2. REVIEW AND RELATED OF LITERATURE

2.1 What is Novel?

Watson (1979:158) says, “Novel is a fictional prose narrative of length, usually with a claim to describe the real.” The novel can present something more and more involved the more complex issues. It includes various elements that build the novel's story.

The novel is a literary prose shaped like a short story. As well as short stories, novels generally also tell all events / problems that occur in human life. That distinguish between the novel of the short story is the scope of the problem presented. The novel has a broader scope, not only focused on one incident / problem alone. Even allowed to reveal the whole episode a novel way of life story characters. The problems that had not had a strong enough connection with the characters or the story can be included in the novel. The purpose of the problem that is not too strong to do with character or subject matter that is the problem or incident that if the issue / incident are not included in this story will not affect / interrupt the cohesiveness of the story. A side issue is commonly referred to as degrees. By understanding the above can be concluded that the novel is a prose literary works that tell the human life episodes / characters that give freedom to the emergence of degrees or not should always be centered on the main story. With the degrees this novel is generally divided into fragments. From that sense we can know that a novel does not have a specific reference in terms of quantity.
of writing. The novel does generally have a long story but did not rule out the existence of a short novel.

The novel itself is based on the content, objectives and purpose of the author can be divided into several types, namely:

A. **Tendentious Novel**

Novels of this type often called a novel aim. It was said, because in this novel type of the intended purpose the author deeply felt, for example, to educate, criticize the mistakes that often happened, etc. Example: SALAH ASUHAN, a novel written by Abdul Muis.

B. **Historical Novel**

Novels of this type have to do with historical events. Characters and background story is taken from historical events. Yet the novel remains a novel, although the figures and the background contained in the novel species is related to historical events but the novel cannot be equated with the records / documentation of history. That's because the literature is made on the imagination of the author who certainly mixed with the attitude and Views of author's life. Example: Untung Surapati, a novel written by Abdul Muis.

C. **Novel Custom**

Traditional novel is a novel whose content is related to indigenous issues. The characters in novels of this type as if only the media to question the
traditional author of concern to the author. Novels included in this type such as Sitti Nurbaya, a novel written by Marah Rusli.

D. Children's Novel

It is a kind of novel that tells the lives of children. Because its targets children's novel of this type in workmanship adjust the power of thought the kids too, with simple language. Examples of this type such as a novel Si Dul Anak Betawi written by Aman Dt. Majoindo. Characters in the novels of this type do not have children.

E. Political Novel

It is the background of the novel's political problems. The novel is commonly used as a means to fight for the author's political ideas or as a means of fighting spirit burner community in achieving its political ideals.

F. Psychological Novel

In this novel the author's attention has been spilled on the mental development of the characters. Nature and human nature in general, the upheavals of mind, human actions and character are essentially the most highlighted authors. Example: a novel Belenggu, Armyn Pane works.

G. Romance Novels
The novel is said to include in this type if the contents of the novel is much more to talk about relationships between men and women. Usually this is only a novel type of reading entertainment only and cultivation of the problem is not too deep. Pop novels of today many developing normally included in this type. Example: a novel Karmila works Marga T.

**Novel Intrinsic Elements**

Intrinsic elements are the elements that build up in the literary works of literature itself. The purpose of the elements those are included in the literary work itself. In general, the intrinsic elements of literary works including novels include theme, plot, characterizations, setting, tension, the atmosphere, the central narrative, and style.

**A. Theme**

The theme is the basic story that dominated the subject matter of a literary work (Suharianto: 2005). The theme was the starting point in compiling the work of literary authors. This theme is to be conveyed and solved by the author through his story. The theme became the basis of development of the whole story, the theme was nature animates all parts of the story from beginning to end.

**B. Storyline plot or plots**

It can be defined as the way the author to establish the events in a row by taking into account the law of cause and effect so it is a unitary piece, round, and
intact (Suharianto: 2005). The flow of the story consists of five parts: exposition / introduction, wiring, climbing, peak or climax, and denouement.

C. Characterizations

Literature is a story which tells the story of human life with all the miscellaneous life. With that understanding there would have been required as a manifestation of the human figure and his life to be told. The characters in this story will do its job to be "a source story". Figure is a living thing (humans) who have physical and temperament.

Characterizations

Characterizations often called disposition, which is depiction of the characters. This depiction includes a state of physical and spiritual leaders. The situation is a form of birth jazzed figures and who the characters, circumstances of birth includes live view of the characters, character attitudes, beliefs, customs, etc.

