2. DESCRIPTION OF THE TERMS

2.1 Novel

Shaw (1972:189) says, “Novel is a lengthy fictitious prose narrative portraying character and presenting an organized series of events and settings.” A work of fiction with fewer than 30,000 to 40,000 words is usually considered as a short story, novelette, or tale but the novel has no actual maximum length. Novels typically have more characters than a short story and a more complicated plot that might take place in various settings, sometimes over a period of months or years.

According to Wellek & Warren (1989:282) say, “The novel is a picture of real life and manners, and of the time in which it is written. The romance, in lofty and elevated language, describes what never happened nor is likely to happen.” This statement shows that novel is realistic, while the romance is poetic or epic. Novel is growing from the forms of narrative nonfiction; letters, journals, memoirs or biographies, chronicles or history. In other words the developing novel is from any documents.

Novels do not present a documentary picture of life. Alongside the fact that novels look at people in society, the other major characteristic of the genre is that novels tell a story. In fact, novels tend to tell the same few stories repeatedly.

Robert defines novel have many elements, which contain character, plot, theme, setting, point of view, and style. These elements are related to each other and will construct a story in the novel.
The opinion of the three experts who have discussed about the novel can be concluded that the novel is a literary who has the outpouring of feelings. In the novel there are many elements such as; character, plot, theme, setting, point of view, and style. Therefore, these elements will be discussed in this chapter.

The first element is the character. Shaw (1972:50) says, “Character also refers to moral qualities and ethical standards and principles. In literature, character has several other specific meanings notably that of a person represented in a story, novel, play, etc.” In other words a character has many different meaning. Character is also the personality which described by the actors or actress in a story. A discussion of the character will be further discussed in section 2.2

The second is plot. Plot is a structural series of events in the story which had been arranged as a sequence of parts in the whole fiction. Shaw (1972:211) says, “A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces conflict to a climax and denouement events as they occur.” It is means that plot organized how actions should be related to each other, how some events have relationship with the other events, as well as how the character is portrayed and played in the accident.

Besides that, similar to Shaw, Perrine (1970:41) says, “Plot is the sequence of incident or events which the story is composed and it may conclude what the character says or thinks, as well as what he does, but it leaves out the description and analysis and concentrate ordinarily on major happening” Thus, the plot is a sequence of events in the story that arranged to construct the story and become the main frame of the story.
The third is theme. Shaw (1972:273) defines, “Theme is the central idea and dominating in a literary work.” It is means that when the theme dominates a story, an author is so convinced of his idea that he is willing to subordinate virtually everything else to the specific point. Superficially, the theme of a story or longer work fiction should be fairly clearly to the readers.

Theme in the novel is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. All stories have theme or purpose that the author wants to get across to the readers. The process of determining and describing the themes or ideas in the stories never complete, there is always another theme that we may discuss.

“Remember that theme hunting is possibly the most enjoyable and rewarding part of a short story, but it is also the most dangerous 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.” (Hamalian and Karl, 1967:324)

It is means that it is not easy to find the theme, we must read the whole story in the novel, then we can chooses the suitable theme of our story. Because a little mistake can make an error story and the readers will confuse to read the story.

The fourth is setting. Setting often generates more complex ideas and becomes diffuse leading into several other elements such as theme, character, and plot.

“Setting is the natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own. Characters may be either helped or hurt by their surroundings, and they may fight about possessions and goals. Further, as character speak with each other, they reveal the degree to which they share the customs and ideas of their times.” (Robert, 1987:230)
Stanford (2003:44) says, “Setting is the time and place of a literary work. Setting includes social, political, and economic background as well as geographic and physical locations.” So it means that setting in a literary work includes many things. First, it refers to the time which means when the action occurs in a story. Second, it refers to the place; this is associates with certain places used by the characters. Third, it refers to the Social. This is related to the behavior of social life in community of environment and social ways of life, including beliefs, customs, ways of thinking and behaving.

The fifth is point of view. Robert (1987:180) says, “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, present arguments, or expresses attitudes such as love, anger, or excitement. More abstractly and psychologically, the point of view may be considered as the centralizing or guiding intelligence in a work – the mind that filters the fictional experience and present only the most important details to create the maximum possible impact.

Point of view depends on two major factors. First is the situation of the narrator as an observer. How much is he or she privileged to know? Second are the narrator’s closeness, distance, and involvement in the actions. From what position, both physical and psychological, does the narrator observe the action? In a story, the author develops point of view in light of these same considerations.

