

Chapter II

Intrinsic Elements of *To Kill a Mockingbird*

This chapter presents the theoretical foundation of the research deals with intrinsic value, the importance of studying novel, definition of novel, the elements of the novel, the synopsis of *To Kill a Mocking bird* novel, biography of Nelle Harper Lee.

2.1 Definition of Novel

According to Peck and Coyle (1984:102), writers have always been interested in the world around them, but the development of the novel reflects a move away for man essentially religious view of life towards a new interest in the complexities of everyday experience. Most of novels are concerned with ordinary people and their problem in the societies in which they find themselves.

Novel can reflect our daily living around us. It could be easier because we just need to take our daily activities and our experiences. Put the ordinary story and also tells about the ordinary persons story. Lifted up from the social problems, economic also about culture

According to Peck and Coyle (1984:102), a lot of novels have young people as the main characters, for it is often the young who feel themselves 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.

Some novels are moralists. The message of their novels tells about the update reality in our society. Nowadays the novels do not only tell about the young people love relationship but also moral crisis, education and other social life.

2.2 The Importance of Studying Novel

The study of literature is important because at its most basic will help improve our reading skills, and develop our writing skills. Furthermore, it will help to develop our critical thinking and analysis skills through the study of literature.

The study of literature also help students to see the world, people, places, things and events, through different eyes and by a different point of view. This contribute to student forming and developing their own belief set, opinions, views, and many more. Good stories, whether novels, short stories, plays, or poems, will help students experience, new vistas, customs, cultures, and ways of life. This helps students to see how different life is (and same in some ways) in other countries.

Reading international literature will give students a glimpse of how people live and view life in other lands. From a purely academic standpoint, reading

literature of high quality help students discern good writing from bad writing. This help them in their own writing.

2.3 Intrinsic value

According to Abrams (1999:136), intrinsic value is one of theory use for analyzing the literary work based on the intrinsic value of literary work or the elements of literary work.

The structural points that meant here are character, plot, setting, and point of view. Those structural points cannot separate each other, because when it loses even in one of those important points, the reader will not understand and getting confused about the role of the story.

Wellek (1967:73) say that there are two approaches in analyzing the literary work, which are intrinsic and extrinsic approach. Those two approaches are play an important role in a story to make it well arranged and satisfy the readers.

Meanwhile, extrinsic approach is a kind of approach which analyze the relationship between the content and other disciplines of knowledge. In other words, this approach using another appropriate discipline of knowledge in order to analyze a literary works. A literary works contain many idea, such as philosophy, religion and brief history, as the outside element beside structural points which also important to make a story more alive and more interesting to read. Therefore, it can be said that,

this extrinsic approach is analyzing the outside element of the novel, which also play an important role in the story.

2.4 The Elements of the Novel

Nurgiyantoro (2002:23) states that the intrinsic of novel are theme, setting, character, plot, point of view, and style of writing. However, the writer is only focusing on analyzing setting, character, plot and point of view of the novel. The definition of intrinsic elements can be read from Nurgiyantoro's explanation below:

2.4.1 Plot

According to Abrams (1999:224) plot it constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects.

Plot is one of the elements of fiction and organized the sequence of events and actions that make up the story. A novelist uses plot to arrange the sequence of events. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from something external, like a dragon or an overbearing mother, or it may stem from an internal issues, such as jealousy, loss of identify, or overconfidence. As the character make choices and tries to resolve the problem, the story's action is shaped and plot is generated. In some stories, the author structure the entire plot chronologically, with the first event followed by the second, third, and so

on, like beads on a string. However, many other stories are told with flashback techniques in which plot events from earlier times interrupt the story's "current" events.

According to Forster (1970:87) a plot is a narrative of events that emphasis failing on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense of causality overshadows it.

Plot must be effective and includes a sequence of incidents that bear a significant casual relationship to each other. Causality is an important feature of realistic fictional plot because something happens because of a result of something else. In other words, it's what mostly happened in the story or novel or what the story's general theme is based on, such as the mood, characters, setting, and conflicts occurring in a story. An intricate, complicated plot is known as an imbroglio, but even the simplest statements of plot can have multiple inferences, such as with songs the ballad tradition.

