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A Description of Setting in Rain Chudori’s Novel Imaginary City

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A DESCRIPTION OF SETTING IN RAIN CHUDORI’S NOVEL
IMAGINARY CITY

A PAPER

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ABSTRACT

A paper with the title “A Description of Setting In Rain Chudori’s Novel Imaginary City”. The objective of this paper is to find out and describe the setting of place and setting of time. The method of the writer used in this paper is library method. The purpose of this paper is to make the readers understand of novels as parts of literature branches.

Key words : Description, Setting, Novel
ABSTRAK

Karya tulis dengan judul “A Description of Setting In Rain Chudori’s Novel Imaginary City”. Tujuan dari kertas karya ini adalah untuk mengetahui dan mendeskripsikan latar tempat dan latar waktu. Metode penulis yang digunakan dalam makalah ini adalah metode perpustakaan. Tujuan kertas karya ini adalah untuk membuat pembaca memahami novel sebagai bagian dari cabang sastra.

Kata kunci : Deskripsi, Latar, Novel
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Medan, 20 August 2018

The writer

Fazira Deliani S
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CHAPTER I
INTRODUCTION

1.1. The Background of Study

Klarer (1998:1) states that “Literature is referred to as the entirety of written expression with the restriction that not every written document can be categorized as literature in the more exact sense of the word”. The definitions, therefore, usually includes additional adjectives such as “aesthetic” or “artistic”. Literature is a creation of human kind that has aesthetics and artistic sides. In the past, the form of literature was usually conveyed orally, such as Epic stories. In the further progress, literature was made in written form and then it was visualized as in drama. Later, Epic stories, written literature and drama are known as genre of literature. Klarer (1998) explains the parts of three major literary genres; these are fiction that consists of novel and short story, drama that consists of comedy and tragedy, and poetry that consists of narrative poetry and lyric poetry. These three genres of literature are applicable until now.

Klarer (1998) etymologically, the Latin word “litteratura” is derived from “littera” (letter), which is the smallest element of alphabetical writing. The word text is related to “textile” and can be translated as “fabric” : just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception.
Literature is often said to be a school of life in that authors tend to comment on the conduct of society and individuals in society. They either point out what they see as important issues in human affairs or propose ideal alternative to the way thing actually are the custom and more of particular social group or individuals their aspiration and values explored and exposed (Taylor, 1981:12) According to Wellek and Waren in Theory of Literature (1956:94), Literature is the expression of feeling, passion and emotion caused by a sensation of the interestingness of life. It grows from the imaginative mind of the writer.

In its most general term, one of the things that literature does is to make us see-hear, feel, love-- what the author thinks is a valuable part of the experience of living (Barnett, 1994); from stories written as short stories or novels, to the product description on the labels of canned food. However, literature as a subject matter, that is itself a discipline, holds a more specific definition. It is an art form whose medium is language, oral and written and, is different from the ordinary spoken and written language in three distinct ways; 1) It is concentrated and meaningful (even if it denies meaning). 2) Its purpose is not simply to explain, argue or make a point but rather to give a sense of pleasure in the discovery of a new experience, 3) It demands intense concentration from readers.

The term genre usually refers to one of the three classical literary forms of epic, drama, or poetry. This categorization is slightly confusing as the epic occurs in verse, too, but is not classified as poetry. It is in fact, a precursor of the modern novel (i.e., prose fiction) because of its structural features such a plot, character presentation and narrative perspective. Although this old classification is still use, the tendency today is to abandon the term ‘epic’ and introduce ‘prose’, ‘fiction’ or
‘prose fiction’ for the relatively young literary forms of the novel and the short story.

Sumardjo (1999:29) said that “Novel adalah sebuah cerita dengan bentuk prosa dalam keadaan yang panjang yang berarti adanya jalan cerita yang lengkap, para tokoh dan berbagai keadaan”. (Novel is a story with the prose form in a long shape. This long shape means the story which has the complex plot, many characters and various setting(s)).

Setting is where the novel takes place. Setting can create atmosphere of the story line which help the reader imagination of the scenes. It conveys the information about a character and provide plot opportunities. According to Rene Wellek and Warren (1977: 221) setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character.

Wellek and Werren (1982:131) is concerned with the places where story take a place. When the reader reads a novel, they actually faced the world that had been completed by the character and the events in the novel.

