2. REVIEW OF RELATED LITERATURE

2.1 Theme

The theme is the basic element that dominates the subject matter of a literary work. The theme is 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 becomes the basis of development of the whole story, the theme was nature animates all parts of the story from beginning to end. Theme or themes refer to the result of general and abstract thinking of a writing. In this part, idea becomes the general thinking of the novel. In literary study the consideration of themes relates to meaning, interpretation, explanation, and significance. Though themes are usually extensive and complex, separate ideas may be named by a single word.

The theme of the story is an interview of the novel. The theme of the novel usually derived from the human conflicts of everyday life, including romance, heroism, war, and friendship. The theme of a novel is more than its subject matter, because an author’s technique can play as strong a role in developing a theme as the actions of the characters do. Fiction embody the ideas and issues. Even the story is written to entertain any ideas or be in a position. With this, the author of comic masterpiece is committed to the ideas that became the difficulty of humor into a serious man who may be forced to the make moral choice the character to difficult, in thinking that in a situation of losing the only option is to maintain the honor and dignity.

Shaw (1972:273) says that 1. The central and dominating ideas in a literary work, 2. A message or moral implicit in any work of art, 3. A short essay, such as a school or college composition. Thus, the theme (central idea). In fiction the idea took the form basic theme or
main idea, which is formed to bind the work together. The author often makes the obvious theme.

Themes distilled from the motifs contained in the relevant work that determines the presence of events, conflicts, and situations. The theme became the basis of the development of the whole story, so he is animating the whole story. A common theme has a generalization, wider, and abstract. Principal themes as the meaning of a work of fiction is not deliberately hidden because precisely this that is offered to the reader. However, the overall theme is the meaning of which supported his story by itself would be hidden behind a story that supports it.

Roberts (1993:361) states that although a single word may name an idea, it does not operate as an idea until it is put into a sentence or assertion. In other words, an idea needs a subject and predicate before we can use it as a basis of understanding. It is important to recognize than an assertion of an idea is not the same as an ordinary sentence.

We can say that a single word as an idea after we build it into a sentence which needed a subject, predicate and the other supporting parts like in an ordinary sentence. But we need to know deeper that even though both build on subject and predicate, an idea is not the same as an ordinary sentence. We need to recognize the both parts by analyzing the meaning of the sentence or the idea.

Without no consideration to analyze the sentence, it could be difficult to recognize which one of both. Ideas are presented along with the expression of implication that certain conditions and standards should be highly valued.

Whitla (2010:48) states that the argument would have to provide evidence about such positions. Arguments in literature, then in both primary and secondary texts are usually
complex. A theme is a controlling idea or set of ideas that states or summarizes the dominant content of a passage, poem, novel or drama. While stating a text's theme as a single statement could be far too reductive, running the risk of totalizing a text's complexity into one presenting idea a number of interrelated themes could illustrate that complexity in a fair way.

Theme as the developer part in a novel, must be related with the other elements to build a good story. As a necessary part in a novel, it is important to know clearly what is the theme. Because it just has a little different with an ordinary sentence. The theme of the novel is more than its subject matter, because an author's technique can play as strong a role in developing a theme as the action of characters do. Sometimes because of the length of novels and the various characters, conflict, and scenes, found within them, reader can look at different aspects of the work to uncover different interpretations the meaning of the tale.

The novel is work of prose fiction written in the narrative, usually in story form. The novelist known novelist. The word comes from the Italian novel novella which means “a story or piece of news”. The novel is a literary form of the most popular in the world. This form of literature the most outstanding, because the vast power of communication in society. As literature, the novel can be divided into two groups, namely the work seriously and works of entertainment, but not all are able to provide entertainment could be called serious literature. A serious novel that he demanded not only a work of beautiful, attractive, and thus also provide entertainment for us. But he also demanded more than that. The novel is a novel primary requirement is taken it must attract, entertain and bring people out of complacency after reading.

Reader (1987:6) says that novel is fictitious prose narrative of volume length portraying characters and actions representative of real life in continuous plot. It is means prose that descriptions character and action are continuous. Whitla (2010:155) says that novel (lat.
Novella, new things) is an extended work of prose fiction, longer than a short story or a medium, length fiction, called a novelette or novella.

Rees (1973:106) says that novel is a fictitious prose narrative of considerable length in which character and action representative of real live are portrayed in a plot of more or less complexity. In the Indonesian language novel is distinguished from romance. A novel is more complex plot and the number or character too much. Second opinion on the understanding of the novel is almost the same, except that the words to express a different opinion. The novel has five elements, namely setting, theme, character, plot style and point of view.

