2. GENERAL CLARIFICATION OF INTRINSIC ELEMENTS IN LITERATURE

In this chapter, the writer will apply the definition and explanation about intrinsic elements of a novel theoretically because they are integrated elements that build up the story directly. The relations of each element make a novel meaningful. Those elements are Theme, Plot, Character, and Setting.

2.1 Theme

According to Yonathan Culler (1977:59) theme is something which becomes the authors thought. It explains about view of life or the author’s image, and how they consider the case. Theme should be universal; it means that the readers get understanding well. The best choice of theme also portrays the novelist’ message to the readers. The relation of the story is obviously in message and theme. Therefore, Culler states that the message find in theme implicitly.

Meanwhile Hartoko and Rahmanto (1984:149) stated that theme is a general basic idea that support a literature, and it’s implied in the text as a semantic structure and connects with similarities and differences. According to the statement above that theme becomes a basic development of the whole story. Therefore, the readers should conclude the whole story to find out a literary work.

The readers are invited to say what they think about the author’s views. If the reader’s opinion is being sought for, one thing must remember that nobody can tell what to think about the author, that is up to theme. There are, nevertheless, two pieces of advice that the readers can follow. The first is to understand what the readers are
being asked. An author has a view life; asked to say what that is, and to say what that is, and to say what think of it. The best way of doing this to start with a simple question: do I agree with this the readers can ask this each time when they recognize one of the main issues of the novel.

The second piece of advice to be honest. Don’t be afraid either to agree, disagree or come down in between. This does not mean that readers should simply state it. As with all literary matters, novelist will need evidence should back up what readers think. In order to decide the main theme of a novel, the readers also should know the three steps in question form. Firstly, what the main case who wanted tell by the author? Secondly, is the case specific or general? Lastly, is there a message given the author to the readers?

2.2 Plot

According to Maryorie Boulton (1975:45) stated that “the plot is important to novel, such as the skeleton is important to human body, it is simple compared with some other systems, but is gives the organism its structure and holds it together”. A plot is a story, a selection of events arranged in time, and one reason why we go on reading a novel is to see what happens next. A true plot however, is rather more; it has causality; one things leads to another; and another reason why we go on reading a novel is that we are interested in why things happen. A plot beginning which leads through middle to an end; make some kind of pattern; the probability must appear not only in events, but in their sequence; a plot contains motives, consequence, and relationship.
A plot is also concerned with caused—with the “whys” of events—whereas a story is simply a sequence. From the reader’s point of view, a plot is different from a story because it invites and answers the question as to why one event follows another. There are some points about the construction of plots should be made.

They are: the way in which a plot is following the adventures of the central character, the way in which a plot is built upon an author’s presentation of a whole story. Then, the way in which a plot is introduced in the beginning of a novel, the problem from which a plot grows, and the way a plot can be built on contrast. Because plots emerge in the early stages of a novel, it is a good to attend closely to the opening chapters. They are often the place where author signals what kind of plot is to follow.

The existence of the plot itself determined by three essential elements: events, conflict, and climax. These elements are very essential in developing a plot of story. A event is change of one situation to the others (Luxemburg). It means we can differences the certain sentences which show that events. Meanwhile conflict is a dramatic thing, prefer to struggle between two balance powers and it is implied by action and recreation. Event and conflicts usually have close relation. They can cause each other, even conflict truthfully is event. There are certain events caused by conflict. On the other hand, other events can be happened as the result of conflict happened. Zainuddin Fananie (1965:16) states that climax is when conflict had reached level of the highest intensity, and it cannot be avoid. It means that climax must happen because it’s determined developing of plot.
There are many different kinds of plot. It is, therefore, impossible to cover every one, though there are some popular ones that you are likely to meet. Three kinds of plot will be concerned are: plot of based on times order, plot based on number, plot based on content.

2.2.1 Plot Based on The Criterion Of Time’s Order

The criterion of time’s order is the time related to the condition when the events happened in a story. Therefore, the readers can determine the events happen in beginning, middle, or in the end of story. Time’s order has relation to the steps of plot, so she authors has freedom their creativity to manipulate the times order. There are three kinds of plots based on times order, namely: progressive plot, flashback plot, and the mixed plot.

2.2.1.1. The Progressive Plot

The progressive plot is the plot whereas the events are told chronologically. In other word, the story is started from earlier stop, it contain of situation, introduction, and conflict. Then, the middle step, it contain of salutation.

2.2.1.2. The Flashback Plot

Flash plot is the plot whereas the events are not told chronologically. It means that the story is not started from earlier step but maybe from middle or even from the last step, and then the first step will be told later. This plot shows the conflict directly,
even the conflict almost reach climax, and meanwhile the readers have not known the problem yet.