**Imaginary City** the second novel was written by Rain Chudori. She is a new writer and Laila S Chudori’s daughter. The novel is very interesting and heartfelt story. Rain illustrates the meaning of home, longing, memories, and loneliness by taking us to places in the city.

The author is very impressed with the story of **Imaginary City**. The stucture of the book itself is very special. Cooperating with Manual Jakarta, the book is accompanied by a map and list of places where the story happens and
memories linger. Readers can follow ‘she’ and ‘he’, the two unnamed characters, in their journey: of falling in love, dwelling in the past, and not-necessarily moving on.

Why the author analyze the setting? Because setting is the stage for the story and immerses readers in the fictional world

1.2 Problem of The Study

Based on the background in this paper, the author finds several problems that is discussed in this paper are:

a) How is the setting of place described in Rain Chudori’s novel *Imaginary City*?

b) How is the setting of time described in Rain Chudori’s novel *Imaginary City*?

1.3 Objectives of The Study

This study has objectives:

a) To find out and describe the setting of place in *Imaginary City*.

b) To find out and describe the setting of time mean in *Imaginary City*.

1.4 Scope of The Study

The scope of this paper is limited to the description of setting of time and setting of place in *Imaginary City*.

1.5 Significances of The Study

The significances of the study are:

a. Theoretically, the significances of the study is to enrich and develope literary study and make the reader can understand about setting of time and setting of place.
b. Practically, this paper can be used as reading comparisons with other studies that have been there before in analyzing the setting. And also can be used for everyone who wants to understand about setting in novel.

1.6 The Method of Research

In writing this paper, firstly, the writer read the novel *Imaginary City* for several times and having understood the story of novel. Secondly, select some quotations about setting to complete the explanation in this paper. And then looking for setting and categorize the setting of place and setting of time of the novel. After that, the data has been found is interpreted by using some books about literature. And the last, the writer described the data and make a conclusion.
CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. Definition of Novel

Novel, an invented prose narrative of considerable length and certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of person in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles picaresque, epistolary, Gothic, romantic, realist, historical— to name only some of the more important ones.

The novel is a genre of fiction, and may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both. A relatively brief novel may be termed a novella (or, if the insubstantiality of the content matches its brevity, a novelette), and a very long novel may overflow the banks of a single volume and become a roman-fleuve, or river novel. Length is very much one of the dimensions of the genre.

The term novel is a truncation of the Italian word novella (from the plural of Latin novellus, a late variant of novus, meaning “new”), so that what is now, in most languages, a diminutive denotes historically the parent form. The novella was a kind of enlarged anecdote like those to be found in the 14th-century Italian classic Boccaccio’s Decameron, each of which exemplifies the etymology well enough.
Novel is a prose narrative fiction. Taylor, (1981:46) stated that a prose works of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct.

A novel is almost the same as a short story, they both are included in prose narrative fictions that have similarity in the intrinsic element such as plot, character, theme, setting etc.

2.2. Definition of Setting

Setting is the natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own. Characters may be either helped or hurt by their surroundings, and they may fight about possessions and goals. Further, as characters speak with each other, they reveal the degree to which they share the customs and ideas of their times.

According to Nurgiyantoro (2002:216) setting is “landasan atai tumpuan yang memiliki pengertian tempat, hubungan waktu, dan lingkungan sosial tempat terjadinya peristiwa-peristiwa yang diceritakan.” (Setting is referred to as the foundation of the story, suggesting the sense of place, time relationship, the social environment).

According to Hudson (1960: 158), setting is a whole environment of the story, including the customs and tradition, habits, and the character’s way of life. Setting or the time and place of the action in a story have a definite impact on the character development and plot. The setting is often found in the exposition of the plot and readily establishes time and place. Frequently it plays an important role in the conflict giving credence to the rising action as a climax or turning point is approached.
Setting is an essential component of literature, and it's one of the first things a writer considers when he or she invents a story. It not only influences a story's characters and events, but also enhances the reader's ability to imagine those characters and events.

The setting of the story can mean many things besides the obvious where it takes place include the location, the background, and the regional aspect. It can designate a particular time, and historical era, a political situation. From the setting or the story we know the beginning of the story set and setting also affects what the characters do.

Setting in literary work is important because it may stir the readers’ imagination as well as reveal the significance of the action. The element of setting can be differentiated into three principle elements: setting of place, setting of time, and setting of society. Although each of these elements offer situations but actually they are close and influence each other.

