Chapter 2
Theoretical Foundation

2.1   Novel

The terms of novel was derived from Latin *novellus*, taken from *novies* which means "new". It is called new because compared to other literary works poems and drama, novel appeared lately. According to Liddell statements (1965 : 17), born of the first English novel was *Famela* on 1740. Another expert Watt stated in his book *The Rise of the Novel* which support Liddell's statement that novel is a new genre in literary.

> *"... It is true that both Richardson and Fielding saw themselves as founders of a new kind of writing., and that both viewed their work as involving a break with the old-fashion romance... Briefly, they have seen 'realism' as the defining characteristic which diferentiates the work of the early eighteenth-century from previous fiction"* (1957 : 10)

From the statements above, novel can be spoken as a new kind of literary. Seen from the form of the writing, novel is included into prose. Different from poetry and drama. Novel, however is the longest prose literary works. Both of prose and drama are fictional literary works tells about human interaction to others, but they are different seen from the form. Drama is more accentuate dialogue and prose is more accentuate naration or description. Watt stated that

> *"the novel is the form of literature which most fully reflects this individualist and innovating reorientation. Previous literary forms has reflected the general tendency of their cultures to make conformity to traditional practice the majortest of truth : the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary, decorum derived from the accepted models in the genre. This literary traditionalism was first and most fully challenged the novel,whose primary criterion was truth to individual experience – individual experience*

which is always unique and therefore new. The novel is thus the logical literary vehicle of a new culture which,in the last few centuries, has set an un preceedented value on originality, on the novel; and it is therefore well named." (1957 : 13-14)

Reviewing a little bit concerns prose, prose is divided into two based on what it is contained. Roberts and Henry (1993 : 2) classify prose into two, fiction prose and non-fiction prose. Novel is included into a long writing literature prose, generally tells about life of someone with the people around him and shows natural of the man. Basically novel contains what author likes to express.

Novel naturally, however, is a fiction because it is not based on fact or can be said as imagination of the author. Alterbend and Lewis (1966 : 14) state that fiction can be interpreted as imaginative narative prose, but the story does commonly make sense and contains the truth which dramatizes humans interactions.

2.2   Extrinsic and Intrinsic Elements

Establishment of a novel is not seperated from the two major elements, extrinsic elements and intrinsic elements. Extrinsic elements found out side of the story but inderectly influece the structure of a literary work. Part that is included into extrinsic elements are circumtance of individual subjectivity authors, psychological state, author circumtance (economic, social and politic) view of the life of a nation, the various works of arts, religious and so forth (Wellek and Warren 1956).

The second major elements of novel is Intrinsic elements. Intrinsic elements establish the literary work directly. According to Nurgiyantoro statement

> ...unsur intrinsik (Intrinsic) adalah unsur-unsur yang membangun karya sastra itu sendiri. Unsur-unsur ini yang menyebabkan karya sastra hadir sebagai karya sastra, unsur-unsur yang secara faktual akan dijumpai jika orang membaca karya sastra... Unsur yang dimaksud, untuk menyebut sebagian saja, misalnya peristiwa cerita, plot, penokohan, tema, latar, sudut pandang pencitraan bahasa atau gaya bahasa, dan lain-lain. (1995 : 23)

> ... intrinsic elements are the elements which establish the literary works itself. Elements which causes works become literary works, elements that is factually faced by those who read literary works... for example, conflicts, plot, character, theme, setting, point of view, language etc (1995 : 23)

Based on the statements above, the things that include into intrinsic elements are;

2.2.1 Character

Character and characterization is a part of intrinsic elements. Sometime people misinterpret both of them having same meaning. Character can be defined as the doer of an action in a story. According to Abrams' statement (1981 : 20) character is people that is shown in a narrative literary work, or drama, interpreted by readers as people who has certain moral quality and trend expressed in dialogue and action. Meanwhile, characterization is despiction of character supported by peripheral characters. According to Jones (1968 : 33), characterization is clear representation of someone that is shown in a story.

Nurgiyantoro (1995) classifies characters into some category based on the importance or role, function, dispositive, developing or not dispositive and

reflection posibility. Below is the categorization used by the writer refers to what is going to be analyzed on this paper

- **Based on importance or role**

    Based on the importance or role, characters is classified into two, main character and perpheral character. How to find which one is the main and peripheral character? It can be seen from how many time the character appears in a story. Generally, main character appears in the whole story, or at least almost the whole. Main character is the most telling person. The differences between main and perpheral character can not be done exactly. The differences is more gradations and stratified:

    - Main character (the) main

    - Addtional main character

    - Main addtional character

    - Character which is an addtional

2.2.2 Plot

It is really hard to define what plot is. Because it is not enough to define plot as storyline. For example, based on Forster theory, Nurgiyantoro (1995) states that the relation of telling story must be consist of cause and effect, not only consecutive chronology. Seen from the statements, plot can be defined as events on a story consists of causality from an event to the next events. Steps of plot can be broken into five:

1. Introducing/Exposition

   This is the first part of a story or the opening. It becomes the basic that deliver to the next steps. Commonly the part consists of information about characters, settings and etc.

