themes.

The first question of the study was about the story structure and literary devices found in *Alice in Wonderland*. Having nine elements that build the story, the setting element is the dominant data. This element appears related to the place or setting that occurs in Wonderland, which shows the setting, time setting, and also the atmospheric setting that occurs in the storyline. The setting is the most dominant because it overall features locations or places in Wonderland as part of Alice's exploration. In addition to the setting, the time setting shows Alice's time before entering another world and successfully exiting in the afternoon. In some cases, not all settings show places in Wonderland because Alice begins in the real world and can go back out to her world.

The second question of the research is based on the characteristics that make a work included in the isekai genre. A work can be included in the isekai genre category if it meets all the characteristics. Of the five characteristics, there are five characteristics found in *Alice in Wonderland*. Of the five characteristics, adventure and cultural exchange are the most dominant data. The adventure was found based on the plot of the story

found from the first question containing the process or journey that Alice went through from herself before entering Wonderland to survive. Cultural exchange is found based on symbolism, irony, and style and tone that contains a culture different from what Alice does in her daily life.

As a result, the elements of the setting place that show fantasy settings can lead Alice to be included in the isekai genre which has an unusual adventure process. The adventure that shows Alice's journey is very strange and full of absurdity, it is very connected to the setting elements that show the absurd and magical places that Alice encounters. This proves that the structural elements of stories and literary devices can relate to the isekai genre because they are included in the characteristics that correspond to the isekai genre.

Moreover, Alice's Westerns were created before the isekai genre was invented. Based on isekai works mostly from Japan, most of them have very open settings, full of surprises that ordinary people don't even think about. Following the overall structure of *Alice in Wonderland*, the setting shows a place that doesn't even make sense. Such as a place on a beach where sea animals actually walk on both feet and dance together. According to the isekai genre, the settings in isekai stories contain a lot of magical things that are very mysterious and only invented by the author to attract more viewers to his literary works. In isekai, the protagonist has to go through a journey that makes him reach his destination because he is dissatisfied with his real life. This relates to the story structure and literary devices found, such as the places in Wonderland.

Wonderland in *Alice in Wonderland* symbolizes a place full of magic and mystery. A place that is mysterious and full of nonsense things that make viewers feel amazed by the absurdity that comes out of nowhere and is presented in Wonderland. After all, Alice who is the protagonist in the movie is known to have a very curious and imaginative character. Having a high imagination, Alice creates her world full of nonsense such as rabbits who can run wearing suits, flowers who can talk and dance like nobles, and a rabbit and an old man who have an unbirthday party by pouring hot tea through his collar. Thus, with Alice's imagination leading her to create her world because she doesn't like her daily life, Alice drifts into a Wonderland world full of places and events that make sense thrown out the window. This makes it belong to the isekai genre because it fulfills the characteristics that fit the isekai genre.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

Having analyzed the research of the structural story and literary devices related to the isekai genre, the researcher gave a conclusion.

A. CONCLUSIONS

Structural elements found in *Alice in Wonderland* 9 elements build the story. There are two elements, the first is the structure of the story which consists of plot, setting, and characters. The second is literary devices consisting of title, theme, point of view, symbolism, irony, and style and tone. Of the nine elements, nine elements were found, and the dominating one was the set consisting of the place setting, time setting, and atmosphere setting.

Alice, who is lost in a strange and surreal world, encounters many unusual places with an absurd atmosphere. Through these encounters with other characters in the place of Wonderland, the story quickly reveals that events do not take place in the real world but rather something more magical and mysterious. As Alice continues to explore this new and unfamiliar land her experiences become more and more surreal, offering readers an entertaining journey filled with unique adventures.

The structural story and literary devices employed in the classic isekai genre are used to illustrate the characteristics that make a work belong to this genre. In *Alice in Wonderland*, these traits are used to show how Alice's adventure can be seen as a form of cultural exchange. Through this adventure, Alice experiences an exciting storyline full of

unique and thrilling elements that make it an enjoyable journey. Cultural exchange is an essential part of Alice's journey to Wonderland as she is exposed to a wide range of cultural differences that she has never come across before. The inhabitants of Wonderland are filled with odd and ambiguous behavior which causes Alice to think out of the box and expand her understanding which in turn helps her to develop her character and become more mature.