We can conclude that setting is dealing with situation where and when events happen toward character. If the setting of the story can be changed by any place without changing or influencing the character and theme, the theme is not integral.

2.2.1 Setting of Place

According to Nurgiyantoro (2002:227), “latar tempat dapat diartikan sebagai sebuah tempat dimana tindakan/aksi atau peristiwa terjadi. Latar dapat berupa sebuah tempat khusus atau beberapa tempat tanpa nama atau gambaran yang jelas.” (Setting of a place can be defined as a place where the action or the
event happens. It can be a place with a special name or even some places without clear names or clear descriptions).

Setting of place direct to the location of the event that happen in fiction, setting use for place with a certain names, certain initial and probably in a certain location do not have the exact name and the use of this setting with a certain name should reflect geographical condition of the place. Each place must have their own characteristics which differentiate with the others. The description of place is important to give impression to the readers, so the readers can consider which one that really happen or made up event (imagination) from the place in the story. The setting of place in a novel usually consist of several locations, and it moves more from one place to another place, because there is a development of plot and character. Setting of place is decided by the accuracy of description, function of the unity with another setting element.

2.2.2. Setting of Time

According to Nurgiyantoro (2002:230), “latar tempat merujuk saat aksi/tindakan atau peristiwa menggunakan latar tempat.” (Setting of time refers to when the action or event takes place).

Setting of time means when the time of the story happened. The problem of when usually connected with factual time for example day, month, year, weather, or a historical period. The knowledge and the perception of the reader will be used to try getting involved in the story, which is based on the setting of time. It makes the story brings the readers to the certain time. The knowledge and the perception of the readers will be used to get involved in the story which is based on the setting of time. It makes the reader try to competence and enjoy the story. The
existence of the similarity development and accordance of the time can be profitable to give an impression to the readers and make the readers believe that the story really happened at that time.
CHAPTER III
DESCRIPTION OF SETTING

3.1. The Setting of Place

Setting of place directs to the location where the event happened in a story. The use of setting which certain name should reflect the geographical condition of place. Each place must have their characteristic, which differentiate with the others. The description of the place is important to give impression to the readers, because they will consider that the event really happened in the place of the story.

The studio was small, painted entirely white, and yet there were bursts of color from the paintings hung on the wall, the secondhand books in crates, and the kerancong records littered about the floor. There was a coffee can with unbloomed jasmines placed by the bed, and at night, when the wind came for a visit, the petals would slowly tremble and there would be the faint scent of the ocean. (p.1)

The simple room decorated with white paint, the secondhand books in crates and the kerancong records. Every thing in the room was chosen with purpose and precision that extended beyond the objects itself. The place that holds so many memories between she and he. But perhaps the most important part of the room was the pair of lovers sleeping quietly in each other’s arms. There was no arrangement in this part of the room.

She stood up and opened the windows. Immediately, the wind swept the curtains inside the room like a long-awaited kiss. The night air felt cooler now, a little more considerate to the lovers in the room. She was immediately disappointed by the absence of the moon although she could see the streetlights that stood beyond
the window. She returned to bed and sat down next to him. (p.4)

When she saw that he was there, that he was sleeping soundly with his back turned from her, that she could reach out and touch him, and she could breathe again. She saw the dark sky from the window without the presence of the moon that night. She saw how wide the city was and how cold the night air when she opened the window.

He was talking to everyone, maneuvering effortlessly through the intoxicated crowd, and she was struck by a sudden urge to hide. But then he saw her, he saw her watching him from behind the sliding doors, and so moved across the room, to enter the balcony. (p.11)

She had been invited to a party held by a friend whose main occupation, it seemed was to live beautifully. She saw him in the crowded place, her eyes always looking at him, just him. Standing behind the door to watching him, talking to everyone. She had known him for years, and they had always regarded each other with mutual respect.

She lied down on the sand, and he followed, lying on his side with his head propped up by his hand. The sand felt gentle underneath their body and she wished that he would touch her now. (p.25)

The night was growing deeper, the streets were empty, and the neon signs that usually filled the streets with liveliness were beginning to be switched off. There was a sense that they were getting further and further away from the rest of the world. They had stopped going to the beach. They finding a place near the water to sit next to each other. They talked about the past.
“You blush easily,” he said. She covered her face, stood up, and started running towards the ocean. She was surprised at how cold it was, but carried on until it reached her ankles. He followed but took his time, trying to balance himself in the water, before finally catching up to her. (p.28)

She was happy at this moment, spent her time with someone special. She felt that she finally learnt how to capture light. And she realized then, that any pain you’re carrying, any heartache you’re enduring, can always be washed away by the ocean. It feels a lot like happiness.