D. Background

All events that occur in human life certainly will not escape from the bondage of space and time. So also in the short story or novel in which it is the telling of human life and all problems. The scene and will continue to establish the timing behavior of the life of every character in the story. Thus it can be interpreted that the background is a place and time of occurrence or the story. Background or setting is often called in literature prose (short stories and novels) not only serves as a pointer place and time of the story. Background in literary prose is also used as a place of extraction of these values to express the author of
the story. According Nurgiyantoro (2004:227-233), background can be divided into three main elements, namely setting the place, time setting, social setting.

E. Voltage

Suspense or tension is part of the story that makes the reader excited to continue reading the story. Desire arose because the author seemed promising the reader will find something that readers expect. While foreshadowing is part of the story that gives an idea of something that will happen. So, voltage is inseparable, in other words the presence voltage it created tension.

F. Atmosphere

As well as the time and place in a story, the atmosphere is also a thing that always accompany an event. The atmosphere can be defined as any experienced event experienced by a character in a story. For example a sad atmosphere, fun, and so forth.

G. Center Narration

The story is a picture that displays the life of character. Positioning of characters to display the author of stories about the life of the characters in the story telling is what is called the center (point of view) or sometimes also called the point of view. In general, the central narrative is categorized into 4 types, ie author as the main story, the author come into play but not as a main character, the author of all present, and author of observers.

H. Style of Language

Language in literary prose (short stories and novels) has a dual function as a transmitter of the intention of the author and as a transmitter of feelings. Author in
making works of literature not only a wish to inform readers of what is experienced by the characters, but the authors also intend to invite the reader to feel what is experienced by the characters in the story. Because desire is a style that is used in literature are often different from the style of language in everyday life. In other words the style of language can be interpreted as a way (speaking) taken by the writer to convey thoughts or intentions.

2.2 The Intrinsic Elements

2.2.1 The Theme

Yelland (1983:189) says, “The theme is the central thought in a literary work.” It means that the theme is the central idea in a literary work. In a novel, the theme is the main idea which developed in a plot. All of almost ideas in our live can be theme, even though in practically the theme that we will find like ambitious, loyalty, jealousy, frustration, patience, and so on.

To determine the main meaning in a novel, we need a clear explanation about the main meaning or theme, itself. Hartoko & Rahmanto (1986:142) says, “Tema merupakan gagasan dasar umum yang menopang sebuah karya sastra dan yang terkandung di dalam teks sebagai struktur semantis dan yang menyangkut persamaan-persamaan atau perbedaan-perbedaan.” The theme of the filtered motifs contained in the relevant literature that determines the presence of the events, conflicts, and situations. Theme in many ways is "binding" the presence or absence of event-specific conflict situations, including various other intrinsic elements, because these things must be to support the clarity of the theme to be
conveyed. Themes became the basis for developing the whole story, so he is animating the whole story.

To find the theme of a fiction, we must conclude from the whole of the story in a novel. It was not easy to find the theme in a novel. But, we don’t need worried about it because now we have the solution for it. Frederick (1967:323) says, “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, regrettably, will sound exactly like you.”

In contemporary literary studies, a theme is the central topic, subject, or concept the author is trying to point out, not to be confused with whatever message, moral, or commentary it may send or be interpreted as sending regarding said concept (i.e., its inferred "thesis"). While the term "theme" was for a period used to reference "message" or "moral," literary critics now rarely employ it in this fashion, namely due to the confusion it causes regarding the common denotation of theme: "the subject of discourse, discussion, conversation, meditation, or composition; a topic." One historic problem with the previous usage was that readers would frequently conflate "subject" and "theme" as similar concepts, a confusion that the new terminology helps prevent in both scholarship and the classroom. Thus, according to recent scholarship and pedagogy, identifying a story's theme—for example, "death"—does not inherently involve identifying the story's thesis or claims about "death's" definitions, properties, values, or significance. Like morals
or messages, themes often explore historically common or cross-culturally recognizable ideas and are almost always implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction.

2.2.2 The Characterization

Characterization is the method used by a writer to develop a character. The method includes (1) showing the character's appearance, (2) displaying the character's actions, (3) revealing the character's thoughts, (4) letting the character speak, and (5) getting the reactions of others.

Roberts, Edgar V and Henry E. Jacobs (1987:131) say, “In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.”

In some works, especially essay and lyric, the author reveals a certain quality from their own private. In another works, the author tries to position themselves on background of the story and provide the real characters (like in a novel or drama) in a story.

