CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Definition of Novel

The definition of the novel according to Abrams (1999:190), the term “novel” is now applied to great variety of writing that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and form the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots) ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes.

Novels don’t present a documentary picture of life. Alongside the fact that novel look at people in society the other major characteristic of the genre is novel tell a story. In fact, novel 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.

Besides that, the novel usually focuses a small number of characters, although in a novel the cast of secondary characters is often large and the number of incidents is multiplied (Robert,1988:4). There are some divisions of novel according to Peck and Coyle (1989:106-120), they are comic novels, romance novel and utopian novel.
2.2 **Intrinsic Elements**

Intrinsic elements of a novel is very important element and vital in a literary work because of the absence of an intrinsic elements of the work will not be created. Elements which in fact would be found if we read a literary work is an intrinsic elements of the elements that directly participate in or build the story of the intrinsic elements are the elements of building works of literature that can be found in the literary text itself. Coherence between the various elements that make an intrinsically novel realized. The elements intended are the theme, characters, plot, setting, and point of view.

2.2.1 **Theme**

The theme of a fiction is the controlling idea of the whole story that may conclude what story is about. Harcourt Brave Jovanovich (1974:102) states the theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalization about life stated or implied by the story. To derive the theme of a story, people must ask what its central purpose is: what view of life it supports or what insight into life it reveals.

A story in a novel may not have a theme, it only appear when the author has seriously attempted to record life accurately or to reveal some truths about it, or when the author has introduced some concepts of life into it that he uses as a unifying elements and that his story is meant to illustrate. Lots of interpretive fictions have theme but only appear some on the escape fiction and once people have decided the theme of a novel they should not judge that the entire story will
only discuss that particular theme. In an interpretive fiction, theme is the purpose of the story. Harcourt Brave Jovanovich (1974:102) stated that:

In many stories the theme may be equivalent to the revelation human character… The theme of a story, like is plot, may be stated very briefly or at greater length. With a simple or very brief story, we may be satisfied to sum up the theme in a single sentences… A rich story will give us many and complex insight into life. In stating the theme in a sentences, we must pick the central insight, the one that explains the greatest number of elements in the story and relates them to each other. For theme is what gives a good story its unity.

The story may bring the reader some insight into life that they had not had before so it will expand their knowledge, or it may make then feel some truths of which they have long been merely intellectually aware. There are six principles that the reader must remember when they want to decide a theme of a story as shown by Laurence Perrine.

1. Theme must be expressible in the form of a statement with a subject and a predicate.

2. The theme must be stated as a generalization about life.

3. People must be careful not to make the generalization larger than is justified by terms of the story.

4. Theme is the central and unifying concept of the story.

5. There is no one way of stating the theme of a story.

6. People should avoid any statement that reduces the theme to some familiar saying that they have over lives.
2.2.2 Plot

At one time in the development of the novel, plot predominated, stories were often thought of as forms of pure entertainment and one spoke of a good plot or a compelling plot.

Plot is an important element of fiction or literary work; even most of the readers consider it as the most important element among other elements of fiction. Such a structure even arising out of a conflict maybe called the plot of the story. As if many terms used in literary discussions, plot is blessed with several meanings. Sometimes it refers simply to the events in a story. Plot is the artistic arrangement of those events (Kennedy, 1991:7).

Stanton states the plot of a story consist of even order, but each event is only connected with causality, one event caused or causer the others. Therefore, Kenny stated that plot is event shown in a story which is not simple, because the authors arranged them according to causality.

The existence of the plot itself is decided by three essential elements: events, conflict, and climax. According to Luxemburg, “Peristiwa merupakan peralihan dari satu keadaan ke keadaan yang lain” (Nurgiyantoro, 1998:117), this means that events can be meant as a change of one situation to the others. While, Wellek and Warren stated that conflict is a dramatic thing, direct to competition between two balanced powers and shows action and reaction.

Events and conflict usually have close relation. They can cause each other, even conflict truthfully is event. There are certain events that can cause conflict.
On the other hand, another event that may happen as the result of conflict happened.

According to Stanton, “Klimaks adalah saat konflik telah mencapai tingkat intensitas tertinggi, dan hal itu tidak dapat dihindari kejadiannya” (Nurgiyantoro, 1998:127), which means that climax happens when conflict had reached level of the highest intensity and it cannot be avoided. It means the climax must happen it is the meeting point between two or more situation which is contrary and decides how the problem will be solved.

