

Chapter II

The Structure of a Novel

2.1 Literature

The term “literature” can be defined as an artistically works which used “language” as its medium. A good literary work can be seen from the tricky words which can captivate the reader. The word “tricky” means that it can be a simple word with so many impossible things in it or a difficult word which can makes the reader just focus on it.

According to Eagleton (1983: 1) “literature can be defined as ‘imaginative’ writing in the sense of fiction.” It means that literature is an imaginative mindset which came from the sense of someone’s imagination or the real events that may happen in the real life, of course, with its own “tricky” word. Beside, literature has its own soul and power that makes it different from other writing forms.

Meanwhile, Wellek and Warren (1948: 22) also state that:

The term literature seems best if we limit it to the art of literature, that is, to imaginative literature. Literature is also produced by imagination of the author. Literature is not just a document of fact, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination.

2.2 Novel

One of the most popular fictions are novel and short story, the most written and read in literary works (Somardjo & Saini, 1986: 32). Novel is derived from the Italian *novella*, Spanish *novela*, French *nouvelle* for

“new”, “news”, or “short story of something new” today is a long narrative in literary prose. Abrams (1981: 119) said that in literary, *novella* means “a small brand new thing” and then the word is interpreted as “a short story in prose form”.

A novel is defined as a story consists of more than one event, contain a plot with characters, setting, a theme, a point of view, and also worldview of the character.

Sumardjo (1998: 29) said that:

Novel ialah cerita yang terbentuk prosa dalam ukuran luas disini dapat berarti cerita dengan plot atau alur yang kompleks, karakter yang banyak, tema yang kompleks, suasana yang beragam, dan setting cerita yang beragam pula.

(Novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character, the complex theme, various feelings and various setting.)

Meanwhile, Taylor (1981) explained that:

novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct. From the previous explanation, the writer concludes that novel is also closely related to human experience or author alignments against certain community.

Novel is a literary work which formed in a narrative story. The story is supposed to entertain the reader. However the experiences and life problems are usually the important points in the story, fictions must remain as an interesting story, remains as a coherent structure building, and still has an aesthetic purpose. (Wellek & Warren, 1948: 212).

Novel can be distinguished into several kinds, as Mohtar Lubis (1960: 31-33) said that novels have the same characteristic with roman.

Therefore, roman can be divided into adventure, psychology, detective, social, collective, and politic.

In every literary works, there must be its own role which can make it to be proper. It has intrinsic elements and extrinsic elements. Nurgiantoro (1995: 23) divided elements of novel into two, those are the intrinsic elements and the extrinsic elements.

This study is closely related to the intrinsic elements which can analyze easily because all of the facts are inside the books. It tells about characters, plots, settings, moral messages, etc, that will discuss furthermore in factual structure.

2.2.1 Factual Structure

Factual structure describes about the intrinsic elements they are characters, plots, and setting of the novel. The element is called 'Factual Structure' or factual level (Stanton, 1965). As the writer tells in advance, it can analyze easily because all of the facts are inside the books. Therefore, the facts in the story can be covered by factual structure. A factual narrative structure is only one way how the details are organized (Stanton, 1965).

Meanwhile, according to Nurgiantoro (1995):

membedakan unsur pembangun sebuah novel ke dalam tiga bagian yaitu fakta, tema dan sarana pengucapan (sastra). Fakta adalah unsur fiksi yang secara faktual dapat dibayangkan peristiwanya dan eksistensinya dalam cerita. Unsur tersebut meliputi alur, latar dan penokohan. Tema adalah sesuatu yang menjadi dasar cerita. Adapun sarana pengucapan (sastra) adalah teknik yang dipergunakan oleh pengarang untuk memilih dan menyusun detil-detil cerita

(peristiwa dan kejadian) menjadi pola yang bermakna. Sarana pengucapan (sarana kesusastraan) tersebut meliputi: sudut pandang penceritaan, gaya (bahasa) dan nada, simbolisme dan ironi.

(Nurgiyantoro is distinguishing the building blocks of a novel into three parts, namely the facts, themes and means of pronunciation (literary). Fact is the fiction elements that are factually conceivable events and its existence in the story. The elements are including plot, setting and characterization. Theme is something on which to base a story. For the mean of pronunciation is a technique used by the author to select and arrange the details of the story (the events and happenings) into a meaningful patterns. The pronunciation is means: point of view, diction and tone, symbolism and irony.)