B. IMPLICATIONS

From all the discussions in the analysis of this study, researchers found that by using structural research in literary works, they can analyze the elements that build a literary work in more detail. With structural theory, we can see the building blocks between *Alice in Wonderland*. Also with the discovery of these elements, it can be seen how *Alice in Wonderland* related to the Isekai genre. The application of literary objects is also an interesting field to discuss more carefully about structural studies and the isekai genre.

C. SUGGESTIONS

1. To the Readers

Researchers hope that the results of this study can be used as a reference related to structuralism in animation literary works with the isekai genre. Researchers hope that with this study, readers can dig deeper into information and be able to understand more about structural studies in literature and about the isekai genre that is different from fantasy. Dengan demikian, diharapkan pembaca bisa mengetahui karya sastra yang sesuai dengan isekai berdasarkan karakteristiknya.

2. To the next researchers

Researchers hope that the results of this study can be used as a reference or can help to be able to examine more deeply about structural studies in literary works. Also with this study, researchers hope to increase knowledge about structuralism in animation literary works, namely *Alice in Wonderland* as well as the isekai genre. The researcher provides suggestions for the next researchers to do better research in the future.

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APPENDICESS

Num	Coding, textual data and visual data	Explanation	Valid/In valid	Review
1.	01/Plot.B/Adv/02.04 "Edwin and Morcar, the Earls of Mercia, and Northumbria declared for him,"	This data is the plot element data. With Alice's older sister reading a history book, Alice is seen busy herself arranging flowers for Dinah, her cat. This element is related to the characteristics of the Isekai genre as The Adventure. The data that is an element of this initial plot is as part of the adventure Alice is experiencing. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
2.	02/Plot.B/Adv/05.34 My, What a peculiar place to have a party.	This data is the plot element data. Alice, who was scolded for not listening to her sister's lessons, actually sang and imagined about her nonsense world until she ended up seeing the White Rabbit wandering and going down the rabbit hole. The data that is an element of this initial plot is as part of the adventure Alice has experienced. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
3.	03/Plot.B/Adv/05.57 Goodbye, Dinah. Goodbye!	This data is the plot element data. Alice, who is curious about the rabbit hole, chooses to go into it and falls into a passage in the ground that leads to an upside-down place that leads to Wonderland. The data that is an element of this initial plot is as part of the adventure Alice has experienced. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
4.	04/Plot.M/Adv/13.26	This data is the plot element data. After entering Wonderland through The Doorknob, Alice meets two strange fat figures named	Valid	

		Twiddle Dee and Twiddle Dum in the forest. The data that is an element of this middle plot as part of the adventure Alice has experienced. That way, these plot elements fit into the category conveying the Isekai genre.		
5.	05/Plot.M/Adv/26.57	This data is the plot element data. After meeting Twiddle Dee and Dum, Alice continues to walk after the White Rabbit until she finds a garden full of flowers and can talk. The data, which is an element of this mid-plot, is part of the adventure Alice has experienced after entering Wonderland. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
6.	06/Plot.M/Adv/32.20	This data is the plot element data. After being kicked out of a flower herd because Alice is considered a weed, meet a Caterpillar smoking on mushrooms. The data is an element of this mid-plot as part of the adventure Alice experiences after entering Wonderland. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
7.	07/Plot.M/Adv/40.34	This data is the plot element data. Ceshire cat, a strange cat that Alice meets after getting empty advice from Ceterpillar who becomes a butterfly. Data is an element of this mid-plot as part of Alice's adventure. That way, these plot elements fit into the category conveying the Isekai genre.	Valid	
8.	08/Plot.M/Adv/42.08	This data is the plot element data. The middle flow where occurs due to the cause of the initial flow. After meeting a strange cat, Alice follows the White Rabbit and ends up meeting the Mad Hatter who throws a strange unbrithday party. Data is an element of this mid-plot as part of Alice's	Valid	

