2. REVIEW AND RELATED LITERATURE

2.1 Definition of Novel

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. Henry James (Watson, 1978: xi) in an excited moment, called the novel ‘independent, elastic prodigious, and its story is as untidy as some of its masterpieces. If Aristotle had ever read any novels, he would have needed a far wider canvas than he allowed to tragedy in that surviving fragment of analysis known as the poetics.

Novella literally means 'a small new item' and then interpreted as 'a short story in the form of prose' (Abrams, 1981: 119). Novels and short stories are two forms of literature that once called fiction. Differences between the novel and short stories are a formality in terms of shape, in terms of story length. A long story, let's say hundreds of pages, clearly can not be called as a short story, but more appropriately called a novel. Because of its length, the novel can not inherit the solid unity that belongs to the short story. The novel is also not able to make the subject stand out like a microcosmic principle of short stories. Instead the novel is able to present the development of one character, a complicated social situation, relationships that involve many or few characters, and a variety of complicated events occurring in greater detail. The novel is able to create a complete universe at once complicated. This means that the novel is both easy and more difficult to read when compared with the short story. It is said more easily because the novel is not burdened with the responsibility to deliver something quickly or with solid form and said to be more difficult because the novel was
written in large scale units that contain a larger organization rather than short stories.

The novel is educating us because novels can inform on some surprising subjects. Like other kinds of story, a novel is a way of learning about how things were cognitive instrument and those who distrust stories as evidence should consider how often in conversation we use them to make points or answer questions. For one thing, a novel is too untidy an object, often, to be seen as regulated in its entirety and the patterns offered can be impoverishing the figure in the carpet is not itself the carpet, or anything like it. A novel is a fund of knowledge as well as a literary form and any pure and exclusive formalism whether structuralize or other, flies in the face of much of the ordinary experience of reading fiction.

Novel can freely express something, to present something more, more detailed, more detail and more involving many complex problems. This includes various the story elements that build the novel. (Nurgiyantoro, trans.2005:11).

Novels, however are fictional, that is to say, they have been made up. A character in a novel can’t be compared to a real person from whom he or she has been copied, because, for example, there is no Jane Eyre in real life. She, or any other character in a novel, only exists on the page. If an author tells you that a character is five foot with blue eyes, you can’t say: ‘no, I think the character is nearly six foot with brown eyes’.

Novel is one of many possible prose narrative forms. Richard Gill in his book (1985:78) state that; in the writing, there is a recognition that a novel is
something specially made by an author so that a reader will respond to it in a particular way. The good candidate has recognized three things about a novel: the events of the novel, the author who has created them, and the reader for whom the novel is written. In any good writing about a novel, these three things should be mentioned. They are, however not separable. For instance, the events of a novel are only there because the author has put them there, and they are only recognized as events when read by a reader.

The author, of course is the most important element; the events of the novel and the reactions of the reader depend upon what he or she chooses to do. Because without an author there could be no book at all, but there is also a much more important reason: a novel is a world specially made in words by an author.

2.2 The Intrinsic Elements of Novel

Element of literature denote the things that are used to make up a work literature. There are different types and forms of literature. They are novel, drama, poetry, biography, non-fictional prose, essay, epic and short story. All these types of literature have some elements. To complete a piece of literature, a writer, dramatist or novelist needs to use certain elements like theme, plot, character, etc. However, elements of fiction and elements differ from elements of poetry.

Extrinsic and intrinsic approaches to literature are employed by critics to evaluate literature according to understandings of the world. Extrinsic and intrinsic approaches to literature are ways to criticize literature in different terms. In intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images, contrast, structure and development of plot in literary work.
Intrinsic is also called formalism as the critic’s basic interest is in the form of the text. In comparison to intrinsic, the extrinsic approach makes the critic to give more importance to the context of a text. It means that he is mainly interested in the background, history, social conditions and biography of the author.

