2. REVIEW OF RELATED LITERATURE

2.1 Novel

Novel is a fictional long prose. According to Edgar V. Roberts and Henry E. Jacobs (1987:49) novel was borrowed from French and Italian to describe these works and to distinguish them from medieval and classical romances as something that was new. In their books, they also said that there are four fiction aspects, fictional works consist of common elements, they are character, plot, structure, and theme. Nowadays, along with poetry and drama, the novel forms the third in the trio of major genres. The category is as wide as ‘poetry’: novels are long prose fictions, including every kind of plot (tragic, comic), all styles and manners of dealing with their material (from the satiric to the rhapsodic) and showing a capacity to cover every imaginable subject matter from all points of view. It ranges from the popular thriller to the most esoteric literary artifice. Its capacity to absorb other literary styles, its freedom to develop in any direction and its flexibilities have made the novel the major modern literary form. This all-encompassing quality makes accurate or helpful definition impossible. A novel is a fictional long prose that there are have four aspects, fictional novel works consist of common elements, they are character, plot, structure, and theme.
2.2 Theme

Theme is the main point or idea that a writer of an essay asserts and illustrates. Theme, according to Edgar V. Roberts and Henry E. Jacobs (1987:53) in fiction, ideas takes the form of an underlying theme or central idea, which helps to tie the work together. An integrated theme needs a main idea, which is stated in existence of the idea in the plot of story. Basically, a writer of literary works will begin a main idea, which is served in the plot of story. In the main idea can be inserted by some additional supporting ideas, and finally all the ideas are connected into an integrated literary work. The process of determining and describing the themes or ideas in stories is probably never completed; there is always another theme that we may discuss. Theme is the abstract subject of work; its central idea or ideas, which may or may not be explicit or obvious.

2.3 Plot

Plot is the plan or groundwork for a story, with the actions resulting from believable and authentic human responses to a conflict, it is causation, conflict, response, opposition, and interaction that make a plot out of series of actions. According to Edgar V. Roberts and Henry E. Jacobs (1987:88), 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 forward the more important consideration-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 plot, which has been compared to the story’s map, scheme, or blueprint. The plot is based on the interactions of causes and effects they develop sequentially or chronologically. That is, the story’s actions follow one another in time as the protagonist meets and tries to overcome the forces of opposition.

2.4  Character

The character is natural facsimile from the human with all the good and bad traits of being human. The characters in a story are the characters involved from the beginning until the ending part of the story. Edgar V. Roberts and Henry E. Jacobs (1995:51) says that a story is usually concerned with a major problem that a character must face. This may involve interaction with another character in a difficult situation, or with an idea or general circumstances that force actions. The character may win, lose, or tie. He or she can learn and be the better for the experience or may miss the point and be unchanged. In their book, they also said that the character is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior.
2.5 Structure

The structure is an arrangement and placement of words in a work. According to Edgar V. Roberts and Henry E. Jacobs (1987:53), structure refers to the way a plot is assembled. Chronologically, all stories are similar because they all move from beginning to end in accord with the time it takes for causes to produce effects. But authors choose many different ways to develop their plots. While some stories are told in chronological orders, others may get pieced together through out-of-sequence and widely separated episodes, speeches, remembrances, dreams, nightmares, periods of delirium, fragments of letter, overheard conversations, and the like. In dealing with structure, therefore, we deal with the arrangement and development of individual stories. Usually we study an entire story, but we may also direct our attention toward a smaller aspect of arrangement.

2.6 Intrinsic Approach

Basically an approach consist of two types. They are the intrinsic approach and the extrinsic approach. The intrinsic approach was originally written by Rene Wellek and Austin Warren in their book “Theory of Literature”. Rene Wellek introduced his intrinsic approach, which essentially is a study of literary work based on analyzing the internal elements that build that work. According to Wellek (1956:332) The natural on sensible starting point for work in literary scholarship is the
interpretation and analysis of the works of literary themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment, and the whole process of literature. Wellek’s opinion is that the study of literature naturally needs to be started from the analysis of the literary work itself because then it would enable us to identify he many aspects that built that work. Wellek further explained by introducing elements that from the foundation of a literary work, plot, setting, theme, character, point of view, and style. By analyzing these elements, a student could comprehend the work by figuring out how the story flows, where the story is set, how the characters act and think. Although so many of elements of novel, the writer just pick three of that all. Three elements discussed are plot, setting and theme. Three of element enough describe clear detail about a short happy moment of Charlie’s life. Element of plot, setting and theme summarized at describe about character in the same time. Intrinsic approach takes part from the literary work itself. Intrinsic approach emphasizes the analysis inter text by describing the elements of the prose that explained before. Intrinsic approach applied by the writer in order to show the elements of the novel. Parts of elements of the prose are characters, plot, setting, theme, and point of view. This research uses those elements of prose because those elements are related. Wellek and Warren (1956: 139) in their book “Theory of Literature” said that intrinsic approach are being introduced based on a survey of the wider range of forms in modern literature. They also stated
that the main part of intrinsic approach is based on the text of literary
works itself by doing an interpretation and analysis of it (1956:139). While
definition of extrinsic approach which was originally written by Rene
Wellek and Austin Warren in their book “Theory of Literature” too. Rene
Wellek introduced his extrinsic approach such as biography, psychology,
social milieu, ideas, and other arts. This is opposed elements intrinsic to a
study work, which explored in section. They write that research into
extrinsic elements often results in an attempt to establish some casuality
between the extrinsic elements and a study of work. Wellek and Warren
describe three views of a biographical approach, of which only one the
biographical aspects relating to the production of a work. They reject the
views that works accurately reflect the author’s life or that the author’s life
must be understood in order to understand a particular work. According to
Wellek and Warren, works may indeed reflect the authors experiences, but
they must also reflect an author’s hopes and dreams, or literary tradition
and convention and not a document for biography.