		adventure. That way, these plot elements fit into the category conveying the Isekai genre.		
9.	09/Plot.M/Adv/01.02.15	This data is a plot element. After being frustrated by the increasingly strange behavior of the people of Wonderland, Alice asks the cat Chesire to provide a shortcut to meet the Queen. But instead of getting a way home, Alice gets into trouble and is sentenced to be beheaded for offending the Queen of Hearts. This data, which is the middle plot element, is part of Alice's adventure. As the climax of the problems Alice encounters while in Wonderland. Thus, this plot element fits the category of conveying the Isekai genre.	Valid	
10	10/Plot.E/Adv/01.10.52	This data is a plot element. This plot is a plot ending that leads to resolution when Alice's problem begins to get a solution by holding a trial. But because the Queen continues to make up Alice's mistakes, she escapes and returns to The Doorknob room. This data, which is the final plot element, is part of the adventure Alice experiences. Thus, this plot element fits the category of conveying the Isekai genre.	Valid	
11	11/Plot.E/Adv/01.13.16	This data is a plot data element. Alice who continues to be chased by the inhabitants of Wonderland and the cards forces The Doorknob to open the door, but The Doorknob says that Alice is already outside, Alice also sees herself sleeping under the tree with Dinah. This data is the final plot element as part of Alice's adventure. As such, this plot element fits the category of conveying the Isekai genre.	Valid	
12	12/Plot.E/Adv/01.13.58	This data is a plot element. Alice who saw herself sleeping under the tree then	Valid	

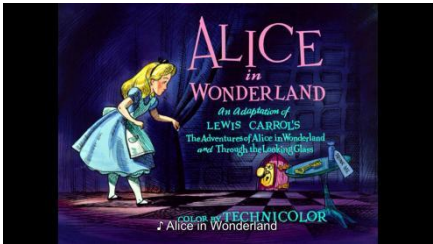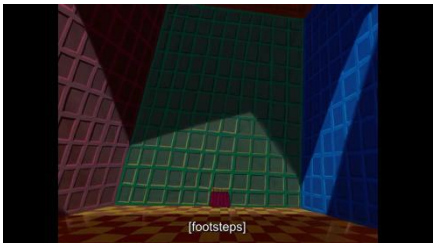|				
		woke up and saw her sister standing in front of her calling Alice to wake up. When Alice is about to get a scolding, her sister invites Alice back to the castle to have tea together. This data, which is the final plot element, is part of Alice's adventure. Thus, this plot element fits the category of conveying the Isekai genre.		
13	13/Set.T/Adv/01.46	This data is a Setting data element. On a sunny morning, Alice is seen with her older sister behind the castle near the lake sitting on a tree. This data is a time setting element as part of the adventure Alice is experiencing. Therefore, this time setting element fits the category of conveying the Isekai genre	Valid	
14	14/Set.T/Adv/01.13.36	This data is the Setting data element. After successfully waking up the sleeping Alice, the brother scolded Alice for not listening to the explanation of history and instead falling asleep. Alice was invited by her brother to return to the castle because it was late afternoon and time for tea. The data that constitutes this time setting element is part of the adventure Alice is experiencing. Thus, this time setting element fits the category of conveying the Isekai genre.	Valid	
15	15/Set.P/Adv/02.13	This data is the Setting element data. With Alice sitting on a tree branch while her brother reads a history book below in a park behind their castle and a very beautiful lake. Data that is an element of setting this place as part of the fantasy setting that Alice encounters. That way, this time setting element fits the category conveying the Isekai genre.	Valid	
16	16/Set.P/F.Set/05.43	This data is the Setting element data. Alice, who	Valid	

		was curious about the rabbit that went into the hole, also entered the hole which turned out to fit her in. Data that is an element of the setting of this place as part of the fantasy setting that Alice met to go to Wonderland. Thus, the setting elements of this place fit the category conveying the Isekai genre.		
17	17/Set.P/F.Set/06.19	Data ini adalah data element Setting. Setelah masuk melalui lubang kelinci, Alice jatuh ke sebuah lorong panjang yang terbalik. Semua barang apapun yang mengambang terbalik atas bawah. Data yang merupakan elemen setting tempat ini sebagai bagian dari fantasy setting yang temui Alice. Dengan demikian, elemen setting tempat ini sesuai dengan kategori menyampaikan Isekai genre.	Valid	
18	18/Set.P/F.Set/12.08	This data is the Setting element data. After entering through the rabbit hole, Alice fell into a long overturned passage. All items of any kind are floating upside down top down. Data that is an element of setting this place as part of the fantasy setting that Alice encounters. Thus, the setting elements of this place fit the category conveying the Isekai genre.	Valid	
19	19/Set.P/F.Set/13.05	This data is the Setting element data. After passing a strange beach with strange sea animals, Alice follows the White Rabbit to the Wonderland Forest and meets Twiddle Dee and Dum. The data that is an element of this time setting as part of the fantasy setting that Alice encounters. Thus, the setting elements of this place fit the category conveying the Isekai genre.	Valid	
20	20/Set.P/F.Set/20.58	This data is the Setting element data. After coming	Valid	