In a story, plot contains the elements of time order; either it is given explicitly or implicitly. Therefore there are earlier events, next events and the ending in a story. However, the plot in a fiction seldom serves events order chronologically and harmoniously, but it can be started and ended by whatever events. So that, the earlier step must not be at the beginning of story or text, but it can be wherever the authors wants.

There are five steps in plot according to Tasrif (Nurgiyantoro, 1998:149). First of all, introduction step, that is opening step of a story, giving earlier information, etc, which is usable as the base of the next step. Second, step of generating circumstances, is when conflict happened for the first time and it will develop or being developing as conflict in the next step. Third the step of rising option action is conflict that had happened in previous step will become more developing and being developing its intensity. The external and internal conflict, contrast among the interest problem and character that tends to climax cannot be avoided anymore. Fourth, the step of climax is when conflicts and contrast that
had been happened to the characters reached culminating points. The main character who has subject and object of conflict will realize the climax. A long fiction may be has more than one climax. Finally, the denouement's step, in which conflict and contrast that had reached climax are being solved and made clear. However, actually, the author did not arrange these five step chronologically.

2.2.3 Character

Character is one of the most important elements in a novel. Character is the persons or people who show up in the story and become the actors. It is complex, variable, and ambiguous, anyone can repeat what a person has done in a story, but considerable skill may be needed to describe what a person is. The beginner reader usually demands that the characters can be easily identifiable and clearly labeled as good or bad, they must not be so complex because it will be difficult for them to understanding but not as a material for a daydream. Fiction story offers an opportunity to observe human nature in all its complexity and multiplicity. Therefore by knowing fictional characters one can understand other people in real life better. An author can present his characters directly and indirectly. In brief, the author tells the reader straightly with an analysis of what a character is like, while the author indirectly shows the reader the character in action, the writer analyzes what he is like from what he thinks or says or does. The direct method may not be emotionally convincing, it will give the reader not a character but an explanation. The successful writer must therefore rely mainly upon indirect presentation and may use it entirely. To be convincing,
characterization must also observe three other principles. First, the characters must be consistent in their behavior; they must not behave one way on one occasion and differently on another unless there is a clearly sufficient reason for the change. Second, the characters must be clearly motivated in whatever they do, especially when there is any change in their behavior. People must be able to understand the reason for what they do, if not immediately, at least by the end of the story. Third, the characters must be plausible or lifelike. They must be neither paragons of virtue nor monsters of evil nor an impossible combination of contradictory traits. Whether people have observed anyone like them in their own experience or not, people must feel that they have come from the author’s experience, that they could appear somewhere in the normal course of events.

According to Perrine (1974:68-69), there are two kinds of characters in a story:

1. Flat character: They are characterized by one or two traits; they can be summed up in a sentence. A special kind of flat character is called stock character, which is the stereotyped figure who has occurred so often in fiction that this nature is immediately known, for example: the brilliant detective with a cigarette in his mouth or the mad scientist who experiments on living humans. Such stock characters are easily recognized by the readers and often require no observation. In the hands of expert author, such character is given individual touches that they become more interesting and attractive.
2. Round character: They are complex and many sides; they might require an essay for full analysis, round characters live by many points at which they touch life.

There are several kinds of characters according to dr. Andrew Leng (2000:18):

1. **Protagonist** is the central character in a story, the one who is written about most often.

2. **Antagonist** is the person with whom the protagonist is in conflict sometimes the antagonist persecutes the protagonist.

3. **Hero/Heroine** is a protagonist with an outstanding qualities, such as moral, spiritual, or intellectual qualities.

4. **Villain** is an antagonist who is evil, cruel, scheming and dangerous but just being obnoxious or unpleasant does not make a character a villain.

The character can also be divided into round and flat character based on their development in the story. The flat characterized by one or two traits and he can be simply concluded into a sentence, while round character is more complicated.

### 2.2.4 Setting

Setting is a part of a literary worked which has an important role. Setting gives a description about time, place and society condition. It forms the background of a story so that it will be easier for the reader to understand the story.
in a literary work. Setting is a supporting base; it refers to definition of place, relation of time, and sometime social surrounding when some events take place in a literary work.

