CHAPTER II

LITERATURE REVIEW

This chapter explains the theoretical foundation of the study to analyze the plot in odd and even chapters of a novel titled "Seorang Laki-Laki Yang Keluar Dari Rumah" written by Puthut EA. This chapter also discusses some theories related to plot theory.

2.1 Novel

Novel is one of the products of prose. It could be fiction or non-fiction depends on the author. According to Wicaksono (2017) novel is a literary work that contains so many sentences to build a story that is not too long nor too short and divided into two kinds which are fiction and non-fiction. Fiction novel is a fictitious story or a made-up story based on the author's imagination or not happening in real life. The characters also made up by the author's imagination or creation and sometimes even the settings are also fictitious. Non-fiction novel is the opposite of fiction. The story, settings, character of non-fiction novel has to be real and not a made-up one or based on the author's imagination. The author could write the story based on his experience, his family or friends, or any event that happened around him as long as it's real.

Abrams (1999) defines a novel as a great variety of writings that have more exploration in characters, plots, motives, conflicts and stories. The novel is also distinguished from a short story because the length and the explorations are different. According to Nurgiyantoro (2013) novel is fiction prose that is long enough but not too short. Wicaksono (2017) stated that novel is a literary work in a form of fiction prose with more or less 40.000 words with more complex stories and with all the conflicts could change the characters fate. Sumardjo and Saini (1987) said novel is a story in a form of prose with complex plot and theme, lots of characters, and diverse stories and settings.

Novel has two elements which are intrinsic and extrinsic. Intrinsic element is the element inside the novel. The element that makes the story in the novel whole or full. There are eight elements in intrinsic elements according to Nurgiyantoro (2013) which are theme, character, characterization, plot, setting, point of view, language style and moral message. Whereas, extrinsic elements are the element outside of the novel itself such as the author's subjectivity that influenced the story indirectly.

Every novel has different style depends on how the author wants the story to be told in the novel. The unique part of the novel can be found from lots of different aspects whether it is from the intrinsic elements or the extrinsic elements. For example, there is a novel titled *Half Asleep In Frog Pajamas* by *Tom Robbins* where the story in the novel is using the second-person point of view or the narrator refers as "you". The other example of how some novel is unique or different from the other is the plot and

the way the readers read the story. Another example about that is the novel *Seorang Laki-Laki Yang Keluar Dari Rumah* by *Puthut EA.*

The novel *Seorang Laki-Laki Yang Keluar Dari Rumah* plot and the way to read the story is different from the common novel. The story in the odd chapters continue to another odd chapters and the even chapters continue to another even chapters. Plot plays important role in the novel because it shows how the dynamic of the story and share the emotions in the story to the readers. Abrams (1999) stated that plot commonly have unity of action. The story in the novel *Seorang Laki-Laki Yang Keluar Dari Rumah* might be tricky because the way to read the story is not common and to find that unity of action of plot might not be easy as well. The traditional ways to create a plot is by using Freytag's pyramid (1894) which consist an exposition, rising action, climax, falling action and denouement. But, in the modern era the author might puts different order of the Freytag's pyramid.

Puthut EA as a modern author experimenting through *Seorang Laki-Laki Yang Keluar Dari Rumah* with the way how the book should be read. The different characters point of view in the odd and even chapters also not common and leads to whether Puthut EA used the traditional Freytag's plot pyramid in writing the novel *Seorang Laki-Laki Yang Keluar Dari* Rumah or is he also experimenting with the plot as well as the way this novel should be read.

2.2 Intrinsic Elements

In the sub-chapter below, the writer would like to elaborate about the intrinsic elements of novel according to Nurgiyantoro (2013) which are plot, character, characterization, theme, setting, point of view, language style and moral message as follow:

2.2.1 Plot

Plot is a sequence of actions to build up a story and done by the characters whether it's intended or not intended that will affect the character and the story itself. Also, plot is in charge to guide the readers mood throughout the story of the novel.

According to Abrams (1999) plot is formed by actions and events to achieve particular artistic and emotional effects and have unity of actions. Sumardjo and Saini (1987) stated that plot is an instrument that moving the story in spiritual aspects of a story. Freytag (1894) broken down the plot into five parts which are exposition, rising action, climax, falling action and denouement.
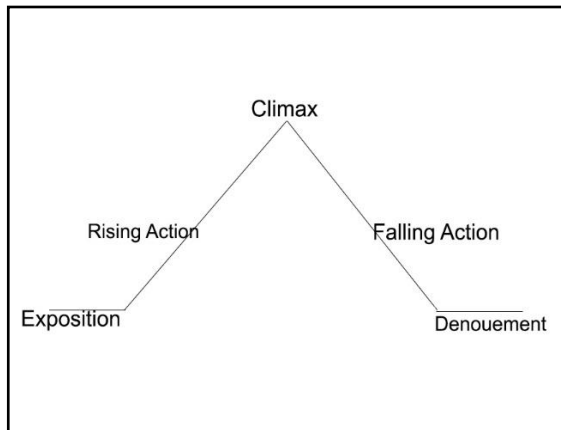
2.2 Freytag's Pyramid

- **Exposition**

  Exposition is the foundation of the story or simply background of the story and characters, so the reader can understand the story.

- **Rising Action**

  This is the build up moment where all the conflicts are introduced to the readers quickly before the climax.

- **Climax**

  Climax is the most dramatic moment in the story because this is the turning point for the main character and the story.