Analysis of the intrinsic elements in literary is an analysis of the literary work itself without looking the related with the data beyond the literary work. (Sukada, trans.1987:51). In this chapter, the writer analyzes further about intrinsic elements in Ranah 3 Warna novel. There are five elements to develop the story. It consists of theme, plot, character, setting, and point of view.

2.2.1 The Theme

Theme is one of the fundamental components of fiction. Theme means what the novel can be summed up as saying. Another way of putting it would be to talk of the ‘ideas’ of the book. According to Wikipedia, theme is a broad idea, message or moral of a story. The message may be about life, society or human nature. Themes often explore timeless and universal ideas and are almost implied rather than stated explicitly.

To determine the main meaning in a novel, we should know the definition of theme itself. Hartoko & Harmanto state that “The theme is the basic common idea that support of literary work that is contained in the text as a semantic structure and related equations similarities or differences”. (Nurgiyantoro, trans.1995.68).

A theme must represent the whole part of the story, because theme is basic development of story. Like as the important meaning in ourselves experience, the
theme of a story is individualistic and universal. Theme gives a strong to explained unity of event that describing and also tells about life in common context.

Thus, to find the theme of a work of fiction, it must be inferred from the whole story, not only on the basis of certain parts of the story. Principal themes as the meaning of a work of fiction are not deliberately hidden because of precisely this that is offered to readers. However, the overall theme is the meaning of which supported the story, by itself it will be hidden behind the story that supports it. As a meaning, in general, the themes not depicted directly or specifically. The existence or presence of the theme possesses the whole story and this is causes the small probability for the direct depiction. And this is also the cause not easy interpretation the themes. The main theme is interpretation of understanding by the overall story. However, sometimes it can also found any sentences or paragraphs of certain conversations that can be interpreted as something that contains the main theme.

2.2.2 Plot

According to Stanton (1965:14), state that the plot is a story that contains the sequence of events, but each incident was only connected in cause and effect, the events that caused one and also cause the occurrence of other events. Appearance of events for events that only based on the order of time is not necessarily a plot. To be a plot, the events must be processed and made creatively, so that the results of processing and making itself is something beautiful and interesting, particularly in relation to the relevant works of fiction as a whole.
Kenny (1966:14) points out the plot as the events are displayed in a not simple story, because the author set the events was based on a causal connection. The plot is basically sequences of events in logical and chronological relations are interrelated and are caused or experienced by the characters. The plot outline is divided into three parts, namely early, middle, and end. The first part contains the exposition that contains instability and conflicts. The middle part contains the climax which is the height of the conflict. The final section contains troubleshooting (Wiyatmi, trans.2008:37).

The plot has a number of rules, namely plausibilitas, surprise, suspense, and unity. The series of events arranged plausibilitasly. A story said is plausible to remain within the framework of fiction. A story says makes sense if the story has a truth, which is right for the story itself. In addition, the surprise also serves to slow down or speed up the climax. Suspense arises when a series of events related to previous events, arrive - arrived diverted to other events that are not related, so the continuation of the event was delayed and experience uncertainty. The series of events contained in a story has to have integrity. The existence of the early, middle and end in a groove indicates the integrity of these.

In accordance with the composition of the events or its parts, the plot can be divided into several types. There are the progressive plot and regressive plot. In a progressive plot, the events arranged: early, middle, end. A novel is called progressive if the events which are narrated chronologically, the first event followed by the events that happened later. While the regressive plot also called as
flash back plot is arranged on the contrary, for example: the middle, beginning, end or the end, beginning, middle.

On the basis of quantity, there are a single plot and plural plot. Plot is called a single when the events contain only one primary event, while the plot is called plural when containing a variety of primary events and other events. When viewed from its quality, there are dense plot and loose plot. The dense plot is when the main plot of the story doesn’t have a space to be added another plot. Conversely, the loose plot is when it has possibility to inserting another plot.

2.2.3 Character

Characters, according to Abrams in Nurgiyantoro (Trans.1995:164) ‘are the people who featured in a narrative or dramatic works that are interpreted to have certain moral qualities and tendencies as expressed in speech and what is done in action’.