Jalannya peristiwa yang membentuk sebuah cerita terjadi dalam sebuah struktur atau urutan waktu. Dalam mengurutkan susunan tersebut dikenal tiga jenis alur yakni alur maju (kronologis) dan alur mundur (flashback), serta alur campuran atau gabungan. (Nurgiyantoro, 2007:153--156).

1) Alur Maju (Kronologis)

Alur maju (kronologis) menurut Nurgiyantoro (2007:153) yaitu apabila pengarang dalam mengurutkan peristiwa-peristiwa itu menggunakan urutan waktu maju dan lurus. Artinya peristiwa-peristiwa

itu diawali dengan pengenalan masalah dan diakhiri dengan pemecahan masalah.

2) Alur Mundur (Flashback)

Nurgiyantoro (2007:154) menjelaskan bahwa Alur mundur (flashback) yaitu apabila pengarang mengurutkan peristiwa-peristiwa itu tidak dimulai dari peristiwa awal, melainkan mungkin dari peristiwa tengah atau akhir.

3) Alur Campuran

Nurgiyantoro (2007:155) menjelaskan alur campuran yaitu apabila cerita berjalan secara kronologis namun sering terdapat adegan-adegan sorot balik. (The course of events that make up a story occurs in a structure or sequence of time. In such an arrangement known sort three kinds of plot namely flow forward (chronological) and flow backwards (flashback), and the plot mixed or combined. (Nurgiyantoro 2007 153-156).

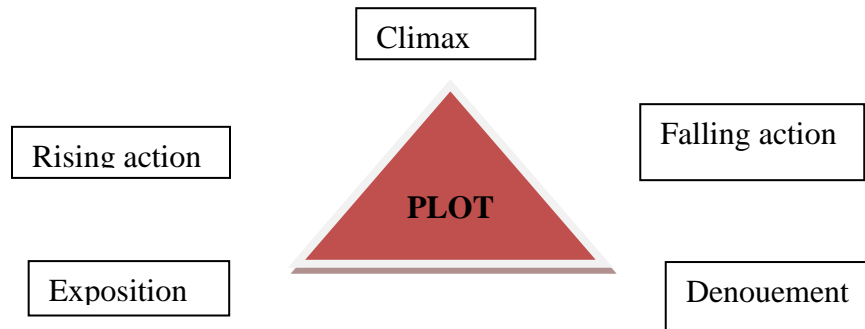
1) Flow Forward (Chronological) according Nurgiyantoro (2007 153) is if the authors to sequence the events using the time sequence and straight forward. This means that the events that begins with an introduction and ending with troubleshooting.

2) Flow Backward (Flashback) Nurgiyantoro (2007 154) explains that the flow backwards (flashback) that when the writers sort of events was not starting from the beginning of the events, but probably from the middle or end of the event.

3) Mixed Flow Nurgiyantoro (2007 155) explain the flow of the mixture that is when the story goes chronologically but often there is a flashback scenes. (The course of events that make up a story Occurs in a structure or sequence of time. In such an arrangement known sort three kinds of plot namely flow forward (chronological) and flow backwards (flashback), and the plot mixed or combined. (Nurgiyantoro 2007 153-156).)

Talking about plot means we talk about the actions or events that are usually resolved at the end of a story. Gustav Freytag, a German writer, advocated a model based upon Aristotle's theory of tragedy. This is now called "Freytag's pyramid,"

which divides a drama into five parts, and provides function to each part. These parts are: exposition, rising action, climax, falling action, and denouement.



The plot based on Freytag's Pyramid.

- **Exposition**

The first phase in Freytag's pyramid is the exposition, which introduces the characters, especially the main character, also known as the protagonist. It shows how the characters relate to one another, their goals and motivations, as well as their moral character. During the exposition, the protagonist learns their main goal and what is at stake.

- **Rising action**

Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict, for example, the death of a character. The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go

into motion and to take action. Rising action involves the buildup of events until the climax.

In this phase, the protagonist understands his or her goal and begins to work toward it. Smaller problems their initial success and their progress is directed primarily against these secondary obstacles. This phase demonstrates how the protagonist overcomes these obstacles.

- **Climax**

The climax is the turning point or highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag defines the climax as the third of the five dramatic phases which occupies the middle of the story.