The characters in a good novel are interesting, intriguing, consistent, convincing, complex, and realistic. If the author has created a particularly vivid or individualistic character, then we, as readers, will find
the character interesting regardless of whether or not we sympathized with him or her. (Reader and Woods, 1987:51)

(= Para tokoh dalam sebuah novel yang baik itu menarik, menimbulkan rasa ingin tahu, konsisten, meyakinkan, komplex, dan realistis. Bila seorang pengarang telah menciptakan seorang tokoh yang sangat hidup atau berpribadi, maka kita sebagai pembaca, akan menganggap tokoh itu menarik, terlepas dari apakah kita menyukainya atau tidak.)

A character in a novel is not a real human being and has no life outside the literary composition, however well the illusion of reality has been created by the author. Taylor (1981:62) says, “A character is a mere construction of words meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as action and settings, before its full significance can be appreciated.” An author first conceives of a fictional framework, then selects and organizes incidents from the random and shapeless accidental details of life according to an interpretative principle, in order to build up a coherent pattern and express a theme.

In the same way, elements of character must be selected and combined within a coherent mode or convention of presentation: tragic, comic, epic, satirical, romantic, realistic/naturalistic, dialectic or absurdist. Since each mode or convention has a distinct view of human experience, characters are generally created according to the relevant needs of these aspects, views or outlooks. For example, tragedy involves an investigation of desires and motives, and tragic characterization centers on the psychological study of destructive inner conflict and frustration.
In a novel, characters function to give substance to the fiction. Assessment of the story is a measurement about successful or unsuccessful of the author to fills up the story with characters which described as the real human being in order to the readers can experience their ideas and emotions.

CHARACTER TRAITS

In studying a literary character, begin by determining the character’s outstanding traits. Roberts, Edgar V and Henry E. Jacobs (1987:132) say, “A trait is a quality of mind or habitual mode of behavior, such as never repaying borrowed money, or avoiding eye contact, or always thinking oneself the center of attention.” A trait may be a person’s primary characteristic (not only in fiction, but also in life). The characters may be ambitious or lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind or cruel, quiet or noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, “winners” or “losers,” and so on.

TYPES OF CHARACTERS: ROUND AND FLAT

The British novelist and critic E.M. Forster, in his critical work *Aspects of the Novels*, calls the two major types “round” and “flat”.

ROUND CHARACTERS
Roberts, Edgar V and Henry E. Jacobs (1987:133) say, “The basic trait of round characters is that they recognize, change with, or adjust to circumstances. The round character — 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 decisions, (3) the acceptance of a new condition, or (4) the discovery of unrecognized truths.” It means that the round character is a character who shows many different faces; often presented in depth and with great detail.

**FLAT CHARACTERS**

Roberts, Edgar V and Henry E. Jacobs (1987:134) say, “In contrast, flat characters do not grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. They end where they begin and are static, not dynamic. Static character means a character who does not change in any significant way during the course of the work. Dynamic character means a character who changes in some significant way during the course of the work. They usually highlight the development of the round characters. Usually, flat characters are minor (e.g., relatives, acquaintances, functionaries), although not all minor characters are necessarily flat.”

**HOW IS CHARACTER DISCLOSED IN FICTION?**

There are five ways to present the characters in fiction:

A. Actions.
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.

As with ordinary human beings, fictional characters do not necessarily understand how they may be changing or why they do the things they do. Nevertheless, their actions express their characters.

Actions may also signal qualities such as naiveté, weakness, deceit, a scheming personality, strong inner conflicts, or a realization or growth of some sort.

**B. Descriptions, 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 traits.

**C. 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 we as readers should see through such a ploy.

**D. Statements by other characters.**

By studying what characters say about each other, you can enhance your understanding of the character being discussed. Ironically, the characters doing the talking often indicate something other than what they intend, perhaps because of prejudice, stupidity, or foolishness.

**E. Statements by the author speaking as storyteller or observer.**
What the author, speaking with the authorial voice, says about a character is usually accurate, and the authorial voice can be accepted factually. However, when the authorial voice interprets actions and characteristics, the author himself or herself assumes the role of a reader or critic, and any opinions may be questioned.

As you read literature, there are two other important terms to keep in mind for describing people: protagonist and antagonist. The protagonist is the major character with whom we generally sympathize. The antagonist is the character with whom the protagonist is in conflict, generally not a sympathetic character.

2.2.3 The Plot

Plot is a literary term defined as the events that make up the story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, or by coincidence. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect.

Stanford (2003:30) says, “Plot is the sequence of events and actions in a literary work.” Most readers begin by describing external actions, those that, through the writer’s description, we can see and hear.

