2. REVIEW OF RELATED LITERATURE

Wellek and Warren (1970:91) say that literature reflects life as social reality, so literature usually is very closely connected with certain social customs; therefore in a traditional society, for example, it is quite difficult to distinguish between poetry and religious ceremonies, magic, or games. Umar Kayam (1981-82:52) say, “Literature as one of the branches of art is a manifestation and reflection of life and is a record of various aspects of culture. Art is never separate from society and is an integral part of culture as well as an expression of cultural creativity itself.” Based on the statements, it means that literature is a kind of art that usually tells, dramatized, analyzed, expresses the emotions, and advocates the ideas where the imagination of the author ordering the experience of life into written or oral composition by offers the pleasure.

William (1934) says that writings having excellence of form of expression and expressing ideas of permanent or universal interest. Literature is writings in which expression and form in connection with ideas of permanent and universal interest, are characteristic or essential features as poetry, novels, history, biography, and essays. Literature in the sense drama, poems, and novel has something different. Literature is human creation in the form of oral and written language that can make you feel good.

Jacobs (1993:1-3) says that literature provides the comparative that basic from which we can see worthiness in the aims of all people, and it helps us to see the
beauty of the word around us. It is a kind of art which need a creative writing. It is a writing that can describe the real feeling which related to human interest, characterized, full of imaginations, and artistic. Literature in the sense drama, poems, and novel has something different.

Esten (1978:9) says that literature is literary or disclosure of the facts artistic and imaginative as a manifestation of human life. (and society) through language as a medium and has a positive effect on human life (humanity). There have been various attempts to define literature. You can define it, for example, as “imaginative” writing in the sense of fiction, writing which is not really true. but even the briefest reflection on what people commonly include under the heading of literature suggests that this will do. Literature as imaginative writing is reflected from people thought, that is not really true.

Shaw (1977:162) says that literature is the writing in which expression and form, in connection with ideas and concern of universal and apparently permanent interest are essential features. Literature is frequently, but unwisely applied to any kind of printed material such as circulars, leaflets, and handbills. The term is correctly reserved for prose and verse of acknowledge excellence.

Coates (1983:17) says, "The novel is an impossible history, for history has become impossible. It is powered by negative utopianism: it creates an image of artificial reality, but not of a better one as a prophet would.” The novel story tells the story of human life generally in interacting with the environment and each other.
Abrams, (1981:119) says that novel is the name of a literary kind and there is a story to tell about how over the centuries, its substance has widened and its conventions changed. In an excited moment, we can call the novel ‘independent, elastic prodigious, and its story is as untidy as some of its masterpieces. If Abrams had ever read any novels, he would have needed a far wider canvas than he allowed to tragedy in that surviving fragment of analysis known as the poetics. Novella literally means ‘a small new item’ and then interpreted as ‘a short story in the form of prose’.

Rees (1973:106) says, “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.” A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax.

Novel is one of many possible prose narrative forms. Richard Gill (1985:78) says that in writing, there is a recognition that a novel is something specially made by an author so that a reader will respond to it in a particular way. The good candidate has recognized three things about a novel: the events of the novel, the author who has created them, and the reader for whom the novel is written. In any good writing about a novel, these three things should be mentioned. They are, however not separable. For instance, the events of a novel are only there because the author has put them there, and they are only recognized as events when read by a reader. The author, of course is the most important element; the events of the novel and the reactions of the reader depend upon what he or she chooses to do. Because without an author there could be
no book at all, but there is also a much more important reason: a novel is a world specially made in words by an author.

Novel, an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, gothic, romantic, realist, historical-to name only some of the more important ones.

The novel is genre of fiction, and fiction may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both. The various forms that fiction may take are best seen less as a number of separate categories than as a continuum or, more accurately, a cline, with some such brief form as the anecdote at one end of the scale and the longest conceivable novel at the other. When any piece of fiction is long enough to constitute a whole book, as opposed to a more part of a book. Then it may be said to have achieved novelhood. But this state admits of its own quantitative categories, so that a relatively brief novel may be termed a novella (or, if the insubstantially of the content matches its brevity, a novelette), and a very long novel may overflow the banks of a single volume and become a roman-fleuve, or river novel. Length is very much obe of the dimensions of the genre.

The term novel is a truncation of the Italian word novella (form the plural of Latin novellus, a late variant of novus, meaning “new”), so that what is now, in most
languages, a diminutive denotes historically the parent form. The novella was a kind of enlarged anecdote like those to be found in the 14th-century Italian classic Boccaccio’s Decameron, each of which exemplifies the etymology well enough. The stories are little new things, novelties, freshly minted diversions, toys; they are not reworkings of known fables or myths, and they are lacking in weight and moral earnestness. It is to be noted that, despite the high example of novelists of the most profound seriousness, such as Tolstoy, Henry James, and Virginia Woolf, the term novel still, in some quarters, carries overtones of lightness and frivolity. And it is possible to descry a tendency to triviality in the form itself. The ode or symphony seems to possess an inner mechanism that protect it from aesthetic or moral corruption, but the novel can descend to shameful commercial depths of sentimentality or pornography. It is the purpose of this section to consider the novel not solely in terms of great art but also as an all-purpose medium catering for all the strata of literacy.