At the beginning of this phase, the protagonist finally clears away the preliminary barriers and engages with the adversary. Usually, both the protagonist and the antagonist have a plan to win against the other as they enter this phase. For the first time, the audience sees the pair going against one another in direct or nearly direct conflict.

This struggle usually result in neither character completely winning or losing. In most cases, each character's plan is both partially successful and partially foiled by their adversary. The central struggle between the two characters is unique in that the

protagonist makes a decision which shows their moral quality, and ultimately decides their fate. In a tragedy, the protagonist here makes a poor decision or a miscalculation that demonstrates their tragic flaw.

- **Falling action**

According to Freytag, the falling action phase consists of events that lead to the ending. Character's actions resolve the problem. In the beginning of this phase, the antagonist often has the upper hand. The protagonist has never been further from accomplishing their goal. The outcome depends on which side the protagonist has put themselves on.

- **Denouement**

In this phase the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends. Some stories show what happens to the characters after the conflict ends and/or they show what happens to the characters in the future.

2.4.2 Setting

According to Abrams (1999:284), the narrative or dramatic work is the general location, historical time, and social circumstances in which its action occurs; the setting of an episode or scene within a work is the particular location where the story take place.

The setting is not only shows the place or time of the sequence of events, but it also expresses the character in a story. For example: the setting described in a house, and then the house will express the character of the owner. In this case, we can see from the interior of the house, if the owner is a rich man then his house is big and filled in with expansive things.

According to Wellek and Warren (1977:221), setting is environment and environment that is described in the story for example interior that maybe viewed as metonymic or metaphoric, expression of character.

Setting is the natural, manufactured, political, and temporary environment, including everything that characters know and own. Like all human beings, fictional characters do not exist in isolation. They become human by interacting with other characters, gain identity because of their cultural and political allegiances, their possessions, their jobs and their location where they live and move and have their being.

Murphy (1972:41) states that setting is the background against which the characters live out their lives. Based on Murphy's definition, there are three types to consider as far as setting is considered: time, place, and atmosphere.

Setting is a key role in plot, as in man vs. nature or man vs. society stories. In some stories, the setting becomes a character itself. In such roles, setting may

be considered a plot device or literary device. The term “setting” is often used to refer to the social milieu in which the events of a novel occur. Characters may either be helped or hurt by their surroundings, and they may fight about possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the customs and ideas of their times.

2.4.3 Character and Trait

Character is one of the important elements of fiction. Character is an element which can be found in a novel. Plot and character are inseparable because plot is not simply a series of events that come out of character to delineate characters.

In other words, when we want to know ‘what happened to him or her’ and ‘how did it work out for them’, we should find out the actions of the character in a sequence of events. Analyzing a character is more difficult than analyzing a plot because character is more complex, variable, and ambiguous.

According to Abrams (1999:32) character is the person represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it in the dialogue.

Character is any person, identify, or entity whose existence originates from a fictional work or performance. Such existence is presumed by those

participating in the performance as audience, readers, or otherwise. In addition to people, characters can be aliens, gods, an artificial intelligence or, occasionally, inanimate objects.

According to Edgar (1987:53) a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, author portray characters that are worth caring about, rooting for, and even love, although there are also characters you may laugh at, dislike, or even hate.

The characters of a book are the fictional figures that move through the plot. They are invented by the author and are made of the words rather than a flesh and blood. Therefore they cannot be expected to have all the tributes of real human beings. Nevertheless, novelist does try to create fictional people whose situations affect the reader as the situations of real people.

A character is a person, animal, initiate object or group representing a unique approach to dealing with the story problem. According to Brooks and Warren (1959:168) every character in fiction must resemble ourselves; that is, he must be recognizably human even we are human.

According to Tarigan (2000: 149) character is action (natural action). They have to play the certain action as directed and logical. In the novel, most of the author set up the characters to strengthen their imagination.

Character is distinguished with characterization. As explain before, characters are the player in the story. The way of how the characters are played is called characterization, as stated by Altenbernd and Lewis (1996: 56).

Most literary fiction, the writer agree that character development is the key element in a story creation, and in most pieces of fiction a close identification with the characters is crucial to understanding the story. The protagonist story is the central agent in generating it is plot, and this individual can embody the story theme. Characters can be either round or flat, depending on their level of development and the extent to which they change.