The change of the setting can be used to judge the character of the protagonist or antagonist in order to reveal how they behave in a new circumstance (Andrew Leng, 2000:80). It has an impact on character and conflict directly or indirectly, it also support and emphasizes the meaning of the story. Its most important function is to make us feel present in the world that the characters inhabit. The more the readers can visualize, the more they participate, the more satisfying the experience. Frank Madden (2002:89) stated:

Location tells us where and when the story is taking place… Both the where and when will strongly influence the values and behavior of the characters and color the rest of the story… The atmosphere in a story arises from the mix of location and variable circumstances, such as the personalities present, the conflict, time of day, season, and even the weather. An effectively rendered atmosphere help us see and experiences concrete details of the setting as if we were present. It supports and complements the conflict and characters and helps to convey the story’s meaning.

Hamalian and Karl state that setting encompasses not only the usual quantities of time and place, as well as the element loosely called background, but also aspects of atmosphere, a series, of details, nuances, and gestures which is give a certain shape of theme and plot.

According to Abrams (1981:175), setting usually direct to the definition of place, connection of time, social environment where the events are happened in a story. Setting gives the basic of story correctly and clear. This thing is important
to give realistic impression to the reader, creates a certain situation at a glance it is really happened so that, the readers feel easier to operate their imagination and participate to criticize the story generally.

Setting can be classified in two elements which offer different problem, but they influence each other:

1. Setting of place: It is a located where some events take place, and it’s told in a fictitious work, example: some place with certain names, certain initial or location. The success of setting of place is more determined by accuracy of description, function, and connection with other setting elements.

2. Setting of time: It related with time when some events take places in a fictitious work. Then time is exploited to give impression to the readers as if the story is really happened.

From the concept above, the writer can summarized that setting is one of literary work elements which covers all of the information, instruction, and reference which is related with time, space, and situation that happen in a literary work.

### 2.2.5 Point of View

Point of view is the way the author told the story from certain perspective. To determine the point of view of a story people usually ask who and how is told and to what extent the author looks inside his characters and reports their thought and feelings. There are four basic points of view:
1. Omniscient.

The story is told by the author using the third person. The writer’s knowledge and prerogatives are unlimited, he fully controls his characters, he knows everything about his characters. Here, the writer is like God who makes a story according to his will. The writer will write the character’s thought and feeling into his story from the omniscient point of view. It is most flexible point of view and permits the widest scope. If the writer wants to use this point of view, he must have a good skill because if he does not, it will destroy the illusion of reality that the story attempts to create and it will ruin the coherence and unity.

2. Limited Omniscient

The story is told by the author using the third person but he tells it from the view point of one character only from the story. Basically it is same with the omniscient point of view but the writer only focuses one character in the story. The writer will describe many things about the character’s feeling, thought, spoken, seen, heard, etc. The character chosen by the writer to describe can be major or minor character. This point of view offers limited observation because the reader will only focus on the chosen character.

3. First Person

The story is told by one of the characters itself as the representation of the author. In this point of view the writer becomes one of the characters, could be
major or minor or even an observer and then he will tells the whole story form the body of that chosen character. First person point of view shares the virtues and limitation of the limited omniscient, it offers a good opportunity to tell a dramatic irony story and for studies in limited human perceptivity.

4. Objective

The story is told by a kind of roving sound camera as the representation of the author. In this point of view the writer tells or shows the story trough a kind of moving sound camera, it can go anywhere but only record what is seen and heard. This camera just the shoot the story and action done by the all characters. From this point of view the reader becomes the spectators of a movie or a play. There is no explanation about the character’s feeling and thought. It has the most speed and action it also forces the reader to interpret the story by himself.

According to Peck (1994:68) stated that Point of view is a technique that is used by the author to find and tell the meaning of his artistic work to the readers. The author expects that the reader can accept his technique. Point of view has psychological connection to the readers, and the readers need clear perception about the point of view. The readers understanding about the novel will be influenced by a clear point of view. Point of view is not only considered as the way of dramatic limitation but also considered as serving the thematic definition, because a novel offers values attitude and life perception which is controlled and served by the author intentionally through point of view.
Each points of view its own advantages. Usually the consideration of a writer is the material and the purpose of the story. What a reader must do in examining point of view is: first, the reader must know whether the events of the story are being interpreted by the author by one of the characters. Second, the reader should ask whether the writer chose his point of view for optimum revelation of his material or for another reason. Third, the reader should ask whether the author has used his selected point of view fairly and consistently.