2.2.1.3. The Mixed Plot

The mixed plot is the mixture between progressive plot and flashback plot. It means the story has two kinds of plot. In fact, almost none of the novels use progressive or flashback plot absolutely.

2.2.2 Plot Based On The Criterion Of Number

The criterion of number means that the number of plot in the story. Perhaps a novel only shows one plot, but maybe it contains more than one plot.

2.2.2.1. Single Plot

A novel that has one plot is called single plot. A fiction that has single plot usually just develops a story by telling a main character that is protagonist. Generally, the stories only follow the life of the character, complete with problems and conflict that he got. A single plot always used if the author want to focus a certain character as hero or a certain conflict that happened by main character.
2.2.2. Sub-Plot

Meanwhile, a novel that has more than one plot is called sub-plot. It is only a part of a main plot. It contain of a second story with add some additional plots in order to give an explanation and extend the reader’s view about a main plot and support the effect of whole the story.

2.2.3 Plot Based on The Criterion Of content

The criterion of contents means as something, and tendencies of problem that tell in the story. Friedman differentiates these plots into three majorities, namely: plot of fortune, plot of character and plot of though.

2.2.3.1 Plot of Fortune

Plot of fortune connects with the story that telling about the luck and fortune of main character. Friedman divides this plot into six kinds: (a) action plot, (b) pathetic plot, (c) tragic plot, (d) punitive plot, (e) sentimental plot, (f) admiration plot.

2.2.3.2 Plot of Character

Plot of character refer to the importance of character which being the focus of attention. Plot character is more attentive to character’s condition than the events related to the plot. But the events to important if the events tell the character. This plot is differentiated into four categories: (a) maturing plot, (b) reform plot, (c) testing plot, (d) degeneration plot.
2.2.3.3. Plot of Though

Plot of though telling something which becomes thinking material, willingness, felling, obsession, and the other things which become the problem of life and human lives. Friedman differentiated into four majorities: (a) education, (b) revelation plot, (c) disillusionments plot.

2.3 Character

John peck and Martin Coyle (1981:20) in their book literary terms and criticism explained the definition of character as follows:

Characters in literary work are not like real life people for they have been specially created by authors. When authors create characters, they select some aspects of ordinary people, develop some of those aspects whilst playing down others and put theme together as they please. The result is not an ordinary person but a fictional character that is only exists the words of literary work.

According to the statement above that character is presumably an imagine person who inhabits a story – although that simple definition may admit to a view exceptions. But usually, the readers recognize, in the main characters of the story, human personalities that become function to us. If the story seems true to life, we generally find that its characters act in a reasonably consistent manner and that the author has provided theme with motivation, sufficient reason to behave as they do. This is not to claim that all authors insist that their characters behave with absolute consistent for certain contemporary stories feature characters that sometimes act
without any apparent reason. Nor we can say that in good fiction, character never change, or develop.

Character are not often describe all at once we get a vivid imagine of the characters from bits of information presented here and there in the novel. We may divide characters into flat and round. Flat characters were called “humorous” in the seventeenth century as the classification of character E.M Foster (1983:155) says:

“In his aspect of the novel (1972) E.M Foster (1987-1970) divided characters into two types the “round and the flat”. He considered that the “flat” characters were the descendants of the simplified “type” of earlier drama, who in turn derived from the boastful solider, angry old men and bashful young lovers of earlier Roman and Italian comedy. Such characters, he believed are often associated with a repeated catch-phrase, which carries the essential clue to the kind of person he is. The “round” characters are more highly organized, such characters, Foresters says, is ready extended life “they are so well-realized that we can almost imagine them living in the world beyond the book”.

Characters are the author’s creation. Gray (1988:71) says, “Characters are invented, imagery persons in a dramatic or narrative work, which are given human qualities and behavior that we learn about them through dialogue, action, and description”. Clearly it means that character of an actor of novel can be learned through their dialogue, action, and description. The character is closely connected with essay ; it points toward the novel or drama in the examination and defication of human personality.

When author create characters, they select some aspects of ordinary people, develop some of this whilst playing down others, and put them together they please.
The result is not ordinary people, but a fictional character that only exist in the words. (Richard Gill 1984: 90)

There are some characters that readers feel know them very well. They seem alive, independent and in many cases, original. When they act, think and speak, they do so in a distinctive way, and it makes sense to ask: why did he or she do, think say that these character have many sides to them; they have a rich inner life; they are capable of growing and changing and the readers can follow them through a very wide variety of experiences, including, in some novels itself. Readers feel know these characters well because the authors have chosen to give them range, depth and richness.