2.2.1.1 Plot

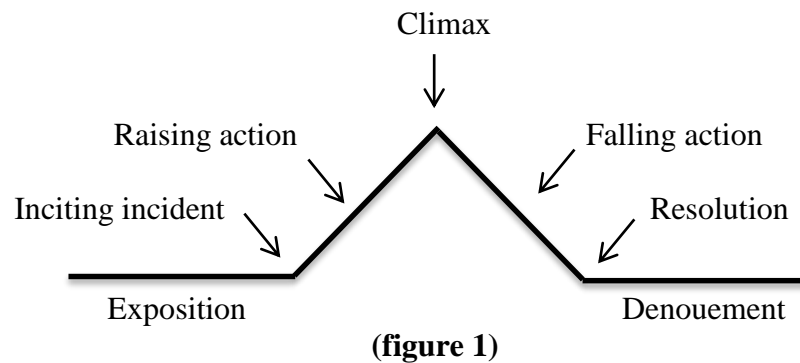
A story should have plots, because it builds the story and connected one event to another event. Stanton (1965) stated that the plot is a story that contains a sequence of events, but each event was only connected in cause and effect, one event caused another event. While Foster (1970) stated that a work of fiction, has a mysterious and intellectual properties. The plot displays the events that had the conflict and is able to attract or even gripping the reader. It encourages the reader to know the next events.

Meanwhile, Klarer (1998: 15) suggested that plot is the logical interaction of the various thematic elements of a text which leads to a change of the original situation as presented at the outset of the narrative. Meanwhile, plot is also defined struggle between two persons, the two groups of people, or two ideas in a person's mind. (Junaedi 2006: 9).

According to Aristotle who obtained the integrity in a plot of a story must be composed of beginning, middle and end (Abrams, 1981). Meanwhile, there are the other plot details which known as a Freytag's

Pyramid (Freytag, 2012). Quoted from *Ohio* University, here is the explanation:

1. Exposition: setting the scene. The writer introduces the characters and setting, providing description and background.
2. Inciting Incident: something happens to begin the action. A single event usually signals the beginning of the main conflict. The inciting incident is sometimes called as ‘the complication’
3. Rising action: the story builds and gets more exciting.
4. Climax: the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.
5. Falling Action: events happen as a result of the climax and we know that the story will end soon.
6. Resolution: the character solves the main problem or conflict or someone solves it for him or her.
7. Dénouement: (*a French term, pronounced: day-noo-moh*) the ending. At this point, any remaining secrets, question or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the theme or future possibilities for the characters.



Source: <http://paulgorman.org>

2.2.1.2 Character

Character is one of the intrinsic elements in a literary work. Jones (1968: 33) explained characters are a clear picture of someone who appears in story. Meanwhile, according to Abrams (1981: 20) characters are the ones displayed in a narrative work, or play, which is interpreted by the reader. It is a person in a play or story (Duffy & Pettit, 1953: 24). Character development involves both physical description and classification of the mental and spiritual qualities of the person (Opdhal, 1968: 3). Stanton (1965: 17) stated that a story has a major character. Its character, which is related to every event in the story, usually will show the change in the act toward the character.

Abrams (1981: 20) said that character is a person presented in dramatics of narrative work who are interpreted by reader as being endowed with moral and dispositional qualities that are expressed in what they say and what they do in action. Therefore, it can be said that the relation between character and its personal quality depends on the readers'

acceptation. The readers can get the personality of a character through its utterances (verbal) and actions (nonverbal).

Klarer (1998: 17) defined that typed character in literature is dominated by one specific trait and is referred to as a flat character, and term round character usually denotes a personal with more complex and differentiated features. Whereas, there are two kinds of character; they are the main character and minor character (supporting character). This explanation based on Aminuddin (1995) who stated that:

Para tokoh yang terdapat dalam suatu cerita memiliki peranan yang berbeda-beda. Seseorang tokoh yang memiliki peranan penting dalam suatu cerita disebut dengan tokoh inti atau tokoh utama. Sedangkan tokoh yang memiliki peranan yang tidak penting karena pemunculannya hanya melangka, melayani, mendukung pelaku utama disebut tokoh tambahan atau tokoh pembantu.

(A story had difference character. A character has important character story is called main character, while a character that's character is less important, because her/his play completely, to support, to work with main character only. It is called minor character or supporting character.)

