

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 The Literary Approach

Every phenomena is assumed to have its own sets of general characteristics which can be caught through certain theories. These theories are used as the frame of thought to achieve the objective. Since the focus of interest is only directed to phenomenas found in the work itself, the use of literay approach is considered convenient to obtain the fixed aim.

In this research, the scope of the study is limited on , characterization, and setting of the novel. Whereas the method used is confirmatory descriptive in which the writer applies deductions to describe heroism of Robert Jordan.

In doing so, it is necessary to describe what a novel a novel is and its elements.

2.1.1 Novel

There are many definitions of what a novel is. But a few of them define in the real sense of the words of

what constitutes a novel. Holman states in *A Handbook to Literature* (1980) the term novel is customarily restricted to narratives in which the representation of the character occurs either in a static condition or in the process of development in the result of events or action. While X.J. Kennedy (1983) defines a novel is a book-length story in prose whose author tries to the sense that when it is read the reader experiences actual life. Another definition given by William Kenney (1966) because of its length, the novel is particularly suited to deal with the effect on character of the passage of time. One effect of the time is the development of character and the length of the novel permits expansiveness in space as well as in time, and also a novel achieves unity by inclusion in which the author puts as much of life as he can control by his theme. Yet, one best way of understanding a novel to follow Bakker's opinion (1979) that novel is applied to narrative in prose of considerable length, that from its very nature largely imaginary yet picturing life as it is, with a more or less intricate plot, kept within the reach of real life, the development of which is brought about the character playing their role in the story, and it is written with a special purpose.

2.1.2 The Elements of Novel

A novel is likely the other kind of fiction has its elements. They are plot, characterization, setting, style, point of view, and theme. Those elements belong to the intrinsic elements. A lack of one of those elements cannot build a good novel (Holman, 1980). In this thesis they are limited on plot, characterization and setting.

2.1.2.1 Plot

Plot is also an integrity of elements which makes up a story so that it becomes the main frame of the story. It means that the main frame is the place in which sequences of events pass through in cause and effect relationship.

The sequences of events in the story are created by the character of the protagonist and the setting. The events are just physical behavior which are mobilized by non-physical changes of the protagonist such as the changes of thought, attitude, and mood.

Functionally the plot is divided into two parts : (1) the main plot, (2) the minor plot. The main plot contains sequences of major events, while the minor plot includes all minor events passing the major events

which make up a story. The plot can functionally guide the readers to comprehend the wholeness of the story. This also assist to convey the main events which the delineation of the character of the hero and the significance of the world.

There are two important elements of the plot. They are conflict and climax. The conflict consists of internal which means the conflict between two different desires in the inner life of the hero, and external which means the conflict between the hero and the other characters or the surrounding. Besides, the central conflict also exist in the plot. This is the combination of the powerful internal and external conflicts which considerably influences the hero. This is the essence of the plot.

The climax of the story is the conflicts coming to their highest point which needs solution.

Plot, is then, a sequence of actions that embodies some sort of conflicts. The beginning of the story called the exposition that introduces characters and their relation to their environment. Then the conflicts begin to develop, the crisis starts. The crisis forms the turning point of the story and which usually mark the point of greatest suspense. It continues until it reaches the climax, it becomes apparent where the plot's

action is headed. In this climax episode (event), the rising action comes to a termination and the falling action begins. The final portion of the story indicates the conflicts' settlement in the resolution (Guches, Ed.D., 1980).

2.1.2.1 Characterization

Characterization in fiction is considerably significant and even confirmed because its existence includes both the hero and his or her character which generate the sequences of events in the story. The hero and his or her character cannot be separated from the totality of the characterization. Each of the main actions and attitude is logically interrelated so that they form a mainstay of unified wholeness. As the hero does not live alone in the story, but he or she exists in conjunction with the other characters, this existence enables them to involve the possible interactions.

Often interactions between the hero and the other characters cause conflict which each of them needs solution of their own way. These sequences of conflicts implicitly contain the significance which makes up a story.

Usually the hero is assigned to perform a certain characterization in the purpose of expressing both the unified impression and the outstanding personality. To understand the characterization it is necessary to know the character's role in the story.

Characters are people in fiction or the author's cast. In proportion to fulness of their development, the characters in fiction are relatively flat or round. These words were originated from E.M. Foster. Simple (flat) character is the less representation of a human personality that the embodiment of a single attitude or obsession in a character. He is flat because the character is characterized by one or two traits, only one side of him can be seen, and tends to stay the same through out the story which makes him the static character. Complex (round) character is obviously more lifelike than the flat. Because in life the people is not simple embodiment of single attitude. All sides of him can be seen. This character fully develops in the story, changes during the story. therefore he is often categorized as the dynamic character. The dynamic character undergoes a permanent change in some aspects of his character, personality, or outlook. As his role in the story, the character may be main (major) or

minor character. The main character is usually complex (round), also a dynamic ones. While minor character must necessarily remain flat (William Kenney, 1966).

Yet, a character in the story although he is a fictional man, but in imitating the real life, a character is likely a real man, he develops through the struggle of life. This development will commonly lead him to the "dramatic life" that will decide upon the further course of his life. The process of the hero's inner growth or decline is laid bare in the story. The motives, feeling, all the moving mind and soul as well as actions will be the natural outcome of a character's personality. Events from outside, often unavoidable in man's life, will influence character's development. They are too entwined in the hero's life (Bakker, 1979).

2.1.2.3 Setting

The setting in fiction refers to the place where the events occur and the time of age of action. It refers to the point in time and space which the events of the plot occur. Moreover the setting establishes the atmosphere which helps to create the mood. It may also reveal emotional mood of the fictional character in the story. The detail of setting reveal their personal

traits, social status, and interest. Often the philosophical nature of the story is symbolized by the setting. Setting, then, may be simply where a story takes place, or the setting may relate to the characters, plot or the ideas on symbolic level (Guches, Ed.D., 1980).

2.2 Heroism

Heroism is the condition or quality of being a hero or heroic characteristics or conduct; courage; gallantry (The Grolier International Dictionary, 1981). Heroism is the particular pose or state of being a hero. If someone is hero therefore he embodies a certain condition or quality.

Heroism refers to certain characteristics which bring the hero's performance prominent and successful to obtain what is desired and also to break the hindrance. The characteristics can be manifested in the form of bravery or courage, fighting spirit, thoughtfulness, strong desire, desperation risk taking, and idealism. One important thing that heroism is a hero's reflection in action upon his concept of life based on his personal code of honor.

Heroism code is some set of laws, or rules, or

regulation which is needed by men and women to govern their conduct to be a hero. It is one way to humanize them. Heroism code makes it possible to men to achieve moral significance. One example of heroism code that is a man should be brave, when a man wants to identifies himself a hero he should follow his heroism code so he has to embody within himself bravery, otherwise he disobey his heroism code which makes himself not as a hero.

CHAPTER 3

SYNOPSIS