2. Review of Related Literature

2.1 Novel

Novel is a narrative text which tells about human of life. A novel is literary work has been appreciated by many people because it entertains and teaches. Entertaining means, it gives feeling to the readers and teaching means it has some values to imitate by the readers.

Rees (1973:106) says that novel is a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity. In other words a novel is a story longer, more realistic and more complicated. The novel is now the most widely read of all kinds of literature, and one is surprised to find (as its name suggest) that it is fairly new.

Peck and Coyle (1984:102) say that the novel reflects a move away from an essentially religious view of life towards a new interest in the complexities of everyday experience. Most novels are concerned with ordinary people and their problems in the societies in which they find themselves. In fact, novels tend to tell the same few stories time and time again. Novelist frequently focuses on the tensions between individuals and the society in which they live, presenting characters that are at odds with that society. Novels, however, are long works with a great amount of detail on every page. They thus present all the complicating facts that need to be taken into account before we can reach any sort of judgment. The effect of this detail is that we come recognize the complex reality of a character or event in the story. As readers, our real interest lies in the
complications the novelist creates within the familiar pattern of characters at odds with their society that enable us to gain a vivid sense of what is like for particular individuals to be caught in certain events. A productive critical method for achieving a sense of a novel’s complexity is to look closely at sense which you found interesting or memorable, seeing how to details create a vivid and distinctive impression of an individual and society conflict. The novelist an tell a more adventurous story which clearly goes beyond everyday experience.

2.2 Plot

Plot is what the character(s) did, said, and thought. It is the Action Proper given unity by the Enveloping Action, the Universal Action, and the Archetypal Action. As Aristotle said, what gives a story unity is not as the masses believe that it is about one person but that it is about one action. Plot, or storyline, is often listed as one of the fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has a beginning, middle, and an ending. Plot is often depicted as an arc with a zigzag line to represent the rise and fall of action. Plot also has a mid-level structure: scene and summary.

Roberts and Jacobs (1995:88) say that plot is stories are made up mostly of actions or incidents that follow each other sequentially. Finding a sequential or narrative order, however, is only the first step toward the more important consideration. The plot, or the controls governing the development of the actions.
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 actions follow one another in time as the protagonist meets and tries to overcome the forces of opposition.

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence. A plot "insures that you get your character from point A to point Z" according to author Jenna Blum. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. An intricate, complicated plot is called an imbroglío, but even the simplest statements of plot may include multiple inferences, as in traditional ballads.

2.3 Character

Roberts and Jacobs (1995:4) say that character may be defined as a verbal representation of a human being. Through action, Speech, description, and commentary, author portray characters who is worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate. In a story emphasizing a major character, you may expect that each action or
speech, no matter how small, is part of a total presentation of that complex combination of both the inner and outer self that constitutes a human being. Types of character are round characters and flat characters. The round characters usually the main figure in a story profits from experience and undergoes a change or alteration, which may be shown in an action or actions, the realization of the new strength and therefore the affirmation of previous decisions, the acceptance of a new condition, or the discovery of unrecognized truths. The flat character does not grow. They remain the same because they may be stupid or intensive or lacking in knowledge or insight. They end where they begin and are static not dynamic. But flat characters are not therefore worthless, for they usually highlight the development of the round characters.

Peck and Coyle (1984:105) say that character is the people in a novel are referred to as character. We assess them on the basis of what the author tells us about them and on the basis of what they do say. The characters are part of a border pattern: they are members of society, and the author’s distinctive view how people related to society will be reflected in the presentation of every character.

2.3.1 Major Character and Minor Character

There is a character which is grouped as important and forward continuously that is thought to determine the large part of story, and on the other hand there is character which is only put forward one several times in story and perhaps it is relatively in short portion of story. The character mentioned first is the major and the second is minor character.
2.3.1.1 Major Character

We usually face several that are appeared in story. Nevertheless, each character has different role. Based on the role and level of importance, there are essential characters being appeared continuously and it is called major character.