The national Museum is a Jakarta landmark that hosts archeological, historical, and cultural collections of Indonesia’s territory. The collection began as cultural research amongst Bataviaasch Genootschap van Kunsten en Wetenschappen, a Dutch intellectual society that was founded in 1778. (p.30)

National museum offers one the much – needed quiet time under the company of historic objects from primitive to colonial era. Although it may not be getting the attention it deserves, less visitors means you get to enjoy the pieces at your own leisure without being interrupted by loud strangers or selfie – obsessed teenagers.

She looked towards the museum, a tall and gleaming ivory moment, which had existed for centuries. She felt that as long as the museum still existed, there would still be hope for the city. it was the most indestructible place she had ever seen. He waited. He always waited for her to speak, as if he knew that every secret she held inside her needed time to bloom. (p.36)

This place means something to her, she remembered her father. Her father was one of the curators when she was a child. She wished that he would love her as much as he loved the objects inside.
Metropole Cinema was built in 1932, designed by architect Liauw Goan Sing, and was originally named Bioscoop Metropool. The first film that was show in its opening in April 1951 was *Annie Get Your Gun*. The building is situated in the intersection of elite neighborhoods Jalan Diponegoro, Pegangsaan Timur, Jalan Proklamasi, and Menteng. There are three buildings in the area: a film theater with a capacity for 1000 audiences including balcony seats, a cineplex and performance space, and a showroom. (p.40)

Opened in 1951 and declared an architectural heritage site since 1993. Metropole continues to fulfil its role as a movie theater, which is currently operated by 21 Cineplex. One of the oldest surviving theaters, the building also houses noted lifestyle establishment and revels in a warm yellow glow once the sun has dipped.

*The cinema was situated in the center of the city, and was newly reconstructed after years of neglect.* From afar the neon sign of the cinema was still visible, surrounded by lush bougainvillaea flowers. They had bought tickets for Usmar Ismail’s newly restored *Lewat Djam Malam*. Other than them, there were only a handful of patrons, mostly elderly couples who had come to reminisce the past memories they had lived through. (p.42)

The cinema seemed to be the only thing that was radiant in the middle of the dark street. they had passed it by coincidence, as everything usually was during their nightly car rides, and decided to see a film.

“Thank you for bringing me here,” he said, breaking the silence. “My pleasure,” she said. “I understood him.” “I thought you would.” “He just wanted to sleep,” he said. “That’s all he wanted.” They looked across the empty street where rows of old colonial mansions stood. (p.43)

The cinema was located in a wealthy area where, once, the old money legacy families, public dignitaries, and foreign officials all lived.
They were driving in the central of the city, roaming aimlessly as always, when he pointed to a neighborhood that he used to live in. Then why don’t we go there? She had asked. What do you mean? He asked. Don’t you want to see it again? It had never occurred to him that he could revisit the past, that he could hold it from afar, and that the experience could be painless. (p.48)

He told her about the first angel he ever saw. The rooftop was like a torn landscape, grey with concrete walls covered in moss and wild ferns. His nanny would bring him up to the rooftop every morning for a sunbath, and he, with his hurried heart, would run through the hung laundry. He was a child then.

It was a quiet, residential area, almost entirely hidden by trees that in other parts of the city have disappeared. It was a house built in the 1970s for public officials. Square, white, tall, covered with palm trees behind a black iron gate. (p.50)

Any planned or impromptu visit to the neighbourhood of Menteng is never complete – not that you could avoid it – without soaking up the post-colonial air that has endured on for decades. Historic buildings, some preserved while some were left to rot, continue to transfix Menteng into a constant tug of war between the old and new.

“What was it like?” “I don’t remember.” “You don’t?” “All I remember is that after a while, we packed everything in the house, and we moved.” (p.52)

Her parents had packed everything from a week before. She think they knew, somehow. Everything they had was in boxes. And then on that day, they placed everything in the car, and went to her grandfather’s house in the suburbs.
“I was on the rooftop, and I was running through the sheets. I liked how it felt. I liked the scent of the soap, it was so sweet, so calming. I was running, constantly and without direction. Have you ever felt that? The kind of rush where you feel as if everything might go through you? I was hiding or searching, I’m not sure now.” (p.56)

The rooftop was like a torn landscape, grey with concrete walls covered in moss and wild ferns. On the corner was a tap with basins where the housemaids would kneel to wash the family’s sheets with their hands. Afterwards they would hang them on large bamboo poles to dry, filling the air with the scent of soap and cotton.

