2. REVIEW OF RELATED LITERATURE

2.1 Novel

Novel is an extended fictional work in prose and usually in the form of story. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to desire imagination. The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition novel. The construction of the narrative, the plot, the way reality is created in the works of fiction, the fascination of the character study, and the use of language are usually discussed to show a novel’s artistic merit. Most of these requirements were introduced in the 17th century in order to give fiction a justification outside the field of factual story. The individualism of the presentation makes the personal memoir and the autobiography the two closest relatives among the genders of the modern histories.

Taylor (1981:46) says, “The novel was the first of the two to develop and from the end of the Neo-Classical period it was recognized as a major literary form. It is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. Novel’s subject may be taken from patterns of life or as an exotic and imaginative time or place. The work may create the illusion of actual reality or frankly admit the artificiality of its fictional world in order to direct our
attention to an imaginative relationship between the subject matter or theme of the work and the real world in which we actually live.

Reeve (1785) says, “The novel is a picture of life and manners, and of the time in which is written. The romance, in lofty and elevated language, describes what never happened nor is likely to happen.”

Watson (1979:4) says, “A novel is a way learning about how things were or are-cognitive instrument; and those who distrust stories as evidence should consider how often conversation we use them to make a points or answer questions.” It means novel has many function to inform or make a points or in some subjects of distrust stories. A work of fiction with fewer than 30,000 to 40,000 words is usually considered a short story, novelette, or a tale, but the novel has no actual maximum length. The novel is a literary prose shaped like a short story. Both novel and short story tell all events or problems that occur in human life. The difference takes place is historian. Short story kinds to be single plot and limited in member but novel is longer.

Good novels stay in the mind days after one has completed reading it. In other words, good novels give food for thought in every reader. In example, they stimulate one’s thinking, or the ‘feel good’ element in the novel makes the reader play it out many, many times in their mind so they can relieve the ‘feel good’ moments again and again. The novel contains moral massages that writer wants to give for every reader. The novel is a good read for self improvement. A good novel is a novel that can humanize and entertain the reader.
2.2 Character

In fiction, a character may be defined as a verbal representation of a human being. We can conclude characters are the persons presented in works of narrative such as novel, drama, or film who convey their personal through dialogues and action by which the reader or audience understand their thoughts, feelings, intentions, and motives. Through action, speech, description, and commentary, author portray character that are worth caring about, rooting for, and even loving. Although, there are also characters you may laugh at, dislike, or even hate.

Bonazza and Roy (1982:3) say, “Character and characterization are closely related but essentially different concepts. Character refers to one of the persons in the story-the end results of the author’s effort to create a fictional personality. On the other hands, characterizations refers to the means by which the writer creates the sum of traits, thoughts, and action which, taken together, constitute a character.

Literary characters may belong to a number of stock types: a euphoric, a romantically, a frivolous and shallow sophisticate, a mild-mannered, selfeffacing office worker, a diffident but resourceful and brave, an impractically gallant adolescent, and so on.

Foster (1927) says, “There are two basic major types of character “round character” and “flat character” Round character is that they recognize, change with, or adjust to circumstances. The round character are usually the main figure
un a story, profit from experience and undergoes a change or alternation, which
can be shown in an action or actions, the realization of new strength and therefore
the affirmative of previous decisions, the acceptance of new condition, or the
discovery of unrecognized truths. The round character usually plays 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
the central of the action, moves against an antagonist, and exhibits the ability to
adapt to new circumstances. 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. But the flat characters are not therefore
worthless, for the usually highlight the development of the round characters.
Generally, flat characters are minor, although not all minor characters are
necessarily flat. Sometimes, the flat characters are prominent in certain types of
literature, such as cow boys, police, detective stories, where the focus is less on
character than on performance. They must be strong, tough, and lever enough to
perform recurring tasks like solving crime, overcoming a villain, or finding a
treasure. The term stock character refers to characters in these repeating situations.
To the degree that stock characters have many common traits, they are
representative of their class, or their group. Such characters, with variations in
names, ages, sexes, have been constant in literature since the ancient Greeks.
Some regular stock characters are the insensitive father, the interfering mother, the
sassy younger brother or sister, the greedpolitician, the resourceful cowboy or
detective, the overbearing or henpecked husband, the submissive or nagging wife, and the angry police captain. Stock characters stay flat as long as they merely perform their roles and exhibit conventional and unindividual traits. When they possess no attitudes except those of their class, they are labeled stereotype, because they all seem to be cast from the same mold or printing matrix. Other concept relating to characters are static character and dynamic character or developing. The concept of static suggests the opposite with dynamic. Static character never changes. A loud, obnoxious “background” character who remains the same throughout the story is static. A boring character that is never changed by events is also static. The concept of developing or dynamic character suggest that the character achieves a different view of life as a result of some insight gained from conflict and is no longer quite the same person as before. Dynamic character is unlike a static characters, a dynamic character does change and grow as the story unfolds. Dynamic characters respond to events and experience a change in attitude or outlook. 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 main character in a story is generally known as the protagonist. The character who opposed him or her is the antagonist. The antagonist is the character with who the protagonist is in the conflict. The antagonist is generally not sympathize. The character who opposed him or her is the antagonist.