A major character is a character that is emphasized to tell the story. The major character always appears in most of the story, either as subject or as object. This character decides the development of the plot and story. A major character is also a complex one, and some adjectives will be needed to describe it. Therefore, it takes the important role in a story.

2.3.1.2 Minor Character

On the other hand, there are characters that appear once or sometimes, and maybe relatively in short portion, it is call minor character. Different from the major character, minor characters take a small role in a story. It only appears when there is direct or indirect parallelism with the major character in the story.

2.3.2 Protagonist and Antagonist

From the function of performance character, it can be distinguished to protagonist character and antagonist character. When read a novel, the readers always identify themselves with the certain character. Give sympathy or empathy; sometimes involve themselves emotionally with the character.
2.3.2.1 Protagonist

Protagonist is a character who is loved by the audience. He or she likes a hero and the audience always gives sympathy emphasis. The term “hero” does not mean someone who is brave or noble, heroes’ maybe good or evil, low or highborn.

Altenbern and Lewis (Nurgiyantoro, 1998:170) say that Protagonist is character who is admired by the readers or watchers, popularly or she called as a hero because he or she always does ideal role and follows the rules and values in society.

A protagonist is the main character in the story. The protagonist presents something that is adjusted with our perception and expectation and that is why we will recognize him or her because he or she has similarity with us. In short words, everything felt, thought and done by the character represents us. The self-identification toward the character is an empathy given by the readers or watchers. A fiction must have a conflict and a pressure had by the protagonist.

2.3.2.2 Antagonist

Antagonist is a character that always makes a conflict. The antagonist can be said as opposite of the protagonist directly or indirectly. But the conflict which is always had by the protagonist is not only caused by the antagonist. It can be caused by the other factors outside someone individually, such as disasters, accidents, neighborhood and the others higher power. The cause of conflict that is not made by a character is called antagonist force.
Foster (1990:101) says that an antagonist is the character who opposes to the protagonist; the person that helps cause conflict for the protagonist. The protagonist may be another person, an animal, the environment, and the self-internal.

### 2.3.3 Round and Flat Character

Two main categories of characters in literature are round and flat. Round characters in a story, play, or novel are simply characters that are most like real people and Flat character, one who can be fully described in a single sentence.

#### 2.3.3.1 Round Character

Round character is a character that shows many different facts; often presented in depth and with detail. The basic of trait of round character are that they recognized, change with, or adjust to circumstances.

Robert (2003:133) says that 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 or actions, the realization of new strength and therefore the affirmation of previous decisions, the acceptance of a new condition, or the discovery of unrecognized truths.

They usually play a major role in a story. Round characters are often called the hero or heroine. Many main characters are anything but heroic, however, and it is therefore preferable to use the more neutral word protagonist. The protagonist is central to the action, moves against an antagonist, and exhibits the ability to adapt to new circumstances. To the degree that around characters are
both individual and sometimes unpredictable, and because they undergo change or
growth, they are dynamic.

2.3.3.2 Flat character

Flat character is a character that usually has only one outstanding trait or
feature. In contrast, flat characters do not grow. They remain the same because
they may be stupid, insensitive, or lacking in knowledge or insight. They end
where they begin and are static, not dynamic. However, flat characters are not
therefore worthless, for they usually highlight the development of the round
characters.

Sometimes flat characters are prominent in certain types of literature,
such as cowboys, police, and detective stories, where the focus is less on character
than performance. Such character might be lively engaging, even though they do
not develop or change. They must be strong, tough, and clever enough to perform
recurring tasks like solving a crime, overcoming a villain, or a finding a treasure.
The term stock character refers to characters in these to the degree that stock
characters have many common traits; they are representative of their class, or
group. Such characters with variations in names, ages, and sexes, have been
constant in literature since the ancient Greek.