The novel attempts to assume those burdens of life that have no place in the epic poem and to see man as unheroic, unredeemed, imperfect, even absurd. This is why there is room among its practitioners for writers of hardboiled detective thrillers such as the contemporary American Mickey Spillane or of sentimental melodramas such as the prolific 19th-century English novelist Mrs, Henry Wood, but not for one of the unremitting elevation of outlook of a John Milton.

The novel is educating us because novels can inform on some surprising subjects. Like other kinds of story, a novel is a way of learning about how things
were cognitive instrument and those who distruct stories as evidence should consider how often in conversation we use them to make points or answer questions. For one thing, a novel is too untidy an object, often, to be seen as regulated in its entirety and the patterns offered can be improvisation the figure in the carpet is not itself the carpet, or anything like it. a novel is a fund of knowledge as well as a literary form and any pure and exclusive formalism whether structuralize or other, flies in the face of much of the ordinary experience of reading fiction. Novel can freely express something, to present something more detailed, and more involving many complex problems. This includes various the story elements that build the novel.

The novel tells about someone life. Novels do not however, present a documentary picture of life. Along side the fact that novels looj at people in society, the other major characteristic of the genre is that novels tell a story. In fact, novels tend to tell the some few stories time and time.

Peck and Coyle (1984:102) say that the most important elements is the author. The events of the novel and the reaction of the reader depend upon what he or she chooses to do. Because without an author there could be no book at all, but there is also a much more important reason: a novel is a world specially made in words by an author. “Writers have, of course, always been interested in the world around them, but the development of the novel reflects a move away from an essentially religious view of live towards a new interest in the complexities of everyday experience. Most of novels are concerned with ordinary people and their problems in societies in which they find themselves.”
A lot of novels have young people as the main character, for it is often the young who feel them to be most at odds with conventional standards. You will have made considerable progress in understanding the particular novel you are reading if you can see how it sets certain individuals against society or their family.

Tarigan (1993:125) says that theme is a specific outlook on life or certain feelings about lives or definite system of points which make of made main idea of literature.

Hartako and Rahmanto (1986:142) say that the theme is the ideas of common bases that sustains a work of literature and are contained in the text semantic structure and regarding commonality or differences.

Theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel, drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc.

Theme is one of the fundamental components of fiction. Theme means what the novel can be summed up as saying. Another way of putting it would be to talk of the ‘ideas’ of the book. The massage may be about life, society or human nature. Themes often explore timeless and universal ideas and are almost implied rather than stated explicitly.

Theme is the abstract subject of a work, its central idea or ideas, which may or may not be explicit or obvious. Theme is something on which to base the story.
Theme is always associated with a variety of life experiences, such as issues of love, longing, fear, death, religious, and so on. In certain cases, often the theme can be synonymous with the story’s main idea or purpose. It is a theme which has a broad idea, message, or lesson conveyed by work. The message is usually about life, society, or human nature.

In the other words, theme is the main idea or the main point in a story. A theme must represent the whole part of the story, because theme is a basic development of a whole story. Actually it is not easy to find out the theme in a novel. The reader has to read the novel and understand what the story tells about.

Stanton (1965:21) says that a theme is meaning of a story that specifically explains most of the elements in a simple way. A theme filtered from motives that are in the works in question that determines the presence of the events, conflicts, and situations. Theme in many ways is “binding” the presence or absence of certain events of the conflict situation, because these things must be supportive of clarity theme to be conveyed. Themes became the basis of the development of the whole story, so he is animating the whole part of the story. It also may mean the meaning which contained by a story. A common theme in novels is the conflict between appearance and reality, the search for personal identify. And the other common themes in novels include how act and life are reflected in one another, the meaning of the religion, and whether technology helps people or whether it is a harmful aspect of society. However, themes are the “keys” to understanding the novel. It is a fiction that necessarily embodies issues and ideas. Even stories written for entertainment alone
are based in an idea or position. This, writers of comic works are committed to the idea that human difficulties can be treated with humor. More serious works may force characters to make difficult moral choices, in the thought that in a loving situation the only winner is the one who maintains honor and self respect, mystery and suspense stories rest on the belief that problems have solutions, even if they may not at first seem apparent. Writers may deal with the triumphs and defeats of life, the admirable and despicable, the humorous and the pathetic, but whatever their goal, they are always expressing ideas about human experience. In fiction, ideas take the form of an underlying theme or central idea, which helps to tie the work together.

Culler (1977:59) says, “Theme is something which becomes the authors thought. It explains about view of life or the author’s image, and how they consider the case.” Theme should be universal; it means that the readers understand well. The relation of the story is obviously in message and theme.

The theme of the novel is more than its subject matter, because an author’s technique can play as strong a rule in developing a theme as the action of the characters do. Sometimes because of the length of novels and the various characters, conflicts, and scenes, found within them, reader can look at different aspects of the work to uncover different interpretations of the meaning of the tale.

Themes can be classified into several different categories depending on the terms of which it is done. Categorization of themes that will be presented below is based on the classification of the level of primacy. They are Major Theme and Minor Theme.