In a well-done story, all the actions or incidents, speeches, thoughts, and observations are linked together to make up an entirety, sometimes called an organic unity. The essence of this unity is the development and resolution of a conflict—or conflicts—in which the protagonist, or central character is engaged. The pattern in which the protagonist meets and resolves the conflict is called the plot, which has been compared to the story’s map, scheme, or blueprint. The plot is based on the interactions of causes and effects as they develop sequentially or chronologically. That is, the story’s actions follow one another in time as the protagonist meets and tries to overcome the forces of opposition. Often the protagonist’s struggle is directed against another character—an antagonist. The struggle may occur
between the protagonist and opposing groups, forces, ideas, and choices—all of which make up a collective antagonist. The conflict may be carried out wherever human beings spend their lives, such as a kitchen, a bedroom, a restaurant, a town square, a farm, an estate, a workshop, or a battlefield. The conflict may also take place internally, within the mind of the protagonist. (Robert, 1965:52)

Plot consists of four parts, namely:

a. Choice of events strung together by time.

b. Events that are interesting.

c. Events which naturally leads to events that are equally interesting.

d. Events that indicate the reasons and consequences.

Total unity of the four parts is what we usually call a plot. Broadly speaking, there are three main elements of plot: event - the reason (cause and effect) - a result.

We can describe the plot in two ways: (1) in terms of the dominant human activity, which establish or give rise to self-motivated readers, or (2) in a way more technical. In the first way we can arrange the plot (a) in the surrounding conflict, (b) around a mystery; (c) surrounding the search or pursuit; (d) round trip, or the last (e) around the test.

A novel often has the aim that is coherent and unified, and it can be achieved by the preparation of such a dominant element that has been discussed on the types plot above.

More technical classification plot will lead us to encounter terms such as "picaresque" or "episodic", "well-made" (traditional realist plot of the nineteenth
century), and "multiple" (many novels have more than one plot line, sometimes interconnected and sometimes in cases like this, we must choose the main plot and sub-sub plot for analytical purposes).

The author communicates something through his characters. These figures carry out their respective roles so that the resulting flow is called a conflict situation. According to Rosenthal (1958:134) there are three kinds of conflict are:

a. between man and the forces of nature or society;
b. between one individual and another individual;
c. between the forces struggling within a single individual.

Plot and story carry out the functions which differ from one novel to another novel. The story is never static because of the development of the story should be no change.

Structure

Structure is the pattern formed by the events and actions in a literary work. Robert (1965:53) says, “Structure refers to the way a plot is assembled. Chronologically, all stories are similar because they all move from beginning to end in accord with the time it takes for causes to produce effects. But authors choose many different ways to develop their plots.” The sequence of external and internal actions and events in a literary work creates its structure, the pattern that follow. Traditional elements of structure are introduction, complications, climax, and conclusion.
a. **Introduction** is the beginning of a work, which usually suggest the setting (time and place) and shows one or more of the main characters.

b. **Complication** is events or actions that establish the conflict in a literary work.

c. **Climax** is the turning point, often signified by a character’s making a significant decision or taking action to resolve a conflict.

d. **Conclusion** is the ending of a work, which often shows the effects of the climactic action or decision.

**Conflict**

As you read a literary work and think about the structure of the plot — and particularly as you focus on the complications and climax — keep in mind that nearly all fiction and drama, focus on a **conflict**, a struggle between internal and external forces in a literary work.

In addition to conflicts inside the mind, literary works may focus on conflicts *between individuals*, *between an individual and a social force* (a community, school, church, workplace), and *between an individual and a natural force* (disease, fire, flood, cold, famine). It’s important to note that conflicts do not necessarily belong in just one category.

Whatever the nature of the conflict, it often forces characters to make a decision: to act or not to act, to behave according to a personal moral code or an external moral code, to compromise or to refuse to compromise, to grow and change or to remain more or less the same. The point at which characters make these choices is usually the climactic moment of the story, poem, or play. The effects or
implications of this choice usually represent the conclusion of the literary work. (Stanford, 2003:29)

Irony of Situation

The actions and events in a work may generate a sense of irony. Stanford (2003:29) says, “Irony of situation is a discrepancy between what is said and what is done or between what is expected and what actually happens.” It also occurs when a character expects one thing to happen and instead something else happens.

2.2.4 The Point of View

One of the most important ways in which writers knit their stories together, and also an important way in which they try to interest and engage readers, is the careful control of point of view. Point of view is the voice of the story, the speaker who does the narrating. It is the way the reality of a story is made to seem authentic. It may be regarded as the story’s focus, the angle of vision from which things are not only seen and reported but also judged.