Stanford (2003:38) says that character is the fictional people who are part of the action of a literary work. The characters also should have motivation.
Motivation in this term is the reason or reasons that cause a character to think, act, or speak in a certain way.

Character is revealed by how a character responds to conflict, by his or her dialogues, and through descriptions. Every character have different purpose such as: telling a story, as an example of a conviction, in support of certain symbols in the novel and to facilitate the development of the plot in novel. In novel, a character doesn’t need many characters. Stories, like plays, are about characters. A character that though is not real people, are drawn life. A Story is usually concerned with a major problem that character must face. This may be involved interaction with another character, with a difficult situation, or with an idea or general circumstance that force action. The character may win, lose, or tie. He or she may learn and be the better for the experience or may miss the point and be unchanged.

Peck and Coyle (1986:105) says that the definition of character in literary work or not like real life people for they have been specially created by authors. When authors create characters, they select some aspects of ordinary people, develop some of those aspects while playing down others and put them together as they please. The result is an ordinary person, but a fictional character who only exist in the words of literary work. Based on the statement above that characters is probably an imagined person who inhabits a story, although that simple definition may admit to a view exceptions, but usually have recognize, in the main character of the story human personalities that become function to us. If the story seems true in life, we generally find that its character act in a reasonably consistent
manner and that the author has provided them with motivation, sufficient reason to behave as they do.

Roberts and Jacobs (1995) say,” A Character is a reasonable facsimile of a human being, with all the good and bad traits of being human.

Taylor (1981:62) says that a character in a novel or play is not real human being and has no life outside the literary compositions; however well the illusion of reality has been created by the author.

Richard (1981:62) says that 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 compositions.

Reader and woods (1987) say,” The character in a good novel are interesting, interesting, intriguing consistent, convincing, complex and realistic. If the author has created a particularly vivid or individualistic character, then we, as readers, will find that character interesting regardless of whether or not symphatize with him or her.” They also explain about the way to express a character with some points that consist of:

1. What they say about themselves

2. What others say about their characters

3. What is said by the narrator or the author of their

4. The reaction of another character
5. The figures reaction to a particular situation

6. The character reactions to their environment

7. Physical characteristics and the shape of their bodies

8. How to dress them

9. Accent or their social position

10. The attitude of their lives

11. Their education

12. Habits and their mental condition

2.3 Plot

Plot is a simple account of what happens in a story. Another definition of plot is the arrangement of the events in a story into a causal sequence. The plot is based on the interactions of causes and effects as they develop sequentially or chronologically.

Peck and coyle (1986:88) says, “Plot, however, is a more inclusive term: it could be said to be the fully-developed version of the story.” It means, plot takes account of the nature of the characters, the way in which events are related to each other and their dramatic effect.
Kennedy (1991:7) says that plot is the artistic arrangement of those events. It means the most important element among other elements of fictions because a structure events arising out of the conflict. Plot is the logical interactions of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. One of the most important elements in shaping a work of fiction is plot.

Scharbach (1965:270) says, “Plot is the action of the narrative considered as an interrelation of incidents and episodes to form a story pattern.” It ordinarily means the parts of the story, the various stages of the protagonist’s conflict leading to some climax and following denouement or conclusion. Some modern “plotless” narratives still have story parts, but the design of their arrangement differs radically from the old chronological order.”

Bonazza and Roy (1982:3) say that among the formal elements of plot are: exposition, background; conflict, the opposition of forces, internal or external; complication, the development of predictable or unforeseen contingencies in the action; foreshadowing, a hint of what is to come; reversal, a change in fortune experienced by the protagonist; denouement, the final outcome of the sequence of events; and insight, recognition by the protagonist of his or her nature or fate. The technical competence on the part of an author in manipulating plot does not make a literary work great, or even worth a second reading. What does make a work great and worthy of repeated reading is its power to engage the reader’s intellect and emotions. This power is achieved by the author’s creative imagination.
working through the skillful manipulation of all the elements that go into the making of a story.

2.4 Setting

Setting refers to the time, place, and social reality within which a story takes place. In some stories, the setting becomes a character itself. We have no understanding where we are, in which period of time, in which society and at which level at the society if we are to interpret correctly the other elements in the story.