Pasar Kue Subuh in Senen has been around since the 1960s. The market is located in the market complex of Pasar Senen, and is open from night until early dawn. The place is usually crowded with vendors, workers, buyers, and of course, sweet and savory snacks from klaapertart, brownies, kue sus, to risol, pastel, and lamper placed in large tin boxes. The market, with all of its color and crowd, is one of the places in the city that are still alive after dark. (p.59)

Pasar Kue Subuh Senen acquired its name from their operating hour that runs from evening onwards until dawn. A myriad of traditional Indonesian treats, such as Bika Ambon, Kue Lapis and Roti Buaya can be found here. Be warned though, with its extremely wallet-friendly price, it’s easy to get carried away in this market.

They arrived in the morning market, where vendors had only begun setting up their stalls, coolies were carrying in boxes, and stray cats were peacefully asleep in every dark spot. Every stall was filled to the brim with sweet and savory snacks, freshly-fried risol and pastel, onde-onde, kue lapis, kue mangkok, kue jentik manis, warm peanuts, kue semprong, kue putu served with coconut shavings and melted brown sugar, and endless array of choises all placed in large tin boxes. (p.60)
They had walked closely through the stalls, purchasing each delightful little
snack they came across, eating them as they walked in search of more. It was here
that, perhaps because of the confusion of the market, he reached out and held her
hand. Somehow, in the heat, in the crowd, under the thousands of flickering light,
they found peace.

“Your secret is lovely,” he said. She smiled and unwrapped a newspaper wrapper filled with kue sus. They were sitting on a bench by the market. She passed him a kue sus and took one for herself. (p.61)

The market, with all of its color and crowd, is one of the places in the city
that are still alive after dark.

The street was still empty, a clean and quiet intermission before the rush hour would appear. Across the street, the vendors had begun setting up their stands: newspaper, coffee, cigarettes, fresh flowers, everything you would ever need to begin the morning. (p.62)

Despite the blooming light from the sky, the streetlights were still on, showing the remnants of the night.

The Elephant Park is situated in the center of a middle class suburban neighborhood. The square park is filled with trees, bougainvillea bushes, and a round bench in its center. There are swings and slides for the neighborhood children to play in. Within the park, of which there are hundreds built across the city, are placed large elephant statues. (p.68)

Located in South Jakarta, the Elephant Park is part of the ordinary and permanent landscape of suburban life, and is indestructible against time. The elephant statues was stood in each corner of the park, like guardians of the park.
They sat underneath the elephant, like a pair of children hiding from the rest of the world. She thought about how long she had waited to grow up, to feel power within her, to have love within her hands. (p.70)

The elephant looked even more massive in this particular position, and for a while, they felt invisible.

The studio was dark, cold, but intimate. The curtains were drawn but there was a faint glow from the moonlight outside. They sat across from each other in bed. Any desire in the room had been removed by tension and melancholy. (p. 72)

This was the first time he had entered her room. It seemed as if they had explore the entire city together, both the spaces that had meant something to them and the spaces that became something to them.

They sat in the center, on an unmade bed, covered in pillows and a thin cotton blanket. Years later, when he thought back to this night, he would remember how she laid her head tenderly on the pillow, and pulled him into his arms. It was a slow, loving movement that he could not bear to experience again. So he told her, he told her the truth. (p. 74)

It was small, slightly cluttered room, filled with what seemed to be everything she has accumulated throughout her entire years of being alive.

The cafe was built in a large repurposed Javanese house, in South Jakarta on May 2013. The space is shared between three restaurants, an ice bar, an art space, and the cafe itself, nestled right in the backyard. The place itself is small, intimate, and in a way, familiar. (p.78)

Tucked in a cozy corner of Pelaspas building (a lifestyle concept space). But first quietly brews their coffee with composed confidence. A quiet Sunday morning is best spent in a sunlit corner, where one could finish off latest read accompanied with a cup of warm coffee.
First opening in Pasar Gambir, they founded a series of ice cream shops with their friend from tailor school, Jo Giok Siaw. The Ragusa ice cream shops sold flavors including chocolate, vanilla, mocha, strawberry, durian, and rum raisin. At one point they had twenty ice cream shops until the 1998 riots left them with only three. (p.90)

Started in 1932 and having lived through two world wars as well as The New Order, Ragusa ice cream still stands strong. Drop by during a hot lazy afternoon and combat the heat with a scoop of classic vanilla ice cream of their signature Spaghetti Ice Cream topped with crushed peanuts and chocolate sauce.

