CHAPTER II

REVIEW AND RELATED LITERATURE

2.1 What is novel?

Novel is a length story which tells about life experience of human being. It can be made base on imagination. The imagination is not really life experience, it is impossible in real life.

“The novel is an impossible history, for history has become impossible. It is powered by a negative utopianism: it creates an image of an artificial reality, but not of a better one as a prophet would. Modern novels are Dystopias, the sting in the tail of the earlier desire to leave this world and so was unable to return to it. This means.” (Coates, 1983: 17)

According to George Watson (1979: 3) “Novel is the name of a literary kind, and there is a story to tell about how, over the centuries, its substance has widened and its conventions changed.” So it means novel is literary work, narrate about the life in centuries ago. Of course, novel is a way to send message in social, such as in novel find character that plays role hero and felon. Hero in novel will be success but not felon will be loser. From this message the reader can get inspiration that hero is good but felon is bad.

Novel can also content the knowledge, such as in novel message in novel by Sparks there is found technical of diving and sail. This technical is important to reader who likes to dive and sailing may be style of character to play action in the ship or on the water. Reader will be interested to read the novel if the knowledge shown besides story in novel has sense to reader.
Reading a novel can help reader to think the conversation of character, it makes the imagination improved became more criticism. Because the reader thinks what thing is good to support. In the beginning of novel is not interesting in the ending, because it takes the attention the reader to read the whole story. Watson (1979) said that:

“A novel is a way of learning about how things were or are-cognitive instrument; and those who distrust stories as evidence should consider how often in conversation we use them to make points or answer questions.”

“The end of the novel, like the end of children’s dinner-party, must be made up of sweetmeats and sugar plums. That is a plain directive from Trollope to the reader that is novel is a novel, and not record of real events.”(P. 3-4)

According to Watson (1979: 6) defines that “The novel is always subject to a comparison with reality, a critic has remarked of social fiction, and therefore found to be illusion.” It means to reflect the life experience can interpret in a novel. Novel is also picturing of social life in fiction.

Novel is usually written in the past tense because the author tells story that happens in the past, the author imagine the story firstly then interpret it in writing so the imagination first then writing in the past tense. In addition novel is written in past tense because it is a heritage of senior novelist, like saying of Watson (1979) that:

“Why most novels are mainly composed in the past tense? And why is it that when readers or critics recount the plot of a novel, or any part of one, they commonly translate it into the present?

The simplest answer to these questions is that we conventionally associate past tense with telling a story, and present tense with analysis. In ordinary conversation,
it is worth nothing, anecdotes are usually in the past tense, even when they are offered as fictitious.” (P. 6-9)

2.2 Intrinsic Elements

2.2.1 Theme

The writer would like to show definitions of theme according to literary scholars. Theme is central idea of the novel. It is simple thing that means the reader of novel can be understand about the novel story from theme.

“The theme of a play is its message, its central concern-in short, what is about. It is by no means a simple thing to decide what the theme of a play is, and many plays contain several rather than just a single theme. Often, the search for a theme tempts us to oversimplify and to reduce a complex play to a relatively simple catchphrase.” (Jacobus, 1993:18)

Beside that, theme must be related to other elements in a novel, because from theme story is developed. Elements in a novel is base on theme so it should be solid each others. Frederick R. Karl (1967:323) said that:

“Theme is a kind of composite statement which requires our comprehension of numerous other elements. The theme can’t be anything you choose to make it. Every interpretation must be consistent with what the author has provided. If you defend a particular meaning that you feel deeply about, remember that it must coincide with every element of the story.” This means.”

To find the theme we must be like an author of the novel. It is not easy to find the theme, must read whole of the story in novel. Author of novel knows what is to write so easy to know the theme. Frederick (1967: 323) said that: “Remember that theme hunting is possibly the most enjoyable and rewarding; part
of short story, but it is also the most dangerous, and the most open to wild error. If you want to find meaning, you must put yourself in the writer’s hands and efface part of yourself. Otherwise every story, regrettable, will sound exactly like you.”