Stanford (2003: 44) says that setting is the time and place of a literary work. Setting includes social, political, and economic background as well as geographic and physical locations. Two kinds of aspect in setting are exterior setting and interior setting. The exterior setting is aspects of setting that exist outside the character. Likewise, the interior setting is aspects of setting that exist inside the minds and hearts of the characters.

Taylor (1981:69) says that setting is a major factor in the formulation of subject matter and a directed influence on the expression theme. As in the case of the other factors, however, setting needs to be realistic, nor, in fact, even physical. Historical time (past, present or future) is very effective for certain narratives and an accurate geographical location advisable, but it is also possible to set a fiction in some vague undetermined time, omitting historical references altogether in order to achieve a sense of timelessness and universality. Physical setting may be
localized in a particular and known place or an unspecified and unfamiliar region, depending on the author’s particular need.

Gwynn (2002:17) says that setting is simply the time and the place of a story, and in most cases the details of descriptions are given to the reader directly by the narrator. Stories contain both specific and general setting. The specific setting is the precise times and places. The general setting of a story, its enveloping action, is its sense of the “times” and how its characters interact with events and social currents in the larger world. From the study of the setting would be known the extent of conformity and correlation between behavior and temperament with the community leaders, social, situation, and opinion of society.

2.5 Point of View

Point of view is the position from which the details of the work are reported or described. The concept of point of view introduced in the discussion on character and characterization requires a more detailed explanation because of its importance to the structure of a story.

Roberts and Jacobs (1995:180) say “Point of view refers to the position and stance of the voice, or speaker that authors adopt for their work. Every story has a narrator, a voice or character that tells about a work of a fiction.
Kennedy (1991:19) says that to identify the narrator of a story, describing any part he or she plays in the events and any limits placed upon his knowledge, is to identify the story’s point of view. This way is very important to do.

Taylor (1981:72) says that point of view actually operates on two different levels within a narrative. The first is structural and has a direct influence on the action by determining the degree of knowledge or understanding given to the reader. The second level is stylistic or textural, and therefore indirect. Its aim is to give an indication of values or judgements which may stem from the fictional narrator, the author, or both. In a story, we can classify point of view into the first—person point of view and the third-person point of view. The first-person point of view or participant narrator, the story is told by a character within the story, a character using the first pronoun, I. If the narrator is the main character, the point of view is the first person protagonist. If the narrator is the secondary character, the point of view is first person observe. In the third point of view or nonparticipant narrator, the story is not told by a character but by an “invisible author.” It means the story is using the third person pronoun (he, she, and it) to tell the chronology of a story. If the third person narrator gives us the thoughts of characters (He wondered where he’d lost his baseball glove), then he is a third person dramatic narrator. Different points of view can emphasize different things. A first person protagonist narrator would give us access to the thought and characteristic of the main character. If the author does not want us to have that access, he could use the first person observe, for example, or the third person dramatic.
2.6 Theme

Theme is one of the fundamental components in a story or fiction. Broadly, a theme is central of idea or basic story which is become food for thought. A theme of the story relates to the practice of human life, human experience, impressive. Themes can be divided into two categories: a work thematic concept is what readers “think the work is about the subject.”

Peck and Coyle (1984:141) says that theme of work is the large idea or concept it is dealing with. In order to grasp the theme of work, we have to stand back from the text and see what sort of general experience or subject links all its details together.

Bonazza and Roy (1982:10) say, “The theme of a story is the generalization about human life that can be drawn from the outcome of the conflict and from the support provided by tone, attitude, atmosphere, setting, and symbolism, or allegory.” It means a theme like a complete expression and necessarily accurate in a story.

Stanford (2003:53) says that theme is the central idea you seek as you read a work and think about it. The theme of a work is generalization: an idea that can be broadly applied both to the work itself and to real-life situation outside the work. For conclusion, we also get the definition of them. The theme is overall meaning the readers derive from a story. Theme is one of the very important parts in a story.
2.7 Abuse

Abuse is the improper usage or treatment of an entity, often to unfairly or improperly gain benefit. Abuse can come in many forms, such as: physical or verbal maltreatment, injury, assault, violation, rape, unjust practices; crimes, or other types of aggression.

Human being has ever experienced problems and abuse in their live. Abuse are feelings of pain in human mental that caused by illness, injury, or emotions. People who have abuse usually frustrate and loss experience in their live.

Gibran (1923) says that out of abuse have emerged the strongest souls; the most massive characters are seared with scars. God created the problem to test his people to be a strong human, patient, faithful, and always obey for him. Obey all of his rules and shun all of his bans.

Aristotle (347-322 BC) says that abuse becomes beautiful when anyone bears great calamities with cheerfulness, not through insensibility but through greatness of mind. Abuse can become an important course in our life. Because of all, without pain, there would be no abuse, without abuse we would never learn from our mistake. To make it right, pain and abuse is the key to all windows, without it, there is no way in life.