2.4 Theme

Theme is what the author is trying to tell the reader. For example, the
beliefs in the ultimate good in people or those things are not always what they
seem. This is often referred to as the "moral of the story." Some fiction contains
advanced themes like morality, or the value of life, whereas other stories have no
theme, or a very shallow one. Culler (1977:59) says that theme is something which becomes the authors thought. It means explain about view of life or the author’s image and how they consider the case. A novel has message and theme from the author to the readers.

To understand the theme requires a lot of guesswork by asking what a particular story is about, a question which usually leads to a great deal of speculation. The whole process should not course be a matter of hit or miss, unless we assume as at time we might that the author was confused by the creation.

It is important not to confuse a theme of a literary work with its subject. Subject is a topic which acts as a foundation for a literary work while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story and the theme of a story may be writer’s personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore a theme of a literary work by analyzing characters, plot and other literary devices.

A writer presents themes in a literary work through several ways. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme. Finally, the actions and events taking place in a narrative are consequential in determining its theme. Love and friendship are frequently occurring themes in literature. They
generate emotional twists and turns in a narrative and can lead to a variety of endings: happy, sad or bittersweet.

Theme is an element of a story that binds together various other essential elements of a narrative. It is a truth that exhibits universality and stands true for people of all cultures. Theme gives readers better understanding of the main character’s conflicts, experiences, discoveries and emotions as they are derived from them. Through themes, a writer tries to give his readers an insight into how the world works or how he or she views human life.

2.5 Setting

Roberts and Jacobs (1995:230) say that 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 possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the customs and ideas of their times.

Setting in literary work is important because it may stir the reader’s imagination as well as reveal the significance of the action. The element of setting can be differentiated into three principle element: setting of places, setting of time, and setting of society. Although each of these elements offer situations but actually they are close influence each other.

In works of narrative especially fictional, the literary element setting includes the historical moment in time and geographic location in which a story takes place, and helps initiate the main backdrop and mood for a story. Setting has
been referred to as story world or *milieu* to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with the plot, character, theme, and style, setting is considered one of the fundamental components of fiction.

Setting is a critical component for assisting the story, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself. The term "setting" is often used to refer to the social milieu in which the events of a novel occur. Novelist and novel-writing instructor Donna Levin has described how this social milieu shapes the characters’ values. For young readers in the US, the setting is often established as the "setting". As children advance, the elements of the story setting are expanded to include the passage of time which might be static in some stories or dynamic in others (e.g. changing seasons, day-and-night, etc.). The passage of time as an element of the setting helps direct the child's attention to recognize setting elements in more complex stories. Setting is another way of identifying where a story takes place.

Fictional locations are places that exist only in fiction and not in reality, such as the Negaverse, Planet X, or Skyrim. Writers may create and describe such places to serve as backdrop for their fictional works. Fictional locations are also created for use as settings in role-playing games such as *Dungeons and Dragons*. They may also be used for technical reasons in actual reality for use in the development of specifications, such as the fictional country of Bookland, which is used to allow EAN "country" codes 978 and 979 to be used for ISBN numbers.
assigned to books, and code 977 to be assigned for use for ISSN numbers on magazines and other periodicals.

Fictional locations vary greatly in their size. Very small places like a single room are kept out of the umbrella of fictional locations by convention, as are most single buildings. A fictional location can be the size of a university (H.P. Lovecraft's Miskatonic University), a town (Stephen King's Salem's Lot), a county (Raintree Country), a state (Winnemac in various Sinclair Lewis stories), a large section of continent (as in north-western Middle-earth, which supposedly represents Europe), a whole planet (Anne McCaffrey's Pern), a whole galaxy (Isaac Asimov's *Foundation* books), even a multiverse (*His Dark Materials*). In a larger scale, occasionally the term alternate reality is used, but only if it is considered a variant of Earth rather than an original world. Austin Tappan Wright's *Islandia* has an invented continent, Karain, on our world.