Fiction is a form of creative work, so how authors create characters and develop the story was not separated from the freedom of creativity. Fiction offers the life model which attitudes and experienced by the characters of story according to how the author in looking life itself. Because the author is deliberately created the world in fiction, he has the complete freedom to display the characters according to his taste, whoever the person, whatever his social status, however his attitude and whatever the problems faced.

Although the characters are figure just created by the author, they should be who living fairly as how the man in the real life which contained of blood and meat also has thoughts and feelings. The life of the character is only in a fictional
world, so they should be appropriate according to the story and the role that played. If there are any other actions of characters from stories that have been described previously, it should be on the responsibility of accountable in terms of plot, so the story still has a higher plausibility level. Or if the characters act strange in a reasonable life, they attitudes and actions must remain consistent. In terms of its role, there is a character in a story that is rated important and is shown continuously, so it felt to dominate most of the story, it is called the central / main character. While there are also characters that only appear once or several times in the story and it were probably in a relatively short portion, namely peripheral character.

2.2.4 Setting

Setting is the foundation that leads to understanding the place, time relations, and social environment where the occurrence of the events described. In fiction, the background can be divided into three kinds, namely the setting place, time, and social. The setting of place is related to geographical problems, the location where the incident occurred, in what village, what city, and so forth. The setting of time is related to matter of time, days, hours, and historical. The setting of social is related to people’s lives (Wiyatmi, trans. 2008:40). A story requires clarity about where the accident occurred and when it happens to easy imagination and understanding. That means that a story requires the setting of places, the setting of time and the setting of social-cultural where the story took place.

According to Gill (1985:106), 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 customs, beliefs and rules of behavior of 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 them are examples of setting. When we study a novel, we should pay attention to setting, because it can make a contribution to the book. A successful setting is one which is appropriate to the section of the novel in which it appears and also, possibly, to the book as whole.

Setting is important to development the story. Setting provides in a concrete and clear. It will give a realistic impression for the reader. That is the story told as if it is happening and earnestly. Provide basic background in concrete and clear. This will give the reader a realistic impression, that is the story told as if it happened and in earnest, so that the reader feels much easier to operate a good imagination power to participate critically in relation to knowledge about the setting. Readers feel to find something truly become a part of him when read the story.

2.2.5 Point of View

The point of view can be interpreted as how a story is told. Abrams state that the point of view is the way of the author used as a means of displaying the characters, action, background, and various events that make up the story in a fictional text to the readers. So, the point of view is the way, strategy, or tactic that is deliberately chosen by the writer to express stories and ideas. Selection of point of view in fiction, in many cases will affect the freedom, sharpness, and
objectivity in telling stories, and it will also influence the level of plausibility of the story.

Point of view distinguished by the form of persona which tells in the story. Based on the persona, it can be divided into first-person point of view and third person point of view. Based on two forms of persona, Lukens (2003:168) distinguishes point of view into four categories, namely first person point of view, omniscient point of view, limited omniscient point of view, and dramatic point of view. According to Mitchell (2003:267), first person point of view and third person point of view is still dominant, but in the writing of contemporary have been modified in such away as to appear more attractive.

First person point of view displaying the “I” character as the center of narration and central of story. The “I” character usually be the protagonist character who tells about what he experienced, though only occurred in the mind or the real, which is conducted verbally and none verbally. Third person point of view shows the “He” character as the central of story. The character of “He” appears with the title name such as he, she or they. The omniscient point of view describes imagery of the some characters into the other characters concerning the events that made and placed in the reality, or any event which tells the author's mind that happened in hearts and minds of the characters and what is done in real, and also actions and reactions that take place between the character, as the author became a source of information to know everything. Limited omniscient point of view does not give the author to tell about the character as told. The author has limitations in accessing information that can be told, either in relation to the
number of characters and events because the position that only the start of a character.