2.2. Conflict

Rich characterization can be effectively and quite consciously achieved by producing a conflict between methods of presentation. A character can be directly revealed to us through appearance, speech, action, and thought. If you set one of these methods at odds with the others, then dramatic tension will be produced. Imagine, for example, a character who is impeccable and expensively dressed, who speaks eloquently, who acts decisively, and whose mind is revealed to us as full of order and determination. He is inevitably a flat character. But suppose that he is impeccable, eloquent, decisive, and that his mind is a mess of wounds and panic. He is at once interesting.

The controlling impulse in a connected pattern of causes and effects is conflict, which refers generally to people or circumstances that a character often the protagonist must face and try to overcome often the antagonist. Conflict brings out the extremes of human energy, causing character to engage in the decisions, actions, responses, and interactions that make up most stories.
In its most elemental form, a conflict is the opposition of two people. Their conflict may take the shape of envy, hatred, anger, argument, avoidance, gossip, lies, fighting, and many other forms and actions. Conflicts may also exist between groups, although conflicts between individuals are more identifiable and therefore more suitable for stories. Conflicts may also be abstract, such as when an individual opposes larger forces like natural objects, ideas, modes of behavior, public opinion, and the like. A difficult or even impossible choice a dilemma is a natural conflict for an individual person. A conflict may also be brought out in ideas and opinions that may clash. In short, conflict shows itself in many ways.

Conflict, doubt, tension, and interest. Conflict is the major element of plot because opposing forces arouse curiosity, cause doubt, create tension, and produce interest. The same responses are the lifeblood of athletic competition. Consider which kind of game is more interesting: (1) One team gets so far ahead that the winner is no longer in doubt. (2) Both teams are so evenly matched that the winner is in doubt even in the final seconds. Obviously, every game should be a tense contest between teams of comparable strength. The same applies to conflicts in stories. There should be uncertainty about a protagonist’s success, for unless there is doubt there is no tension, and without tension there is no interest.

Conflict in literature is a struggle between or among character or forces in a story that creates the action of a plot.

There are five main types of conflict in literature. Conflict is drama between two opposing forces in a piece of literature. If you have sufficient conflict, you will be able to move the plot forward and keep the attention of your reader. If your writing lacks conflict, it will lack tension and will fall flat.

1. Character struggling against another character, this is the most obvious form of conflict, when a character in a book struggles with another character in the book.
2. Character struggling internally with self, sometimes conflict is internal. When character struggles with moral dilemmas, emotional challenges or desires he or she deems unsavory, the conflict is with the character's own soul or conscience.

3. Character struggling against forces of nature, sometimes all the character in the book are the good guys and the conflict in the book is between all the people and forces of nature that are out the character's control.

4. Character struggling against society, when the character is repressed by society and not by a specific character, the conflict take place between that character and society.

5. Character struggling against fantasy, this type of conflict is usually found in specific genres of literary style, such as fantasy, science fiction, horror and supernatural books.

In generally, conflict should not be regarded as an isolated event that can be resolved or managed, but as an integral part of society on going evolution and development. On the other hand, conflict should not be understood solely as an inherently negative and destructive occurrence, but rather as a potentially positive and productive force for change if harnessed constructively. Conflict transformation goes beyond merely seeking to contain and manage conflict, instead seeking to transform the root causes themselves or the perceptions of the root causes of a particular conflict.

2.3. Setting

Roberts (1987:230) says “The setting of the story can mean many things besides the obvious where it takes place including the location, the background, and the regional aspect. It can designate a particular time, and historical era, a political situation. From the setting of the story we know the beginning of the story set and setting also affects what the characters do. Setting is the natural, manufactured, political, cultural, and temporal environment,
including everything that characters know and own.” 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. Besides the condition of the area, geography, social structure also determines the characteristics or character of certain figures.

When the reader read a fiction, truthfully, they are facing a world in a possibility, a world that had been completed by the character and the problem. But of course, those things are less completed because the character need space, place, and time, like human life in real world. In other words, fiction as a world not only need character, story, and plots but also need setting. The story must always include descriptions of places, objects, and the background is the setting. The author uses the setting to create meaning, such as painters, including background and objects to create ideas. Setting can have an effect on the characters, the actions, and the mood of the story. Sometimes a story unfolds in more than one place within the general setting, such as into two different houses or at home and at school.

Rene and Austin (1982:131) says that setting refers to geographical location of the story, time period, daily lifestyle of the characters and climate of the story and Robert and Jacobs (1987:230) says that the setting is the natural, manufactured, political, and temporal environment, including everything that character know and own. Setting is divided into three types: natural and outdoors, the subject of human manufactured and construction, and cultural condition and assumptions.