2. Generating circumtance/rising action

   This part is the time when the conflicts is started to appear and the intensity of conflict is getting growing.

3. Climax

   In this part, the conflict that is faced by the main character on the highest point.
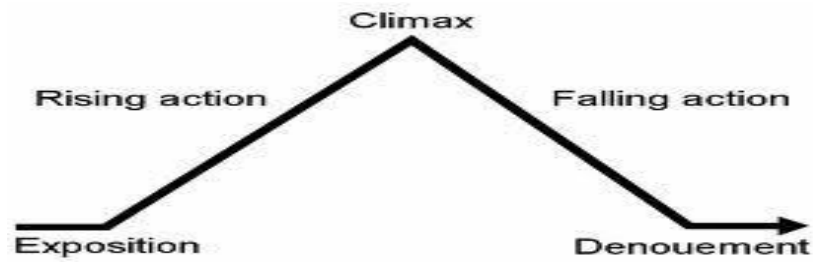
4. Falling action/problem solution

   The conflict of the story is getting diminished in this part or the main character gets solution to solve his problem.

5. Denoument

   This part consists of the time when the main characters has solved the problems.

   From the point above, plot can be illustrated like the diagram which is known as Freytag's Pyramid.

Picture 2.1 plot pattern (Freytag's Pyramid)

2.2.3 Theme

After reading a novel, readers commonly will face a question *"what is the meaning of the story they read?"*. Asking the meaning of a novel seems like asking the theme of a novel. But what is the meaning of the theme itself? And how to find the theme of the story we read?

Theme can be defined as the main basic idea that establish a novel or literary works. Nurgiyantoro stated that theme is screened from the motives in a literary works that relevant and decide the exciting certain actions, conflict and situation. Theme is the basic developer of the whole story, then it animates the whole part of the story. (1995 : 68)

Seen from the definition above, to decide the theme of a novel readers must read the whole of the story to gain the theme or the meaning of the story. Because author commonly, however, hide the true meaning of the story.

2.2.4 Setting

Setting can be defined as time, place, culture and social environment of the story taking place. Abrams (1981 : 175) said that setting is the "landing

fulcrum", related to definition of place, time relation and social environment of the story took place.

According to Nurgiyantoro (1995 : 227-240), setting can be broken into four elements:

1. Place

    Setting of place refers to the story took place. The place can be certain places, intial or place does exist in real life.

2. Time

    Time relates to "when" the events of the fiction story took place. It can be factual or has relation with historical events.

3. Social

    Setting of social environment refers to power, habits or behaviour social life described in a story.

4. Note of Anachronisms

    Anachronisms refers to the existing of incompability developmental sequence in a story. Besides, anachronisms refers to illogical events. Therefore anachronisms can be defined as events that is included into fantasy of an author.

2.2.5 Point of View

Abrams (1981 : 142) states that point of view is the way of author or view that is used by author as intrument to present character, action, settings and various events that establish a story in a fictional literary works. Furthermore

point of view can be defined as technique chosen by author in delivering the story. Point of view is important because the whole literary works delivered by the view of characters even about the author itself. As Nurgiyantoro stated

...dengan demikian sudut pandang pada hakikatnya merupakan siasat, strategi, teknik siasat, yang secara sengaja dipilih pengarang untuk mengemukakan gagasan dan ceritanya... kesemuanya itu dalam karya fiksi disalurkan lewat sudut pandang tokoh, lewat kacamata tokoh cerita (1995 : 248)

2.2.6 Language

Language in literature can be said as the instrument in literary works. With words author conveys his/her expressions. And with words literary works lovers interpret what the author wants to convey. Nurgiyantoro states that language has the main function, communicative function. Watt in his book stated that

> *"...the function of language is much more largely referential in the novel than in other literary forms ;that the genre itself works by exhaustive presentation rather than by elegant concetration. This fact would not be doubt explain both why the noel is the most translatable of the genres...* (1957 : 33)

2.3 Tragedy Within Literary Works

Tragedy depicts the downfall of a noble hero or heroine, usually through some combination of hubris, fate, and the will of the gods. The tragic hero's powerful wish to achieve some goal inevitably encounters limits, usually those of human frailty, the Gods or nature. Aristotles states that the tragic hero should

have a flaw and/or make some mistake (hamartia). The hero need not die at the end, but he/she must undergo a change in fortune.

Aristotles stated that tragedy should represent horrible and depressing events. According to Transcript of Friedrich Hegel and his theory of Tragedy, when a hero courageously asserts a substantial and just position, but in doing so simultaneously violates a contrary and likewise just position and so falls prey to a one-sidedness that is defined at one and the same time by greatness and by guilt.