A story may be told by a fictitious “observer” who tells us what he or she saw, heard, concluded, and thought. This speaker, or narrator — terms that are interchangeable — may sometimes seem to be the author speaking directly using an authorial voice, but just as often the speaker is an independent character — a persona with characteristics that separate him or her from the author. Sometimes the narrator is a participant in the story. stories told in these ways have first-person points of view, for the speaker uses the “I” personal pronoun in referring to his or her position as an observer or commentator.
The author important point of view is the **third person**. The third-person point of view may be (1) **limited**, with the focus being on one particular character and what he or she does, says, hears, thinks, and otherwise experiences, (2) **omniscient**, with the possibility that the thoughts and behaviors of all the character are open and fully known by the speaker, and (3) **dramatic**, or **objective**, in which the story is confined *only* to the reporting of actions and speeches, with no commentary and no revelation of the thoughts of any of the characters unless the characters themselves make these revelations dramatically.

Point of view is one of the many ways in which authors make fiction vital. By controlling point of view, an author helps us make reasonable inferences about the story’s actions. Authors use point of view to raise some of the same questions in their fiction that perplex us in life. We need to evaluate what fictional narrators as well as real people tell us, for what they say is affected by their limitations, attitudes, opinions, and degree of candidness. For readers, the perception of a fictional point of view can be as complex as life itself, and it may be as difficult — in fiction as in life — to evaluate our sources of information.

**Point of View** refers to the position and stance of the **voice**, or **speaker**, that authors adopt for their works. It supposes a living **narrator** or **persona** who tells stories, presents arguments, or expresses attitudes such as love, anger, or excitement. Practically, point of view involves the actual physical location of this speaker and his or her position to see and record the main actions and ideas. More abstractly and psychologically, point of view may be considered as the centralizing or guiding intelligence in a work — the mind that filters the fictional...
experience and presents only the most important details to create the maximum possible impact. It may also be considered as a way of seeing, the perspective into which the work of art is cast.

Bear in mind that authors, like painters, try not only to make their works vital and interesting, but also to bring their presentations alive. The situation is like that of actors performing a play: The actors are always themselves, but in their roles they impersonate the characters they act, and temporarily become them.

Authors, too, impersonate characters who do the talking, with the difference that authors also create these impersonations.

CONDITIONS THAT AFFECT POINT OF VIEW

Point of view depends on two major factors. First is the situation of the narrator as an observer. How much is she or her privileged to know? How accurate and complete is his or her observation? What are the narrator’s particular qualifications or limitations to be an observer or commentator? Second is the narrator’s closeness, distance, and involvement in the actions. From what position, both physical and psychological, does the narrator observe the action? Are the narrator's words colored by any particular interest or direct involvement in the action itself or in the outcome? Does the narrator seem to have any persuasive purpose, beyond serving as the recorder or observer? In a story, the author develops point of view in light of these same considerations.

KINDS OF POINTS OF VIEW
In the various works you read you will encounter a wide variety of points of view. To begin your analysis, first determine the work’s grammatical voice. Then you should study the ways in which the subject, characterization, dialogue, and form interact with the point of view.

**First-Person Point of View**

If the voice of the work is an “I” the author is using the first-person point of view — the impersonation of a fictional narrator or speaker.

Of all the points of view, the first person is potentially the most independent of the author, for such a speaker is often given a unique identity, with name, job, and economic and social positions. Quite often, however, the author may create a relatively neutral, uninvolved narrator who still uses the first person voice.

First-person speakers might report events as though they have acquired their knowledge in a number of ways:

- What they have *done, said, heard, and thought* (firsthand experience).
- What they have *observed* others do and say (firsthand witness).
- What *others have told them* (second-hand testimony and hearsay).
- What they are able to *reconstruct* from the information they might have been able to find (hypothetical or imaginative information).
What they are able to imagine a character or characters might do or think, given the situation.

When you encounter a first-person narrative, determine the narrator’s position and ability, prejudices or self-interest, and judgement of their readers or listeners. When they describe their own experiences, they have great authority and sometimes great power. Whatever their involvement, however, they are to be seen as one of the means by which authors create an authentic, life-like aura around their stories.

Second-Person Point of View

The second-person point of view, the least common of the points of view, offers the writer two major possibilities. In the first, a narrator tells a present and involved listener what he or she has done and said at a past time. The actions might be a simple retelling of events, as when a parent tells a child about an action of the child during infancy, or a doctor tells a patient with amnesia about events before the causative injury. The actions might also be subject to dispute and interpretation, as when a prosecuting attorney describes a crime for which a defendant is on trial, or a spouse lists grievances against an alienated spouse in a custody or divorce case.