		out of the forest full of strange people, Alice saw a pink and white house. In the house, Alice ate a cake and it became big but the house was not destroyed. Data that is an element of setting this place as part of the fantasy setting that Alice encounters. That way, the setting elements of this place fit the category conveying the Isekai genre.		
21	21/Set.P/F.Set/26.36	This data is the Setting element data. Restoring her body shape to normal, Alice walked over and encountered a group of flowers who could talk and even sing. Data that is an element of setting this place as part of the fantasy setting that Alice encounters. That way, the setting elements of this place fit the category conveying the Isekai genre.	Valid	
22	22/Set.A/F.Set/06.58	This data is the Setting element data. The atmosphere that Alice encounters when she realizes that everything is upside down, but Alice can still walk as usual, making the atmosphere feel magical and mysterious. The data that is an element of setting the atmosphere is part of the fantasy setting that Alice encounters. Thus, this atmospheric setting element fits into the category conveying the Isekai genre.	Valid	
23	23/Set.A/F.Set/09.53	This data is the Setting element data. Alice, who found herself to be very large and received ridicule from The Doorknob, began to cry and her tears fell like rain but with a large amount. This atmosphere looks very absurd and nonsensical. The data that is an element of setting the atmosphere is part of the fantasy setting that Alice encounters. Thus, this atmosphere setting element fits into the category	Valid	

		conveying the Isekai genre.		
24	24/Set.A/F.Set/28.23 	This data is the Setting element data. A seahorse fly, a brown caterpillar dog, a black-haired caterpillar cat. Everything Alice met was in accordance with what she dreamed of. The atmosphere is in accordance with the dreamlike nature that Alice imagined. The data that is an element of setting the atmosphere is part of the fantasy setting that Alice encounters. Thus, this atmosphere setting element fits into the category conveying the Isekai genre.	Valid	
25	25/Set.A/F.Set/43.21 	This data is the Setting element data. Not only holding an unbirthday party, Alice saw the Mad Hatter pouring hot tea on her collar and out through her arms to the glass. From all of that, it feels right, the atmosphere in the film is absurd and nonsense. It is very illogical when compared to the world where Alice comes from. The data that is an element of setting the atmosphere is part of the fantasy setting that Alice encounters. Thus, this atmosphere setting element fits into the category conveying the Isekai genre.	Valid	
26	26/CH/P.Drift/03.20	This data is character element data. Alice is the protagonist who enters another world, the world of Wonderland. Alice is talking to her cat and says that Dinah in her world will be able to talk. This data shows Alice's character full	Valid	

		of imagination. Data that is an element of these characters as protagonists transport to another world. Thus, these character elements fit into the category conveying the Isekai genre.		
27	27/CH/P.Drift/05.07	This data is character element data. Alice, who is the protagonist, in this data it can be seen that her curiosity is so great that she decides to follow the Rabbit who enters the hole. Data that is an element of these characters as protagonists transport to another world. That way, these character elements fit into the category conveying the Isekai genre.	Valid	
28	28/CH/P.Drift/55.23	This data is character element data. Alice is the protagonist, in this data Alice already feels that what she does must have something in return. This shows Alice's character that although only 10 years old, Alice is also wise. Data that is an element of these characters as protagonists transport to another world. Thus, these character elements fit into the category conveying the Isekai genre.	Valid	
29	29/CH/P.Drift/56.26	This data is character element data. Alice, who is the protagonist, in this data shows self-reflection. She doesn't want to follow the rabbits anymore so as not to get lost longer in Wonderland. Data that is an element of these characters as protagonists transport to another world. Thus, this character elements fits into the category conveying the Isekai genre.	Valid	
30	30/CH/P.Drift/56.59	This data is character element data. Alice, who is the protagonist, shows her determination nature that continues to be determined	Valid	