While Nurgiyantoro (1995:176-194) explained that character can be distinguished into five categories, here the explanation below:

- a. The main and additional character: the frequent of a character that is present in the story. Main character much appears and almost involved in all of scene in the story.

- b. The protagonist and antagonist character: protagonist character is known as a hero in the story, while the antagonist as “the bad guy” of the story and causing a conflict.
- c. The simple and round character: how the character is described and disclosed.
- d. The static and developing character: the static of character’s experiences led to the development of characterization. Beside, developing character only following the directions where the plot been described.
- e. The typical and neutral character: the only difference is seen from the life figures circumstances, deliberately presented or not.)

Thus the characters are classified based on their role in the story, whether as the main role or a simple character. Each has its own function to completing the story and supporting the previous or the next event occur.

The character is one of the tools to identify the main messages of the story. Reader is able to interpret the feeling of each character, to strengthen the messages that the author want to deliver. Thus, the reader will comprehend the main messages of the novel.

- **Common Traits and Unique Traits**

The common trait is a trait or character owned by everyone but different in form. Everyone has this trait but with different levels to each other.

Unique trait is a character of an individual in small amounts that pose unique and distinguishes individual with one another. Unique trait is more to the interest of something individual against.

- **Surface Traits and Source Traits**

Surface traits of character personality is less stable. For example, we can infer cheerfulness trait on a woman who is happy to encourage, make other people comfortable and does not dispute the error small.

environmental influences.

Based on the origin, source trait can be classified into:

- ✓ Constitutional traits: the character caused by biological conditions. For the example, a drunk can behave indiscreetly, talking nonsense.
- ✓ Environmental-mold traits: the characters are obtained due to environmental factors through the learning process. For example, children who are taught with different democratic system proved it with a child who was educated by authoritarian ways.

- **Once The Character Traits, Temperament Traits, and Dynamic Traits**

Intelligence is an example of the ability of trait. With the level of intelligence of a person we can estimate how someone was able to achieves his goal. The temperament traits is properties that describe the emotions a person in general. These include the nature of how individuals behave and respond to a situation.

For example, the poise, courage, and casual. Dynamic traits is the nature or character of that control the behavior of someone who plays a role in emotions, desires, or someone interest in achieving something.

The writer describe more simple characters in novel with no more than few phrases that identify the character's most important traits. These characters have little capacity for personal growth, and they appear in the novel as limited but necessary in elements of the plot. Despite their small parts, such characters are often vivid. To create complex, realistic characters, author usually combine traits that do not correspond to any single real person. But are aspects of several people. To give these characters motives for their action, authors highlight the character's thoughts, feelings, conflicting impulses, and capacity, and capacity for change.

2.4.4 Point of View

According to Abrams (1999:231) point of view is signifying the way a story gets that is established by an author that presented by characters, dialogue, actions, setting, and events that constitute the *narrative* in a work of fiction.

Point of view is the way the author presents the character in the story. The author free to choose what point of view he is going to apply in his story. He may apply the person point of view if the choose to participate in the story (in which "I" who narrates the story plays the most important part in the story). In first-person narration, for example, what can be shows is limited to the character's observation

and thoughts, and any skewed perception in the narrator will be passed on to the reader.

According to Hawthorn (1985: 39) point of view is the way the author of the story position himself in the story. If the author decided not to be a participated in the story, he must apply the third-person point of view. There are three types of third-person point of view. In third-person omniscient, the narrative voice can render information from anywhere, including the thoughts and feelings of any characters. This all-knowing perspective allows the narrator to roam freely in the story's setting and even beyond. In third-person limited, sometimes called third-person sympathetic, the narrative voice can relate what is in the minds of only a select few characters (often only one, the point-of-view character). In third-person objective, the narrator is an explicit readers, observable details and does not have access to the internal thoughts of characters or background information about the setting or situation.