The second possibility is more complex. Some narrators seem to be addressing a “you” but are instead referring mainly to themselves, and to listeners only tangentially, in preference to an “I”.
In addition, some narrators follow the usage — common in colloquial speech — of the indefinite “you.” In such a narration, speakers use “you” to refer not to a specific reader or listener but rather to anyone at all — in this way avoiding the more formal use of words like “one,” “a person,” or “people.” (Incidentally, the selection of “you” is non-gender specific, because it eliminates the need for the pronouns “he,” “she,” “he or she,” and the like.)

**Third-Person Point of View**

If events in the work are described in the third person (*he, she, it, they*), the author is using the **third-person point of view**. It is not always easy to characterize the voice in this point of view. Sometimes the speaker may use an “I” and be seemingly identical with the author, but at other times the author may create a distinct **authorial voice**. There are three variants of the third-person point of view: *dramatic* or *objective, omniscient*, and *limited omniscient*.

**DRAMATIC or OBJECTIVE**

The most direct presentation of action and dialogue is the **dramatic** or **objective point of view** (also called *third-person objective*). It is the basic method of rendering action and speech which all the points of view share. The narrator of the dramatic point of view is an unidentified speaker who reports things in a way that is analogous to a hovering or tracking motion-picture camera, or to what some critics have called “a fly on the wall (or tree).” Somehow, the narrator is always on the spot — with homes, forests, village squares, and
moving vehicles, or even in outer space — to tell us what is happening and what is being sad.

The dramatic presentation is limited only to what is said and what happens. There is no attempt to draw conclusions or make interpretations, because the presupposition underlying the dramatic point of view is that readers, like a jury, can form their own interpretations if they are given the right evidence.

**OMNISCIENT**

The third-person point of view is omniscient (all-knowing) when the speaker not only presents action and dialogue, but also is able to report what goes on in the minds of the characters. The real world does not permit us to know absolutely what other people are thinking. However, we are always making assumptions about the mental activities of others, and these assumptions are the basis of the omniscient point of view. Authors use it freely but judiciously to explain responses, thoughts, feelings, and plans — and additional dimension that aids in the development of character.

**LIMITED, OR LIMITED OMNISCIENT**

More common than the omniscient point of view is the limited third person, or limited omniscient third-person point of view, in which the author confines or limits attention to a major character.

**MINGLING POINTS OF VIEW**
In some works, an author may shift the point of view in order to sustain interest, create suspense, or put the burden of response entirely upon readers.

Suppose you hear a friend talk angrily about an argument with a roommate and later hear the roommate describe the same disagreement. Primarily, they are being told from two distinct points of view. When you inform your own opinion about the disagreement, you take into account who is recounting the incident. In much the same way, readers think carefully about point of view in literary works.

Author and Speaker

Distinguishing author from speaker in a literary work is essential. Unlike roommates describing an argument, poets, playwrights, writers of fiction, and sometimes even writers of nonfiction are not necessarily telling personal stories. Although authors often do write about incidents or people from their own lives, they write through a created voice that is not necessarily identical to their own.

Narrator

Just as the voice in a poem is called the speaker, the voice that tells a story (in a novel or short fiction) is called the narrator. (Sometimes a play has a narrator. Usually, however, a play unfolds directly from the character’s dialogue, along with the playwright’s stage directions.)

In fiction, the narrator is sometime omniscient (all-knowing), moving freely into the minds of all the characters. An omniscient narrator can report not only what characters look like, what they do, and what they say but also what they
think. A variation is the **limited omniscient** narrator, who sees into the mind of only one character. Obviously, when the thoughts of only one character are reported, readers know more about the character than any other and see the events of the story — as well as the other characters — through that character’s eyes.

Sometimes the narrator is also a character in the story. in this case, the narrator uses the **first person** (“I” or “we”). First-person narrators can, of course, report only what is in their own minds or what they see or hear. Omniscient, limited omniscient, and first-person narrators may also make evaluations — for example, they may state that a character is brave or silly or that an action was wise or foolhardy. As readers, we must consider the source of such judgments. Is the narrator **reliable** or **unreliable**? Is there reason to think that the narrator is suppressing information, is lying outright, or is simply incapable of seeing and understanding certain facts? Even if the narrator is reliable, keep in mind that the events are reported from that person’s point of view — a different viewpoint might lead to a very different story.

Sometimes the narrator is **objective**, like a sound camera that reports what it sees and hears.

*People in Nonfiction*

Nonfiction — essays, articles, letters, journals, documents — does not usually have fictional characters, yet in every work of nonfiction there is at least one very important point of view: the author’s. Identifying and understanding the author’s point of view help suggest the work’s meaning.
2.2.5 The Style

Style is the way an author chooses words; arranges them in lines, sentences, paragraphs, or stanzas; and conveys meaning through the use of imagery, rhythm, rhyme, figurative language, irony, and other devices. Along with plot, character, theme, and setting, style is considered one of the fundamental components of fiction.