	Please, please. How can I find her?	in order to find her way back to her home world. Data that is an element of these characters as protagonists transport to another world. That way, these character elements fit into the category conveying the Isekai genre.		
31	31/TH/P.Abi/02.59 If I had a world of my own, everything would be nonsense.	This data is the theme element data. Alice, who manages to get out by waking up under a tree, shows that all the strange events Alice experienced between the dreams she wanted and the real world she faced. Elements of this theme also show the characteristics of the isekai genre regarding the protagonist's abilities. Data is an element of this theme as power or ability to growth in another world. Thus, the elements of this theme fit into the category conveying the Isekai genre.	Valid	
32	32/TH/P.Abi/04.40 ♪ Because my world would be a wonderland ♪	This data is the theme element data. The theme in *Alice in Wonderland* is about Alice's imagination about her world, the world of Wonderland which is the opposite of the real world. This element is also included in the characteristic where imagination becomes Alice's power or ability to growth to make her create a world like Wonderland. Data is an element of this theme as power or ability to growth in another world. Thus, the elements of this theme fit into the category conveying the Isekai genre.	Valid	
33	33/TH/P.Abi/05.03 Oh, Dinah. It's just a rabbit with a waistcoat... and a watch.	This data is the theme element data. Alice, who has a curious character, enters the world of Wonderland and does her journey because of her curiosity about the White Rabbit who continues to run and ends up meeting in the garden of the Queen of Hearts. This element	Valid	

		matches the characteristics of Power or ability to growth, with the power of this curiosity Alice can go on adventures to meet the Queen of Hearts. Data is an element of this theme as power or ability to growth in another world. That way, the elements of this theme fit into the category conveying the Isekai genre.		
34	34/TH/P.Abi/54.50 ♪ "Be patient" is very good advice	This data is the theme element data. Alice, who finally felt tired of all the strangeness and couldn't make her way home, finally cried and monologues with herself that she made a mistake to end up in Wonderland. This element matches in the characteristics of ability to growth, Alice becomes aware that she made a mistake. Data is an element of this theme as power or ability to growth in another world. That way, the elements of this theme fit into the category conveying the Isekai genre.	Valid	
35	35/TT/F.Set/00.22 ♪ Alice in Wonderland	This data is the title element data. *Alice in Wonderland* is a title taken from the character Alice with the strange island she explored, namely Wonderland. This element matches the fantasy setting, Wonderland. The data that is an element of this title as a fantasy setting in another world. That way, this title element fits into the category conveying the Isekai genre.	Valid	
36	36/POV/Adv/07.33 POV [footsteps]	This data is the point of view element data. This data is included in the point of view element which shows that the viewer cannot see other scenes if Alice is not there which is included in third person limited. This element also matches the characteristics of adventure which shows the point of view of Alice as the	Valid	

		protagonist. Data that is a point of view element is as the adventure or exploration in another world. That way, this point of view element corresponds to the category characteristics conveying the Isekai genre.		
37	37/SYM/C.Exc/04.54	This data is data element symbolism. In the movie, the Rabbit has a symbol. The white rabbit is symbolized as a guide or character who leads Alice to enter Wonderland with her strangeness by wearing a suit and carrying a watch while running around because she is late. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.	Valid	
38	38/SYM/C.Exc/05.27	This data is data element symbolism. The rabbit hole that Alice entered into the world of Wonderland, has a symbol as Alice's portal to enter her fantasy world. This element matches the characteristics of culture exchange, Alice's ten-something body can fit into a rabbit hole that in the real world must only be the size of a rabbit. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.	Valid	
39	39/SYM/C.Exc/06.27	This data is data element symbolism. What is used as a symbol in this data is a mirror that shows Alice's reflection upside down as a reflection of what happened in the world of Wonderland compared to the real world. This element matches the characteristics of culture exchange with the	Valid	

		strangeness of turning top down in Wonderland. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.		
40	40/SYM/C.Exc/21.41 Oh	This data is data element symbolism. The cookies Alice eats are symbolized as maturity. When Alice eats a little, her body will grow like an adult, and if Alice eats a little again, Alice will return to the size of a child. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.	Valid	
41	41/SYM/C.Exc/30.54 She's nothing but a common mobile vulgaris.	This data is data element symbolism. The symbolism in this data is the flowers that symbolize the behavior of nobles in Alice's world in the Victorian era. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.	Valid	
42	42/SYM/C.Exc/01.00.13 One, two, three, four, five, six, seven, eight, nine, ten, jack.	This data is data element symbolism. The heart cards lined up in the scene are symbols, depicting a subordinate who is afraid and obedient to his superior who is depicted as a tyrant. It depicts nobles who are obedient and will continue to support their king despite tyrants. Data which is an element of symbolism is as the culture exchange in another world. Thus, this element of symbolism corresponds to the category characteristics conveying the Isekai genre.	Valid	
43	43/ST/C.Exc/10.34	This data is style and tone element data. Alice, who	Valid	