According to Aristotle, tragedy has six main elements: plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are primary. In the book of *PUITIKA* which is interpreted from POETICA by Aristotles, plot of tragedy is defined as representation of acting or life. Happiness and unhappiness lie in acts, the end of life is a kind of acts, not trait. People are different based on their own character, but happiness or unhappiness will be based on their acts. Therefore, as the consequences tragedy accentuate plot, events and events, and the end is the main important thing. (2017 : 28-29)

The other important thing that establish a tragedy is character. Talking about character in a tragedy, it is more precise to discuss about characterization. Aristotles states that tragedy is representation of someone who is better than us, poet must give a try to describe a better person than the usual. In describing a character, it must be like real (2017 : 60). From the statement of Aristotles concering to character, it can be said that in describing a character in a tragedy,

when he/she is described as a good or bad person the imagery is must be very supporting.

Tarigan (2011 : 84-85) states that to be called as a tragedy, the story must have several requirements, such as;

a. The story close related to serious subject.

b. The main character on tragedy must be an important heroic person.

c. No strong about to place in co-incident, all incidents must be fair.

d. Sadness, pity or fears are the main emotions on tragedy.

2.4 Synopsis of *A Farewell to Arms*

Lieutenant Frederic Henry, a young American ambulance driver with the Italian army during World War I, takes a winter leave from the front. When he returns, he meets and quickly falls in love with Catherine Barkley, an English nurse's aide in the town's British hospital. She mourns the death of her fiancé from the war last year, and she eagerly enters the pleasurable diversion the game of love offers with Henry. Henry, too, is revived by love after the horror he has seen of war.

Henry's knee is badly wounded during an artillery bombardment, and he is sent to a hospital in Milan for an operation. Catherine transfers to his hospital and helps him recuperate from the surgery. They spend all their free time together, and their love deepens as they gradually acknowledge that they stand alone against the cruel world. Before Henry returns to the front, Catherine reveals

she is pregnant. They are both pleased with this, however, and cannot wait to see each other again.

Back at the front, the Germans and Austrians break through the Italian line, and the Italians are forced to make a lengthy retreat. Henry travels with some other drivers, two Italian engineering sergeants, and two Italian girls. When the sergeants abandon the drivers when their car gets stuck, Henry shoots one of them, and another driver finishes him off. Later, the trigger-happy Italian rear guard mistakenly shoots one of the Italian drivers. One of the drivers deserts the group, choosing to be taken prisoner rather than face potential death. At a bridge over a flooded river, the corrupt Italian military singles out Henry as a lieutenant and accuses him of treachery leading to the Italian defeat. Knowing he will be executed, Henry jumps into the river and escapes with the current.

Henry manages to get out of the fast-moving river and jump a train to Milan. He thinks he has made a "separate peace" and is no longer attached to the military. He finds Catherine in the town of Stresa and, prior to Henry's arrest for desertion, the two make a daring nighttime escape by a borrowed boat to Switzerland. They enjoy an idyllic, isolated life that winter in the Swiss town of Montreux, spending time outdoors and preparing for the arrival of their baby, Henry is not completely without guilt, however, for abandoning his friends at the front.

They move to the town of Lausanne in the spring to be close to its hospital, and Catherine soon goes into labor. The pregnancy is lengthy and

painful, and the baby, delivered through a Caesarean, is stillborn. Catherine dies soon after of multiple hemorrhages with Henry by her side. He tries to say goodbye to her, but it is like saying goodbye to a statue, and he walks back to his hotel room in the rain.

2.5 Biography of Ernest Hemingway

Ernest Miller Hemingway, born in 21 July (1899-1961), born in Oak Park, Illinois, started his career as a writer in a newspaper office in Kansas City at the age of seventeen. After the United States entered the First World War, he joined a volunteer ambulance unit in the Italian army. Serving at the front, he was wounded, was decorated by the Italian Government, and spent considerable time in hospitals. After his return to the United States, he became a reporter for Canadian and American newspapers and was soon sent back to Europe to cover such events as the Greek Revolution.

During the twenties, Hemingway became a member of the group of expatriate Americans in Paris, which he described in his first important work, *The Sun Also Rises* (1926). Equally successful was *A Farewell to Arms* (1929), the study of an American ambulance officer's disillusionment in the war and his role as a deserter. Hemingway used his experiences as a reporter during the civil war in Spain as the background for his most ambitious novel, *For Whom the Bell Tolls* (1940). Among his later works, the most outstanding is the short novel, *The Old Man and the Sea* (1952), the story of an old fisherman's journey, his long and

lonely struggle with a fish and the sea, and his victory in defeat.

Hemingway - himself a great sportsman - liked to portray soldiers, hunters, bullfighters - tough, at times primitive people whose courage and honesty are set against the brutal ways of modern society, and who in this confrontation lose hope and faith. His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories, some of which are collected in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway died in Idaho in 1961.