Nature and the outdoors is an obvious location for a lot of narrative action and play. So therefore, very important to know about nature such as hills, valleys, mountains, fields, trees, lakes and rivers and creatures such as birds, dogs, horses, and snakes and also the conditions under which such things happen sun light, dark, quite, wind, rain, snow, storm, and heat and cold. The objects and constructions to express or highlight the qualities of character, the
author includes details about the building and the objects and construction of home, both interior and exterior, in general, also as property sticks like running, fencing, benches parks, toys, car notes, necklaces, hair ribbons, cash register, and so on, and last culture conditions and assumptions, the effect of setting it up just a physical character, as well as cultural conditions and assumptions.

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

a. Setting of Place

Setting of place directs to the location of the event that happen in fiction, setting use for place with a certain names, certain initial and probably in a certain location do not have the exact name and the function of this setting with a certain name should reflect geographical condition of the place. Each place must have its own characteristics which differentiate with others. The description of place is important to give impression to the readers, so the readers can consider which one that really happen or made up event imagination from the place in the story. The setting of place to another places, because there is a development of plot and character. Setting of place is decided by the accuracy of description, function of the unity with another setting element.

b. Setting of Time

Setting of time means when the time of the story happened. The problem of when usually connected with factual time for example day, month, year, weather, or a historical period. The knowledge and perception of the reader will be used to try getting involved in the
story, which is based on the setting of time. It makes the story brings the readers to the certain time. The knowledge and the perception of the readers will be used to get involved in the story which is based on the setting of the time. It makes the reader try to competence and enjoy the story. The existence of similarity development and accordance of the time can be profitable to give an impression to the readers and make the readers believe that the story really happened at the time.

c. Setting of Society

Setting of society is very close to the behavior of social life in certain place and certain time in novel. Social setting has connection with the system of social life that contains many problems in complex scope. It can be habits, custom, tradition, religion, ideology, faith, and the way of thinking. Apart from it setting of society relates to the social status of the characters.

2.4. Point of View

Roberts (1995:55) says “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 judge. A story may be told by a fictitious “observer” who tell us about what he or she saw, heard, concluded, and thought.” Roberts (1995:55) says that the other 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, say, hears, thinks and otherwise experiences. (2) omniscient, with the possibility that the thought and behaviors off all characters are open and fully known by the speaker, and (3) dramatic or object in which the story is confined only to the reporting of actions and speeches, with no commentary and no
revelation of the thought of any of the characters unless the characters themselves make this revelations dramatically.

Understanding point of view often requires subtlety indeed, it may be one of the most difficult of all concepts in study of fiction. In fuller perspective, therefore we may think of it as the total position from which things are viewed, understood, and communicated. The position might be simply physical: where was the speaker located when the events occurred, or does the speaker give us a close or distant view of the events. In the various works we can read we will encounter a wide variety of points of view, generally it can be divided into: first person, third person, and mixed point of view.

Point of view refers to the positions and stance of the voice, or speaker, that author adopt for their works. It supposes a living narrator or personal, who tell stories, present 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 positions to see and record the main action and idea. 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 present only 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.

a. First person point of view

First person point of view is the use of first person as a narrator of a story. He/she takes a part in action. Robert (1995:183) says that 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 unique identity, with name, job, and economic and social positions.

b. Second-Person Point of View

The second point of view, the least common of the point of view, offers the writer two major possibilities. In the first, a narrator tells a present and involved listener what he or she done said at a past time. The second possibility is more complex. Some narrators seem to be addressing a “you” but are instead reffering mainly to themselves, and to listeners only tangentially, in preference to an “I” the third person point of view can be divided into two:

**Omniscient**

The narrator relates what he wishes about the thought as well as the deeds of his character. When he choose the omniscient, narrator enters the main of any or all his character.

**Selected or Limited omniscient**

In this point of view the narrator limits omniscient to the mind of only a few of his characters or even to one of his character. Selective omniscient narrator enters the main of any or all of his characters.

**Mixed point of view**

A novel may use more than one point of view. The author can change the point of view from one technique to another in a story that he wrote. All of them depend on the author creativity, how he uses the technique to reach effectiveness of telling the story in order to give an impression to the readers. The use of this point of view in a novel maybe as the third
person with technique “He” as omniscient person “He” as observer or first person with technique “I” as main character and “I” as a peripheral character, or maybe a mixture or first person and third person at all one.