Robert (1965:264) says, “Style, derived from the Latin word *stilus* (a writing instrument), means the way writers assemble words to tell the story, develop the argument, dramatize the play, or compose the poem.” Style is individual, because all authors put words together uniquely to fit the specific conditions in specific works. Different styles convey different outlooks on life. Writers, too, vary manner to suit various purposes. Therefore, in judging style the important criterion is its adaptability. The more appropriately the words fit the situation, the better the style.

**DICTION: CHOICE OF WORDS**

Robert (1965:47) says, “Diction refers to a writer’s selection of words.” The selection should be accurate and explicit, so that all actions, scenes, and ideas are clear. Stanford (2003:47) says, “Diction (choice of words) helps to establish a writer’s style and tone.” Some writers, for example, choose to use many descriptive words, whereas some use almost none.

*Formal, Neutral, and Informal Diction*
One aspect of word choice is the degree of formality. There are three levels of diction: formal or high, neutral or middle, and informal or low. Formal or high diction consists of standard and also “elegant” words (frequently polysyllabic), the retention of correct word order, and the absence of contractions. The sentence “It is I,” for example, is formal.

Neutral or middle diction is ordinary, everyday, but still standard vocabulary, shunning longer words but using contractions when necessary. The sentence “It’s me” is an example of what many people say in preference to the more formal “It is I” when identifying themselves on the telephone.

Informal or low diction may range from colloquial — the language of relaxed, common activities — to the level of substandard or slang expressions. A person speaking to a close friend uses diction that would not be appropriate in public and formal situations, and even in some social situations. Low style language is thus appropriate for dialogue in stories, depending on who is speaking, and for stories told in the first-person point of view as though the speaker is talking directly to sympathetic and relaxed close friends.

**Specific-General and Concrete-Abstract Language**

Another aspect of language is its degree of explicitness. Specific refers to words that bring to mind images from the real world. General statements refer to broad classes, such as “All people like pets” and “Dogs make good pets.” There is an ascending order of generality from (1) very specific, to (2) less specific, to (3) general, as though the words themselves climb a stairway.
While specific-general refers to categories, concrete-abstract refers to qualities of conditions. **Concrete** words describe qualities of immediate perception. If you say “Ice cream is cold,” the word *cold* is concrete because it describes a condition that you may feel, just as you may taste ice cream’s *sweetness* and feel its *creamy* texture. **Abstract** words refer to broader, less palpable qualities; they may therefore apply to many separate things. If we describe ice cream as *good*, we are abstract, because *good* is far removed from ice cream itself and conveys no descriptive information about it.

Usually, narrative and descriptive writing features specific and concrete words. We can easily visualize passages containing words about specific actions, scenes, and objects, for with more specificity and concreteness there is less ambiguity. Because exactness and vividness are goals of most fiction, specific and concrete words are the writer’s basic tools, and general and abstract words are used only sparingly, if at all. The point is not that abstract and general words have no place at all, but rather that *words should be appropriate in the context*. Good writers can control style to match their purposes.

**Denotation and Connotation**

Another way to understand style is to study the author’s management of *denotation* and *connotation*. **Denotation** refers to what a word means, and **connotation** to what the word suggest. For example, if a person in a social situation behaves in ways that are *friendly, warm, polite, or cordial*, these words all suggest slight differences in behavior because they have different connotations.
Similarly, both *cat* and *kitten* are close to each other denotatively, but *kitten* connotes more playfulness and cuteness than *cat*.

**RHETORIC**

Robert (1965:268) says, “Rhetoric refers to the art of persuasive writing and, more broadly, to the general art of writing.” There are several ways to study the rhetorical qualities of a passage. Some relatively easy approaches are (a) counting various elements in a passage and (b) analyzing the types of sentences.

**Counting**

Counting various elements is a quick and easy way to begin the study of style. The number of words in a sentence; the number of verbs, adjectives, prepositions, and adverbs in a passage; or the number of syllables in relation to the total number of words — can provide valuable clues about the style, especially if the count is related to other aspects of the passage.

**Sentence Types**

You can also study the rhetorical qualities of a passage by determining the sorts of the sentences it contains. The basic sentence types:

1. **Simple sentences** contain one subject and one verb, together with modifiers and complements. They are short, and are most appropriate for actions and declarations. Often they are idiomatic, particularly in dialogue.