3.2. Setting Of Time

Setting of time is related to the problem of when the event happens in a story. The problem of when is usually connected with factual time, that has connection with Historical events. The readers try to understand and enjoy the story based on the period.

They would hold each other under the covers. Sometimes, before bed, he would read her poetry, or recite to her the romances of the holy book. And sometimes, he wouldn’t even speak – save for the long, endless sighs into her mouth. He always pushed it away, all of the darkness, like a loving mechanic. (p.1)

Every day he always read her the holy book, do anything before bed.

The night was dark and starless, with a gentle wind that stirred the trees that were tenderly planted by the talented hands of a landscape artist. Beyond the balcony, there were skyscrapers, highways, and a bridge that had been in construction for more than a decade. (p.10)

She loved every part of the city, the heat, the chaos, the intricacy of its consciousness, how it was constantly moving and expanding, yet not necessarily transforming.
For days, she restlessly paced in her studio, her bare feet on a sea of fabric. There were rolls of satin laid across the wooden floor like foam, and her favorite, a silk piece with a mass of flowers in silver thread. She was repairing the hem of an old blouse by the window with thread in her mouth. (p.19)

The truth was she felt as if something within her had fallen asleep, as if her heart no longer cared for anything else, and was simply lying in wait. She regarded this as one of her spells of boredom, and decided to focus on her upcoming show.

The night was growing deeper, the streets were empty, and the neon signs that usually filled the streets with liveliness were beginning to be switched off. In the distance, they could hear sirens that gradually disappeared into the distance. There was a sense that they were getting further and further away from the rest of the world. (p.22)

The city, in all of modernity, was getting ready for bed. But they, the aimless pair, were still a long way from sleep.

It was a really bright day, barely any clouds. My father held my hand and we went into the water. I remember putting my hands beneath the surface and looking at how it transformed. I felt that finally learnt how to capture light. And I realized then, that any pain you’re carrying, any heartache you’re enduring, can always be washed away by the ocean. (p.26)

The first time she went to the ocean was with her father. It was just the two of them.

They had come an hour before closing time, and the museum was almost completely empty. As they walked through the rooms, they could hear the sound of their footsteps enchoing into the distance. (p.32)
There was a certain grandeur about the place that had never escaped, regardless of how long time had passed or how much the buildings have changed, it was a place that was fixed by time.

“Sometimes I wished that he would love me as much as he loved the objects inside. I thought that maybe if I spent a lot of time here, I could be a part of this museum. I could be the same. A rare, precious thing.” (p.36)

Her father was one of the curators when she was a child. He used to take her here to watch him work. She didn’t see him much so this was one of the few times she could spend with him. Sometimes he worked so late that she would fall asleep on the unhung curtains laid out on the floors of the exhibition rooms.

“I came here often as a child.” he said. “It was always for a ribbon cutting ceremony, surrounded by public officials, by the press. It was always so dull, and when no one was paying attention to me, I would wander into the dark, empty rooms. (p.37)

A long time. He didn’t come here anymore because it’s not well-maintained, there is no money to take care of it. It makes him sad because this building has lived for so long. It should not die like this.

“This film was made 63 years ago, but no matter when you watch it, no matter how many times you watch it with, no matter where you watch it or who you watch it with, it will stay the same. He will keep spilling the water on her dress. She will keep scolding him. We, the audience, will keep being helpless.” (p.47)

The memories that you had made will only remain memories, that’s sweet or bitter memories. We keep moving. But, in the things we create lie the memories we stayed still.
She had woken up before sunrise with a sudden hunger, and without much thought, asked him to pick her up in her home to the studio. He arrived, as fresh and lively as she always remembered him, and she, in her half-asleep, half-famished stupor, slid into his car. (p.60)

They went to Pasar Subuh Senen in early morn. He picked her up in her home.