While Nurgiyantoro (1995) explained that character can be distinguished into five cateories, here is the explanation below:

Karakter dapat dibedakan menjadi lima jenis, yaitu:

- a. *Berdasarkan tokoh utama dan tokoh tambahan: tokoh ini adalah yang diutamakan dalam penceritaannya.*
- b. *Tokoh protagonis dan antagonis: tokoh protagonis lebih sering disebut dengan sang pahlawan dalam cerita sementara tokoh antagonis sebagai penjahat dalam cerita yang menyebabkan konflik.*
- c. *Tokoh sederhana dan tokoh bulat: bagaimana karakter ini diceritakan secara jelas dan lebih dekat, walaupun hanya mendapat sedikit bagian.*
- d. *Tokoh statis dan tokoh berkembang: tokoh statis lebih menekankan pada perkembangan karakter. Sementara tokoh berkembang hanya mengikuti arahan sebagaimana alur diceritakan.*
- e. *Tokoh tipikal dan tokoh netral: satu perbedaan yang terlihat adalah dari kehidupan sosoknya, baik dijelaskan maupun tidak.*

(The main and additional character: the frequent of a character that is present in the story.

- a. Based on the main character and supporting character: these are the important roles in the story.

- b. The protagonist and antagonist character: protagonist character also called by 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 or supporting character. Each characters have its own function to completing the story and supporting the previous or the next event.

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

2.2.1.3 Setting

Setting is a place, time, and description that experienced by characters. In the novel or the other prose forms, it usually doesn't mentioned clearly. Sometime, the reader needs to be more focus on reading it. A story needs a place, time and description to explain how the story is happened around its environment. Besides, event in fiction is always motivates by sort of place, time or certain situation which can make it seems so real. According to Aminuddin (2010):

Setting adalah latar peristiwa dalam karya fiksi, baik berupa tempat, waktu, maupun peristiwa, serta memiliki fungsi fisik dan fungsi psikologis. Yang juga memiliki fungsi psikologis yang mampu menuansakan suatu makna serta mampu mengajak emosi pembaca.

(In a fiction work, the setting not only serves as a background but also physically make a story become more logic. It is also have a psychological function that are able to made a certain ambiance which controlling the reader emotion or psychological aspects.)

Aminuddin (2010) also stated that *latar selalu berhubungan dengan penokohan, suasana cerita, alur atau plot, dan bertujuan untuk mengungkap tema cerita.* (Setting always has a relationship with the characterization, story ambiance, plot or plots and in order to reveal the theme of the story.)

While Abrams (1981) said that setting which also called by fulcrum point, suggest the definition of place, time relations and social environment where the occurrence of event is told. Setting elements actually can be divided into three main element, they are setting place, time setting and social setting.

According to Nurgiantoro (1995), setting is divided into three parts, they are place setting, time setting, and social setting. Here is the explanation below:

- a. *Latar tempat menyoroti pada lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi. Unsur tempat yang dipergunakan dapat berupa tempat-tempat dengan nama tertentu, inisial tertentu, atau mungkin lokasi tertentu tanpa nama yang jelas.*
- b. *Latar waktu berhubungan dengan masalah kapan terjadinya peristiwa-peristiwa yang diceritakan dalam sebuah karya fiksi. Masalah waktu biasanya dihubungkan dengan waktu faktual, waktu yang ada kaitannya atau dapat dikaitkan dengan peristiwa sejarah.*
- c. *Latar sosial menyoroti pada hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat di suatu tempat yang diceritakan dalam karya fiksi.*

According to Nurgiyantoro here is the explanation:

- a. Place
The setting of place is the location of the fiction taken place. It can be places with a specific name, particular initials, might be an anonymous location.
- b. Time
The setting of time linked with 'when' the events of the story happened. It is generally related to the factual time or the event of the time history.
- c. Social
The social setting related to the people background and behavior, and the setting relation of place in the story. It is contain a social, cultural, believe and the way people acts in the social life.

2.3 Worldview

The term "worldview" is often used to emphasize a personal and historical point of view Vidal (2012). Indeed, the 1989 edition of the Oxford English Dictionary defined worldview as a contemplation of the world, view of life. The OED defined *Weltanschauung* (literally, a perception of the world) as particular philosophy of life; a concept of the world held by an individual or a group.