		became small, got into the bottle and was carried away by her own tears and then entered the doorknob's hole. This data shows that the sytle in *Alice in Wonderland* uses a surreal imaginary style that combines real life but mixed with fantasy that carries the theme of nonsense. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.		
44	44/ST/C.Exc/12.27	This data is style and tone element data. Alice who arrives at the beach sees many creatures dancing around the rock. This data is Alice's film style that uses vibrant animation, with very striking and thick colors. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.	Valid	
45	45/ST/C.Exc/27.48	This data is style and tone element data. Entering the flower garden, Alice saw the flowers talking and even singing. Not only in the flower garden, but also when Alice meets the Mad Hatter and other characters. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.	Valid	
46	46/ST/C.Exc/11.52	This data is style and tone element data. Dancing, singing and circling the rock while being hit by the waves. The wet sea creature sang "Skipping, hopping, tripping. Fancy free and	Valid	

		gay". This is a match with the whimsical tone which is indeed all the things Alice encounters are unnatural. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.		
47	47/ST/C.Exc/22.11	This data is style and tone element data. Alice eats cookies at Marry Ann's house, and suddenly her body becomes bigger, even bigger than Marry Ann's house, but the house is still fine, only Alice's hands and feet stick out of the house. This data shows that *Alice in Wonderland* also carries a nonsensical and absurd tone. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.	Valid	
48	48/ST/C.Exc/31.16	This data is style and tone element data. Alice eats cookies at Marry Ann's house, and suddenly her body becomes bigger, even bigger than Marry Ann's house, but the house is still fine, only Alice's hands and feet stick out of the house. This data shows that *Alice in Wonderland* also carries a nonsensical and absurd tone. This data, which is an element of style and tone, is the culture exchange in another world. Thus, these style and tone elements correspond to the category characteristics conveying the Isekai genre.	Valid	
49	49/Iron.V/C.Exc/12.25	This data is an irony element data. In this data, Alice walks around the rock on which a small bonfire burns in the hope that her clothes will dry but in fact,	Valid	

		the waves continue to crash against them. This data is a form of verbal irony or tone irony. Data is an element of irony as the culture exchange in another world. Thus, this irony element corresponds to the category characteristics conveying the Isekai genre.		
50	50/Iron.V/C.Exc/41.09	This data is an irony element data. "Most everyone's mad here." Data is an element of irony as the culture exchange in another world. Thus, this irony element corresponds to the category characteristics conveying the Isekai genre.	Valid	
51	51/Iron.V/C.Exc/42.33	This data is an irony element data. "No room. No room.". Alice, who was sitting in the Mad Hatter's unbrithday party, was almost expelled because there was no room for Alice to sit in anymore. This data is a form of verbal irony, the Mad Hatter says there is no place for Alice anymore, in fact there are many empty seats at the table. Data is an element of irony as the culture exchange in another world. Thus, this irony element corresponds to the category characteristics conveying the Isekai genre.	Valid	
52	52/Iron.D/C.Exc/44.20	This data is an irony element data. Alice, who continues to encounter absurd things like in the data, is that Alice gets an unbirthday party from two strange rabbits, but Alice still responds happily. This data shows dramatic irony, where Alice continues to take all the strangeness of the other characters for granted and remains trapped until finally frustrated and looking for her way home. Data is an element of irony as the culture exchange in another world. Thus, this	Valid	

		irony element corresponds to the category characteristics conveying the Isekai genre.		
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APPENDICES

Appendix 1: Validator Sheet

<div align="center">

VALIDATION SHEET

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This thesis data titled ***Drift to Another World in Alice in Wonderland (1951)*** had been checked and validated by Muhammad Rizal, M.A., in:

Day   : Tuesday

Date   : April 4th, 2023

Surakarta, April 4th, 2023

Validator

Muhammad Rizal, M.A.
NIP