Robert (1987:183-184) divides point of view into three kinds. Here are the three kinds of point of view:
1) The 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.

2) The 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.

3) The 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.

   The sixth is style. Style in fiction refers equally to the characteristics of
   language in a particular story and to the same characteristics in a writer’s
   complete works. The more individual’s writer style is the easier it is to write
   parody or satirical imitation. Stanford (2003:50) defines, “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.”

   A character’s style is established by the way that character speaks and acts.
   Of course, author chooses the words and phrases that make up their character’s
   speech, describe their actions, and creates the setting in which they speak and act.

   We need to keep this in mind when we consider exactly what it is that
   distinguishes the style of one writer from that of another. And, of course it’s
   essential to ask how a writer’s style affects your response to that person’s literary
   work.
2.2 Character

Stanford (2003:38) says, “Character is the fictional people who are part of the action of a literary work.” Sometimes characters may capture our minds and hearts because they are people we can relate to. They may face circumstances similar to our own or may act in ways that make us feel as though we are looking in a mirror. Frequently a character intrigues us by displaying a special quality or style, likes a unique sense of humor, a gift for the absurd, or a profoundly wise way of looking at the world.

A story is usually concerned with a major problem that a character must face. The character may win, lose. He or she may learn and be the better for the experience or may miss the point and be unchanged.

“In fiction, a character may be defined as a 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.” (Robert, 1987:131)

Types of Characters: Round and Flat

No writer can present an entire life history of a protagonist; nor can each character in a story “equal time” for the development. The British novelist and critic E.M. Foster (In Robert, 1987:133) distinguishes characters on the two major types “round” and “flat”.

Round Characters: The basic trait of round character is that they recognize, change, with, or adjust to circumstance. The round character-usually the main figure in a story-profits from experience and undergoes a change or alteration which may be shown in an action, the realization of new strength and therefore
the affirmation of previous decision, the acceptance of a new condition, or the
discovery of unrecognized truth.

Because round they usually play a major role in a story, round characters are
often called the hero. Many main characters are anything but heroic, however, and
it is therefore preferable to use the moral neutral word protagonist.

Flat Characters: 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. But flat characters
are not therefore worthless, because they usually highlight the development of the
round characters. Usually, flat characters are minor, although not all minor
characters are necessarily flat.

Sometimes flat characters are prominent in certain types of literature, such as
cowboy, police, and detective stories, where the focus is less on character than on
performance.

How is the character disclosed in fiction?

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

1) **Actions.** What characters do is our best to understand what they are. For
example, walking in the woods is recreation for most people and it shows
little about their character. Based on the ordinary human beings, fictional
characters do not necessarily understand how they may be changing or why
they do the things that they do. Nevertheless, their actions express their
characters. Action may also be the signal qualities such as weakness, deceit, scheming personality, strong inner conflicts, or growth of some sort.

2) *Description, both personal and environmental.* Appearance and environmental reveal must be about a character’s social and economic status, of course but they also tell us more about character traits.

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 conclusion. Often, characters use speech to hide their motives we as readers should see through such a ploy.

4) *Statements by other characters.* By studying what characters say about each other, you can enhance you 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.

5) *Statements by the author speaking as storyteller or observer.* What the author is speaking with the authorial voice, says about character is usually accurate and the authorial voice can be accepted factually. However, when the authorial voice interprets actions and characteristics
2.3 Intrinsic Approach

According to Wellek and Warren (1989:75) define, “Intrinsic approach based on the text and development structure in literary work.” Thus, the intrinsic approach describes the elements of prose that pictured before. In intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images, contrasts, structure and development of plot in a literary work. Words on the page are of utmost importance for him. Intrinsic approach is also called formalism as the critic’s basic interest is in the form of the text.

“Intrinsic approach as a flat canvas when a critic wants to draw all his judgments and criticisms on what is in front of him. A critic of literature using intrinsic approach if judges a painting, he will be more interested in the colors, the size of the painting, style of painter and color contrasts.” (Robert Eaglestone, 2000:40)

Therefore, intrinsic approach to literature is concerned to the inner meaning of a text and gives no importance to an author. For intrinsic critics, the author is dead. They only see the text in terms of its own self. According to intrinsic critics, a text is complete in itself. In contrast to intrinsic approach, all the emphasis in extrinsic approach is given to context. The history, background, autobiography and social circumstances of the author are important.