Wire (2009) also stated that worldview is a commitment, a fundamental orientation of the heart, that can be expressed as a story or in a set of presuppositions (assumptions which may be true, partially true or entirely false) that we hold (consciously or subconsciously, consistently, or inconsistently) about basic constitution of reality, and that provides the foundation on which we live and move and have our being.

Understanding worldview is as elusive as understanding human nature. It is a reality based on our act to orient sensory organs (including eyes and ears), to move body parts, to manipulate external objects, and to

communicate by speaking, writing, and other actions. Although, humans are not unique in our ability to sense and to act on our environment, it is in us, so far as we know, that thought as the basis for action is most highly developed. Meanwhile, according to Olthuis (1985):

“a worldview (or vision of life) is a framework or set of fundamental beliefs through which we view the world and our calling and future in it. This vision need not be fully articulated: it may be so internalized that it goes largely unquestioned; it may not be explicitly developed into a systematic conception of life; it may not be theoretically deepened into a philosophy; it may not even be codified into creedal form; it may be greatly refined through cultural-historical development. Nevertheless, this vision is the channel for the ultimate beliefs which give direction and meaning to life. It is the integrative and interpretative framework by which order and disorder are judged; it is the standard by which reality is managed and pursued; it is the set of hinges on which all our everyday thinking and doing turns.”

By all means, worldview is the set of beliefs about fundamental aspects of reality that ground and influence all the perceiving, thinking, knowing, and doing.

The most important elements to understand the concept of worldview are (1) a deep understanding of our own worldview and (2) a deep understanding of how our worldview interact.

We have our own worldview. But, adults’ worldview usually connect with another’s worldview because of the patterns of thought that built in the same environment. But, children’ worldview are different. They have their own worldview. The patterns of thought that make up child’s worldview related to personal experiences.

Some may be in conflict with childhood memories of similar events. When we experience conflict in relationship, we are experiencing conflict

between two worldviews. Our personal interpretation is in conflict with another's personal interpretation. Goodman (1998: 17) stated that not only do truths differ for different worlds but the nature of agreement between a version and a world apart from it is notoriously nebulous.

The idea of childish innocence resulted in two kinds of attitude and behavior towards childhood: firstly, safeguarding it against pollution by life, and particularly by sexuality tolerated if not approved of among adults; and secondly, strengthening it by developing character and reason. Burr (1995: 5) and Gergen (1985: 268-269) stated that within a particular worldview, some forms of action become natural, others unthinkable. Different social understandings of the world lead to different social actions, and therefore the social construction of knowledge and truth has social consequences.

2.4 Novel Summary

It was Jack fifth birthday. Jack lived in room with his Ma (and other objects like Chair, Rug, Skylight, Door, and more) for five years. Everyday, they bathe, eat, breakfast, play, learn, eat lunch, scream at Skylight, nap, watch a little TV, and eat dinner. Jack usually slept inside Wardrobe, except when Old Nick did not come.

Ma hid Jack from Old Nick, but Jack started acting out. When he used the remote-controlled Jeep Old Nick got him for his birthday in the

middle of the night, it scared Old Nick that make he hurted Ma, leaving bruises on her throat. Ma eventually revealed to Jack that Room is a place where she has been kept ever since she was kidnapped seven years ago.

When Ma discovered that Old Nick lost his job, she was afraid he will abandon the house then Ma and Jack will starve to death. She made a plan to escape, Jack will pretend to be dead and get rolled up in Rug. Old Nick will bury Jack far from the house. Jack will escape when Old Nick stoped at a stop sign.

The plan actually goes off with a hitch. Old Nick almost caught Jack, but a man was walking with his dog and young daughter scared Old Nick away and the man called the cops. The cops wrangled information out of Jack, who is terrified to be outside. They found Ma and caught Old Nick.

After they have been outside, Ma and Jack tried to adjust to society. Seven years was a long time for Ma and Jack to seeing things that he thought only existed in the TV. They stayed at a clinic where they treated by Dr. Clay and his nurse, Noreen.

Ma reunited with her family, her mother and new stepfather. Their relationship was a little chilly. Ma and Jack also got to know Ma's brother, Paul, and his wife and daughter. After an emotionally talked with their family, Jack go to the mall with Paul and his family. When they returned, Ma has attempted suicide by being overdose on pills. Jack go over the

river and through the woods or at least down a few city blocks to Grandma's house until Ma recovered.