2.2.2 Plot

Plot is sequence of events which contents conflict in a story. It tells the story be short without omit the sequence of incidence

“Plot may be defined as a story’s sequence of incidents, arranged in dramatic order. One is tempted to insert the word “chronological.” But doing so would exclude many stories that depart from this strict ordering of event. In opposite fashion, writers sometimes use foreshadowing to provide hints of future actions in the story an effective use of foreshowing prevents stories out come from seeming haphazard or contrived. Of course, the manner in which stories handle time is largely illusory. During scene with dialogue and action, time is slowed down by descriptive and explanatory phrase.” (R.S. GWYNN, 2002: 7)

Plot is to unite the events in the novel. Event though the story happens one day or more than, no matter it can be sequenced in the plot. In the plot can appear the new plot, it is additional plot so that the story became length. The term is episodic plot for example, a story should be happen in ending but it is not end because adding another event.

Plot is beginning of introduction of the story such as information about the characters. It means dramatic stricter in plot, as Gwynn (2002: 8) said that: “When we speak of the **dramatic structure** of a story, we refer to the exact way in which our emotional involvement in its plot is increased and relaxed. The first part of
this dramatic structure is the **exposition**, which provides the reader with essential information—who, what, when, where—he or she needs to know before continuing.”

After introduction about the characters, show the “trouble” in the novel. The trouble is conflict either to him self or to another character and to nature. For example the characters get conflict one to other like hate, angry and also fighting.

“That state of affairs might have gone on indefinitely. The appearance of “trouble” constitutes the second part of a plot, the complication, and the appearance of some circumstance or event that shakes up the stable situation and begins the rising action of the story. Complication in a story may be either external or internal, or a combination of the two. A stroke of fortune such as illness or accident which affects a character is a typical example of an external complication, a problem that the characters cannot ignore, while an internal complication might not be immediately apparent, the result of a character’s deep-seated uncertainties, dissatisfaction, and fears. Typically, the complication of a plot is heightened by conflict between two characters that have different personalities and goals.” (Gwynn, 2002: 9)

Plot show the climax of event that is high point the story. In this part determines the ending of story. Gwynn (2002:9) defines that, “the central moment of crisis in a plot is the **climax**, or moment of greatest tension, which inaugurates the **falling action** of the story, in which the built-up tension is finally released.”

Some stories, particularly those involving a heavy use of suspense, have a steep “dramatic curve” and the writer uses all of his or her skills to impel the reader toward the final confrontation. A climax like this depends on a quick reversal of the situation from an unexpected source; its success is always relative to the degree to which the reader is surprised when it accrue, in the hands of a
melodramatic writer incident on sentimental happy ending. (R. S. GWYNN, 2002: 8-10)

According to Karl (1967:168) that: “Plot is only one element. Is the story bare (that is, limited in events), or is it crowed (panoramic)? How are the parts connected? Or does the author disguise his “seams” so well that elements blend imperceptibly. Plot and plotting are no longer so important. The question now is one of meaning, and meaning often comes to us through devious methods, chiefly through atmosphere and character.” This means, plot is unity of events become one sequence or more but not too length. It is only events which content conflict shown in plot.

2.2.3 Character

Character is human being in fiction who plays action in the novel. The character does action like making conversation or doing activities. Character divides two kind, these are protagonist and antagonist. Protagonist is character who craved and doing the good action but antagonist is character that is not desired in life experience because it does the bad attitude.

Every story hinges on the actions undertaken by its main character, or protagonist, a term drawn from ancient Greek tragedy (literally “first debater”) that is more useful in discussions of fiction than such misleading term as hero or heroine. Additionally, stories may contain an opposing character, or antagonist, with whom the protagonist is drawn into conflict. (G. R. S. GWYNN, 2003: 11)

Character in a novel can give some motivation to the reader through actions. It is important to readers to motivate. Gwynn (2003:3) states
“Development and motivation are also important in any consideration of a story’s characters. Characters can be termed either static or dynamic, depending on the degree to which they change in the course of the story. If a character is usually clear in a story, then motivation, the reason the reader is given for character’s action, may not be so obvious. In many cases, an author will simply tell us what is going on in a character’s mind, but in others we are denied access to this level of understanding.”

The reflection of human life in a novel is played by character. The reader can imitate the good thing from actions of character. Karl (1967: 238) defines that: “character is of interest for the very personal reason that we want to see how other people live, how they make decision and react to responsibility, how they pursue their goal. We measure ourselves by them. Think of characters in stories and novels as real people, and then your imagination go.” It means, novel can give effect to reader either good thing or bad thing.