   *Example:* It was a banquet in London in honor of one of the two or three conspicuously illustrious English military names of this generation. (Twain)
2. **Compound sentences** contain two simple sentences joined by a conjunction (*and, but, for, or, nor, or yet*) and a comma, or by a semicolon without a conjunction. Frequently, compound sentences are formed by three or four simple sentences joined by conjunctions.

*Example:* Later he felt the need to talk but no one wanted to hear about it. (Hemingway)

3. **Complex sentences** contain a main clause and a subordinate clause. Because of the subordinate clause, the complex sentence is suitable for describing cause-and-effect relationships in narrative, and also for analysis and reflection.

*Example:* It was the Wawanash River, which every spring overflowed its banks. (Munro)

4. **Compound-complex sentences** contain two main clauses and a subordinate clause. In practice, many authors produce sentences that contain a number of main and subordinate clauses.

*Example:* Sometimes he was silent for the rest of the evening; and if he spoke, it was usually to hint some criticism of her household arrangements, suggest some change in the domestic administration, to ask, a little nervously, if she didn’t think Joyce’s nursery governess was rather young and flighty, or if she herself always saw to it that Peter — whose throat was delicate — was properly wrapped up when he went to school. (Wharton)

**Parallelism**

To create interest, authors often rely on parallelism, the repetition of the same grammatical form (nouns, verbs, phrases, clauses) to balance expressions, conserve words, and build climaxes. For example, is another sentence by Poe, from “The Black Cat”: 
I grew, day by day, more moody, more irritable, more regardless of the feelings of others.

STYLE IN GENERAL

If a story is good, you probably do not notice its style, for clear expressions and easy reading are marks of a writer’s success. By studying style, however, you can discover and appreciate the author’s achievement. The action described in a particular passage, the relationship of the passage to the entire work, the level of the diction, the vividness of the descriptions — all these can enter into an assessment of the passage. The more you consider stories for style, the more you will discover your own analytical power.

2.2.6 The Settings

WHAT IS 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.

Types of Settings

NATURE AND THE OUTDOORS

The natural world is an obvious location for the action of many narratives and plays. It is therefore important to note natural surroundings (hills, valleys, mountains, meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also the conditions in which things happen (sunlight,
darkness, calm, wind, rain, snow, storm, heat, cold) — any or all of which may influence character and action.

**OBJECTS OF HUMAN MANUFACTURE AND CONSTRUCTION**

To reveal or highlight qualities of character, and also to make fiction lifelike, authors include details about buildings and objects of human manufacture and construction. Houses, both interiors and exteriors, are common, as are possessions such as walking sticks, fences, park benches, toys, automobiles, phonograph records, necklaces, hair ribbons, cash registers, and so on. Objects also enter directly into fictional action and character.

**CULTURAL CONDITIONS AND ASSUMPTIONS**

Just as a physical setting influences characters, so do cultural conditions and assumptions.

**THE LITERARY USES OF SETTING**

Author use setting to create meaning, just as painters include backgrounds and objects to render ideas.

*Important Purposes of Setting*
To study the setting in a story, discover the important details, and then try to explain their function. Depending on the author’s purpose, the amount of detail may vary.

**SETTING AND CREDIBILITY**

One of the major purposes of setting in fiction is to lend realism, or verisimilitude to the story. As the description of location and objects becomes particular and detailed, the events of the work become more believable.

**SETTING AND CHARACTER**

Setting may intersect with character as a means by which authors underscore the importance of place, circumstance, and time on human growth and change.

**SETTING AND ORGANIZATION**

Authors often use setting to organize the story. Another organizational application of place, time, and object is the framing or enclosing setting, when an author opens with a particular description and then returns to the same setting at the end. In such ways, framing creates a formal completeness, just as it may underscore the author’s ideas about the human condition.

**SETTING AND SYMBOL**

If the scenes and materials of setting are highlighted or emphasized, they also may be taken as symbols through which the author expresses ideas.
SETTING AND ATMOSPHERE

Setting also helps to create atmosphere or mood. Most actions require no more than a functional description of setting. Thus, taking a walk in a forest needs just the statement that there are trees. However, if you find descriptions of shapes, light and shadows, animals, wind, and sounds, you may be sure that the author is creating an atmosphere or mood for the action. There are many ways to develop moods. Descriptions of bright colors (red, orange, yellow) may contribute to a mood of happiness. References to smells and sounds further bring the setting to life by asking additional sensory responses from the reader. The setting of a story in a small town or large city, or green or snow-covered fields, or middle-class or lower-class residences, may evoke responses to these places that contribute to the work’s atmosphere.

SETTING AND IRONY

Just as setting may reinforce character and theme, so it may ironically establish expectations that are opposite of what occurs.