When Ma go out, she and Jack moved into an apartment by themselves. Jack wanted to go back to Room, and Ma eventually agreed to take him there one last time. They saw Room, and Jack said goodbye to everything inside Room. He closed the door on that chapter of his life, and got ready to start a new life.

2.5 About the Author

Emma Donoghue was born in Dublin, Ireland, in October 1969, she is the youngest of eight children of Frances and Denis Donoghue (the literary critic).

She attended Catholic convent schools in Dublin, apart from one eye-opening year in New York at the age of ten. In 1990 she earned a first-class honours BA in English and French from University College Dublin. Then she moved to England, and in 1997 she received her PhD on the concept of friendship between men and women in eighteenth century English fiction from the University of Cambridge. From the age of 23, she has earned her living as a writer. After years of commuting between England, Ireland, and Canada, in 1998 she settled in London, Ontario, where she lives with Chris Roulston and their son Finn (12) and daughter Una (9).

She began her career with the groundbreaking *Passions Between Women: British Lesbian Culture 1668-1801* (UK 1993, US 1996), and followed it up with *We Are Michael Field* (1998, a biography of a pair of Victorian women writers). She has edited two anthologies, *Poems Between Women: Four Centuries of Love, Romantic Friendship and Desire* (UK title *What Sappho Would Have Said*) (1997) and *The Mammoth Book of Lesbian Short Stories* (1999) as well as publishing a range of scholarly articles.

She has also taught creative writing for the Cheltenham Literary Festival and the Arvon Foundation, been a writer in residence at the University of Western Ontario and the University of York (UK), co-presenter of a primetime book series on Irish television, and a judge for the Irish Times Literature Prizes and the Rogers Writers' Trust Award for Fiction.

Although she works in many genres, she is best known for her fiction, which has been translated into over forty languages. Both of her best fiction are:

Room (2010), her fourth novel, is narrated by a five year old called Jack, who lives in a single room with his Ma and has never been outside. An international best seller, *Room* was shortlisted for the Man Booker and Orange Prize, and won the Hughes & Hughes Irish Novel of the Year, the Rogers Writers' Trust Fiction Prize, the Commonwealth Prize (Canada &

Caribbean Region), the Canadian Booksellers' Association Libris Awards (Fiction Book and Author of the Year), the Forest of Reading Evergreen Award and the W.H. Smith Paperback of the Year Award.

Frog Music (2014), is a literary mystery inspired by a never-solved murder of a crossdressing frog catcher in San Francisco in 1876.

She will also publish her newest venture, that is fiction for middle grade readers 8 to 12: *The Lottery's Plus One*, illustrated by Caroline Hadilaksono, the first in a series about a big family, will be published in Spring 2017.

Beside, she writes some short story, those are: *Touchy Subjects* (2006) is a set of nineteen contemporary stories about social taboos that moves between Ireland, Britain, France, Italy, the US and Canada. Also a sequence of short stories about real incidents from the fourteenth century to the nineteenth, *The Woman Who Gave Birth to Rabbits* (2002), and then *Life Mask* (2004), which tells the startling true story of a love triangle in 1790s London.

Meanwhile, she also writes drama for both stage and radio. Her first play, *I Know My Own Heart* (1993), was inspired by the decoded diaries of a Regency Yorkshirewoman, Anne Lister, and was premiered by Dublin's Glasshouse Productions in 1993. Glasshouse and the Irish Arts Council commissioned her to write *Ladies and Gentlemen*, a play with songs about vaudeville stars including two women who got married in

1886, which premiered in 1996. Her adaptation of her fairy tale book, *Kissing the Witch*, premiered at San Francisco's Magic Theatre in June 2000. Her one act comedy *Don't Die Wondering* based on her radio play of the same name received its world premiere at the Dublin Gay Theatre Festival in 2005. *The Talk of the Town*, about the Irish writer Maeve Brennan in New York in the 1950s, premiered at the 2012 Dublin Theatre Festival, directed by Annabelle Comyn in collaboration with HATCH Theatre Company, Landmark Productions and the Dublin Theatre Festival.

Her radio plays are (for RTE) *Trespases* (1996, about a seventeenth-century Irish witch trial), and (for BBC Radio 4) *Don't Die Wondering* (2000, a romantic comedy set in a small Irish town), *Exes* (2001, a series of five short plays about getting on with your ex), and *Humans and Other Animals* (2003, a series of five short plays about pets). *Mix* (BBC Radio 3, 2003) is an hour long drama about an intersexed girl.