In some novels there are also characters that are known from both the inside and the outside but who, nevertheless, are not as rich, varied or original as the ones written about above. They are characters who have a much more limited life. The authors have given them a few characteristics, but they do not develop or change very much, and consequently they rarely surprise the reader. To use a metaphor from art, they are lightly sketched in with a few broad lines, but there is little light or shadow to them. This not to say that they have very little purpose in the novels in which they appear. Quite often their presence is very important, but often the reader gains the impression that the author has put them there not because he or she is interested in them but because they serve a purpose in the total design of the novel. There are only two writings about characters. One is when the novel is written in the first person. In that case, it is the narrator who tells readers things and not novelist. The other thing to look out for is an ironical voice. With the exception of those two
cases, however, the authors can treat what are told as reliable and use it when they are writing about what characters is like. So, novelist must be prepared to find some character’s action to be complex, because not every character reacts in the same way throughout the novel. In the case of such characters must look at everything they do and balance one action against another novelist sometimes want to show tensions within characters and therefore show them in acting in country way. But each character has different role.

The character in the fiction story can be divided into several kinds of naming according to point of view of naming. Base on the point of view and observation, a character can classify into several kinds of naming. But here the naming of character limited into two kinds, they are the major character and the minor character.

2.3.1 Main Character

Reading the novel, the readers usually will face several characters which are appeared in the story. Each of them has different role. Base on the role and the level of importance, there are essential character being appeared continuously, so it felt dominating most of story, it is called Main Character.

Main character is character which prominent in a story. This character appeared continuously and priority in most of the story, either as subject or object. In some novels, the major character is not appeared in every event, or not shown in every chapter indirectly, it can be related to the main character.

The main character in a novel may be more than one, although the superiority is not always same. Their superiority is determined by domination, a lot of narrative,
and influential to develop of plot in a whole story. In major character of the novel, the
personalities of the character become familiar to us. If the story seems “True the life”
we generally find that the characters act in a reasonably consistent manner, and that
the author has provided them with motivation: sufficient to be have as they do.

2.3.2 Subordinate Character

Subordinate character is the character that appears once or sometimes in a novel,
and may be relatively in short portion. It is also known as supporter of main
character. It is called subordinate character often provided, support, and illuminate
the protagonist as Nurgiyantoro, Burthan (1984:37).

2.4 Setting

Novel don’t just consist of dialogue, or actions and insights into characters
minds. Most authors set these against a background of scenes, and these scenes
combine to create the atmosphere, mood or feel of the book. Setting is a broad word.
It covers the places in which characters are presented, the social context of characters,
such as their families, friends and class; the custom; beliefs and rules of behavior
their society; the scenes that are the background or the situation for the events of the
novel and the total atmosphere, mood or feel that is created by these. All of themes
are examples of setting. For instance, the social, the social setting of a novel, or the
way landscape is used as setting within the book.

Abram’s (1981: 175) stated that setting is also called as base on concentrate to a
place, time, and social environment as place of the events happen which told in a
story because these elements would face and which can imagined by the readers in factually.

According to the statement above, I conclude that setting is the background for the events of the novel that concentrate on place, time, and social environment.

There are three ways in which the setting of a book can reveal something about the book as a whole setting can reveal the authors view of the world, it can help to establish a distinctive world, and it can be the main source of interest in the book.

There are some novelists who create settings for the purpose of giving their views about the world. Such a novelist creates landscapes, townscapes, interiors of houses and the weather in order to convey his or her particular feelings and views about life. A reader can look at these and see, top put it simply, what the author thinks about things. The setting differentiated into three majorities: setting of places, setting of time, and setting of society. Although these elements offer the different problems and it can describe their own self but in fact, they have relation and influence one with another.

2.4.1 Setting of Places

Setting of places suggestion to the location of the events happen in a fiction. This setting is used for places with a certain names, certain initial, and probably in a certain location without the exact name. But the usage of setting with a certain name should reflect geographical condition of the places. Each of places must have their own characteristic, which differentiate with the others. Description of places must be
accurately and realistic so it can give impression to the readers. In other word, the readers can consider which one the events are really happen in the places of story.

2.4.2 Setting of Time

Setting of time related to the matter of “when” the events happened in a fiction the matter of “when” is usually connected with a factual time, and a time which has connection with historical events. The readers try to understand and enjoy the story based on the time that they know which probably come from outside of story. There are similarities of developing a time, it is used for giving impress to the readers as if the story is really happened and live.

2.4.3 Setting of Society

Social setting refers to the matters which are related to the behavior of social life in certain place and certain time. Social setting has connection with the social life system which include in many problems in complex scope. It can be habit, religion, custom, tradition, ideology, and the way of thinking, and the other. Beside that, these settings are also related with character’s social status such as lower, middle, and higher class.