Atar Semi (1988:57-58) menegaskan bahwa titik kisah merupakan posisi dan penempatan pengarang dalam ceritanya. Ia membedakan titik kisah menjadi empat jenis yang meliputi : (1) pengarang sebagai tokoh, (2) pengarang sebagai tokoh sampingan, (3) pengarang sebagai orang ketiga, (4) pengarang sebagai pemain dan narator. (Atar Semi (1988 57-58) explain that the point of the story is the author's position and placement within the story. He distinguished point the story into four types which include (1) the authors as characters, (2) the authors as a side character, (3) the author of the third person, (4) the authors as a player and narrator)

2.5 The Synopsis To Kill a Mocking Birds

Scout and Jem Finch are growing up in the tired old Alabama town of Maycomb. Their father, Atticus, is the local lawyer and as a single parent tries to raise his children with honor and respect to their individualism. At that time, things are hard and depressing, moreover, there is no money to be found anywhere in town.

To amuse themselves Scout, Jem, and their best friend Dill begin a relentless campaign during their summer times to get Boo Radley, their reclusive, legendary neighbor, to come out of his house. They conduct endless schemes and even go so far to create a play that detailing Boo's life, but then Atticus forbids them to have anything to do with Mr. Radley, urging them to let the poor man be.

Atticus is a good man, and one day takes on a case that affects him personally. A black man, Tom Robinson, is accused of beating and raping a white woman, Mayella Ewell. Most of the county is convinced immediately that Tom is guilty of the crime, and begin to look at Atticus in a very negative way for actually defending him. Scout and Jem begin to get tormented over their father at school, and Atticus begs them not to get riled up over the town's prejudice.

As the trial begins it becomes apparent to Scout and Jem that there is no way that Tom Robinson could have beaten and raped Mayella Ewell, as his left hand is crippled. Atticus proves that to the jury, and Scout and Jem are astonished when Tom

is slapped with a guilty verdict anyway. They begin to realize that many people in town are very prejudiced against blacks, and their hearts are saddened by it. It is hard for them to understand how people can be so mean to each other, and they both begin to see that, even in court where things are supposed to be unbiased, men's hearts bring in their own hatreds. It is not much longer that Tom is shot and killed for trying to escape while in prison. Jem especially takes the whole affair hard, and it takes him a long time to come to grips with the jury's decision, and Tom's death.

After the trial has died down Bob Ewell, Mayella's father, begins threatening Atticus for embarrassing him in court, and resolves that he'll get him back one way or another. Atticus is convinced that he's all talk, and passes it off as such.

Time crawls past, and finally Bob Ewell is good to his word and attacks the children Halloween night with a knife. He breaks Jem's arm and almost kills Scout, but Boo Radley, of all people, comes to rescue and saves them. The sheriff, Heck Tate, hushes the whole thing over so Boo Radley will not be dragged into the spotlight, and Scout is thrilled to finally get to meet the man whom they fantasized about. For so long As she walks him back home, she realizes that all this time he was watching them from his front porch windows, and just for a little while she is able to stand in his shoes.

2.6 Biography of Nelle Harper Lee

Writer Harper Lee was born on April 28, 1926, in Monroeville, Alabama. In 1959, she finished the manuscript for her Pulitzer Prize-winning bestseller *To Kill a Mockingbird*. Soon after, she helped fellow-writer and friend Truman Capote to write an article for *The New Yorker* which later evolved into his nonfiction masterpiece, *In Cold Blood*. In July 2015, Lee published her second novel *Go Set a Watchman*, which was written before *To Kill a Mockingbird* and portrays the later lives of the characters from her Pulitzer Prize-winning novel. Lee died on February 19, 2016, at the age of 89.

- **Background and Early Life**

Harper Lee, the youngest of four children, she grew up as a tomboy in a small town. Her father was a lawyer, a member of the Alabama state legislature and also owned part of the local newspaper. For most of Lee's life, her mother suffered from mental illness, rarely leaving the house. It is believed that she may have had bipolar disorder. One of her closest childhood friends was another writer-to-be, Truman Capote (then known as Truman Persons). Tougher than many of the boys, Lee often stepped up to serve as Truman's protector. Truman, who shared few interests with boys his age, was picked on for being sensitive and for the fancy clothes he wore. While the two friends were very different, they both had difficult home lives. In high

school, Lee developed an interest in English literature. After graduating in 1944, she went to the all-female Huntingdon College in Montgomery. Lee stood apart from the other students she could not have cared less about fashion, makeup or dating. Instead, she focused on her studies and writing. Lee was a member of the literary honor society and the glee club.