In fiction, a character may be defined as verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate. (Edgar V. Roberts, 1995: 131)

Types of characters: round and flat.

No writer can present an entire life history of a protagonist; nor can each character in a story get “equal time” for development. Accordingly, some characters grow to be full and alive, while others remain shadowy. The British
noulist and critic E. M. Forster, in his critical work *Aspects of the Novel*, calls the two major types “round” and “flat”.

Round Characters. The basic trait of round character is that they recognize, change with, or adjust to circumstances. The round character-usually the main figure in a story-profits from experience and undergoes a change or alteration, which may be shown in (1) an action or actions, (2) the realization of new strength and therefore the affirmation of previous decision, (3) the acceptance of a new condition, or (4) the discovery of unrecognized truth. (Edgar V. Roberts, 1995: 133)

Flat Characters. In contrast, flat characters don’t grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. Usually, flat characters are minor (e.g. relative, acquaintance, functionaries), although not all minor character are necessarily flat. (Edgar V. Roberts, 1995: 134)

How is character disclosed in fiction?

Authors use five ways to present their characters. Remember that you must use your own knowledge and experience to make judgments about the qualities of the characters being revealed.

1. *Action*. What characters do is our best way to understand what they are.

For example, walking in the woods is recreation for most people, and it shows little about their characters.
2. *Description, both personal and environmental*. Appearance and environment reveal much about a character’s social and economic status, of course, but they also tell us more about character trait.

3. *Dramatic statements and thoughts*. Although the speeches of most characters are functional—essential to keep the story moving along—they provide material from which you can draw conclusions. Often, characters use speech to hide their motives, though

### 2.2.4 Setting

For safe’s sake, we can say that setting encompasses not only the usual quantities of time and place, as well as the element loosely called background, but also aspect of atmosphere, a series of details, nuances, and gestures, which give a certain shape to theme and plot. (Hamalian and Karl, 1967:59)

The setting of a play includes many things. First, it refers to the time and place in which the action occurs. Second, it refers to the scenery, the physical elements that appear onstage to vivify the author’s stage directions.

### 2.2.5 Point of view

The writer would like to show the theory of Point of view in a novel. This theory is defined by Gwynn. The essential in point of view is who is the narrator? It may be the author as narrator (first-person), another person (third-person) and about himself but use the name of another person (third-person).

Almost all narrative points of view can be classified as either first-person or third-person. In **first-person narration**, the narrator is a **participant** in the
action. He or she may be either a major character (which is the case with Charlie in “Reunion”) or a minor character and may be close to the event in time or distant from it. In generally, first-person stories may seem more immediate than third-person stories, but the are limited by the simple fact that the narrator must be present at all times and must also have some knowledge of what is going on.

According to Gwynn (2003: 14) states third-person narration, by definition, employs a nonparticipant narrator, a voice of authority which never reveals its source and is capable of moving from place to place to describe action and report dialogue. In third-person stories, the question of reliability is rarely and is sue, but the matter of omniscience, the degree to which the “all-knowing” narrator can reveal the thoughts of characters, is. Total omniscience means just that-the narrator knows everything about the characters’ lives, their pasts, presents, and futures-and may reveal the thoughts of anyone in the story. An editorial point of view goes even farther, allowing the god-like author to comment directly on the action (also called authorial intrusion).

Shading and variation of these points of view have developed as the story has become more sophisticated. In a modification of the omniscient point of view, there is the narrative related from the vision of a single character use by the author as a central observer or central intelligence through whom anything is cleared. We might call this the observer’s point of view, though other labels would do as well. All events observer, and we are allowed to know no more than he can see or sense. He is in a position to tell the reader what he himself thinks or feels about himself or about anything or anyone else, but not what other characters feel or think unless they reveal their thinking or feeling to him through deed or dialogue.
This technique, because it arises from the experience of one individual, creates at its best a sense of unity and realism that other techniques rarely approach; at the same time, the limitations of the individual experience reduce the field of vision and do not allow the character at sometime vital juncture of the story to tell us what we may want to know about the responses of the other characters. Finally, there is what is known as the objective point of view. (Hamalian and Karl, 1967: 447-448)