“Do you come here often?” he asked. “I come here almost every morning before I write. I buy jasmine, newspaper, coffee, and little cakes. Don’t you come here?” (p.63)

It’s one of the things that she do for herself. For a long time, she think she debied herself these little things that make a life, as if she felt that she didn’t deserve it.

She felt as if the sun might be laughing at them. So she brought him to her secret place, a widely known secret, for she frequented this cafe everyday and was always seen sitting by the window corner. (p.81)

She always come to the cafe and always sit in the same place everyday.

“Did your father bring you here often?” he asked. “Yes,” she said. “We used to come here after the cinema, he would order me a scoop of strawberry ice cream, and we would make up stories of what the place used to be.” (p.95)

Taking her here was one of the kindest things her father did for her. She think it was his way of saying that, however difficult and painful much of living might be, we will always have ice cream.
It’s not the world, he told her over and over again, the light will come from within you. Today, like everyday since he left, she decides to give herself a little more time and returned to a beautiful sleep. (p.108)

In the past, before bed he read her a poetry, and sometimes he recited the holy book. But now after he leave, she try to be strong woman. She try to forgive him and forget him.
CHAPTER IV
CONCLUSION AND SUGGESTION

4.1. Conclusion

After describing the setting in Rain Chudori’s novel *Imaginary City*, in this paper, setting is one of important elements in novel, besides theme, plot, character, and point of view.

The setting of the story can mean many things besides the obvious where it takes place include the location, the background, and the regional aspect. It can designate a particular time, and historical era, a political situation. From the setting or the story we know the beginning of the story set and setting also affects what the characters do.

The conclusion of this paper is that the novelist has many memories in different places.

For example of setting place:

1. The studio. A place where so many memories between she and he.
2. The museum. A place that will remind she of her father.
3. The ice cream shop. Where her father always gave her strawberry ice cream.

For example of setting time:

1. The studio. Where she always spent the night with him.
2. The beach. Enjoy the beauty of the beach at night
3. The rooftop. Enjoy the beauty of the city at night on the roof.
4.2. Suggestion

I suggest that this novel is good to the readers who are interested in appreciation of novels as part of literature branches. The structure of the book itself is very special. Cooperating with Manual Jakarta, the book is accompanied by a map and list of places where the story happens and memories linger.

I want to say this novel is meaningful for those who are interested in literature. Beside that, reading novel, the readers can enrich their vocabulary, improve their English as well as broaden their understanding of life and people.

Finally, I hope that this paper will be precious contribution academically. So, this may be a strong point for my friends as a students of English Diploma III to analyze one kind of literary works.
REFERENCES


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SUMMARY OF THE NOVEL

It was an eternally unfinished city, and yet it was indestructable. There is no certainty here, not for seasons and not for deep sentiments. That is why she has returned. A restless young woman revisit the city where she was born, and encounters a man that she has known for years. The pair becomes involved in a brutally beautiful affair that inevitably binds them within the concrete of the city. Establish relationship with old friends since childhood and around the corners of Jakarta. Provide separate memories in different places. Starting from the studio, the rooftop, the beach, the museum, the cinema, the neighborhood, the market, the elephant park, the cafe and the ice cream shop. Where every place has memories with him and his father. The museum, the elephant park and the ice cream Ragusa are the place that remind her about her father. In the past, she and her father always go to that places. This is a story about a space that remains between him and her, a city that exists between the real and the imaginary, a love that lives between now and forever.
APPENDIX

Rain Chudori-Soerjoatmodjo, born November 10, 1994. She is an Indonesian writer, translator, and creative director in Jakarta. She is the daughter of writer, Leila Chudori and granddaughter of journalist, Muhammad Chudori. Her first short story, Smoking With God was published when she was 14. She has written for The Jakarta Post, The Jakarta Globe, and Tempo. She founded the literary community and journal, The Murmur House. Her first feature film Rocket Rain was nominated in Jogja-Netpac Film Festival and won the Geber Award. The film was nominated for Best Non-Cinema Feature Film and Best Director (won) in Apresiasi Film Indonesia. She was nominated for Best New Actress by Piala Maya Indonesia. Her first book, Monsoon Tiger is in its fifth reprint and has appeared in Frankfurt Book Fair 2015, London Book Fair 2015, Singapore Art Book Fair 2016, and Beijing Book Fair 2016. Her writings explores the theme of emotions, identity, heritage, space, and the various states of being. On rare occasions, she is a film actress. She was named after the poet.