- **Falling Action**

  Falling action is where all of the conflicts begin to be solved or simply where the story leads to an end and the character slowly solved the problems.

- **Denouement**

    Denouement phase is the last phase where all of the characters both protagonist and antagonist have solved their problems and the solution might affect the story. Whether the story ends with a happy ending or sorrow.

2.2.2 Setting

Setting is a place, time, and social circumstances where all of the sequences of actions happened, Abrams (1999). Abrams stated in theatrical forms, setting also known as a decoration how the stage is set to be a specific location. Aminuddin (1987) define setting is a background of an event in prose whether it's a place, time or event that has both physical and psychological function. Sumardjo and Saini (1987) said that setting is not just a background of a place and time. Setting could mean a lot of certain places, a certain region, certain people with certain personality due to their environments, habit, era, and a certain way of thinking.

With that being said, setting is a background of a place or location and time that will affect on the story and characterization or how the characters in the novel behave because background of a place and time could influence the characters' characterization, for example where and when the characters born, grown ups or live.

2.2.3 Point of View

Abrams (1999) defines point of view as the way the story gets told. The author will establish and present the characters, dialogues, setting, and actions or events to the readers through the narrative. Point of view is the author's vision to respond to a certain event in a story, Sumardjo and Saini (1987).

Nurgiyantoro (2013) said that point of view is a strategy or technique that made by the author to express the idea in the story. Point of view has a psychological relationship with the reader. Readers need a clear perception of the story's perspective.

The reader's understanding of a novel will be influenced by the clarity of point of view, Nurgiyantoro (2013). Point of view is from whom the story in the novel gets told or coming from. The main character might also be the narrator in the story or the narrator is not the character at all and just narrates the story without having any interaction with the characters in the story.

According to Nurgiyantoro (2013), there are four kinds of point of view as follows:

1) First Person Point of View

The first-person point of view is when the narrator of the story involved in it. The narrator commonly refers to as "I". The character who tells the story, and experiencing all of the events and actions in the story. Readers

only able to accept what the narrator tells in the story from its perspective and it's limited.

2) Third Person Point of View

The narrator is a third-person point of view is not involved in the story at all. The narrator is only the storyteller, the person who tells a story. In the third-person point of view, the narrator will use pronouns "he/she". The names of the characters especially the main characters will be called often. It will be easier for the readers to understand which characters the narrator tells or which characters that do the actions in the story.

3) Second Person Point of View

Second person point of view is not common in novels or short stories. Because the narrator refers to "you". The technique of using the word "you" commonly used when the main character sees themselves as another person. For example, in the first-person point of view story, the narrator is an "I". But at some points, the narrator talks to themselves like a person talking into the mirror as if they are two different people.

4) Mixed Point of View

Mixed point of view is totally in the author's creativity on using the previous three kinds of point of view. For example, there is a story in the first-person point of view. At the beginning of the story, the narrator is "I". But, at some points, the point of view is switched to the third point of view which is "he/she" but in different person/character, not the narrator.

2.2.4 Character

According to Abrams (1999) characters are the person who represented in a dramatic or narrative work that is interpreted by the readers based on how they behave, the way they talk and act. Baldic in Nurgiyantoro (2013) stated that character is an actor in fiction prose or drama. Roberts (1991) said that character is an extended verbal representation of a human being—the inner self that determines thought, speech, and behaviour.

Character is someone who acts or live in the story to perform in action or problems in the novel. The character might be a person, animals, even furniture could live and speak in a story. Selection of characters are depends on the story. For example if the story is a fabel the characters will be dominated by animals.

2.2.5 Characterization

Characterization is different from the character. A character is a person or a figure presented in a story. Characterization is a trait or personality of the character, Klarer (1999). Aminuddin (1987) stated that characterization is how the author described the character in prose.

With that being said characterization is a personality of a character and it is affected by their environment where they live, how they were raised, by their relationship with another person and anything in their lives might affect the personality of the character itself.

Through characterization, the readers can understand the character itself through the characters' age, physical looks, trait/personality, beliefs, etc. There are four levels of characterization as follows:

- Physical

  This is how the basics of characterization that explain how the character looks like. Whether they're male or female, their name, age and other physical appearance that will distinguish one and other.

- Social

  Social refers to the character's economical status, job, relationship status, beliefs, sexual orientation etc.

- Psychological

  Psychological refers to the character's motivation, habits, likes and dislikes or even their mental health condition such as childhood trauma.

- Moral

  Moral refers to the character's moral decisions. How would they act or what would they do to get what they wanted.

Characterization can describe to the readers how is the character development or even a simple how is the character physical appearance, what is the character beliefs, how does the character solve the problem etc. Minderop (2011:6) stated that there are two methods of the characterization as follows:

1. Direct characterization: the author describing the character directly

    a.   Characterization through the use of the names.

    b.   Characterization through appearance: to describe the character physically, such as: the clothes or how the expressions of the character.

    c.   Characterization by the author: to describe the character by the exposition and the direct comments from the auhtor of the novel.

2. Indirect characterization: the author describing the character indirectly through dialogues or actions.

    a.   Characterization through the dialogue .

    b.   Characterization by the location and situation of the conversation.

    c.   Characterization by the character's identity of the author's desrcription.

    d.   Characterization by mental quality.

    e.   Characterization by the voices, pressure, dialect and vocabulary.

    f.   Characterization through the acts of the characters.

2.2.5 Theme

In a common novel, usually they have more than one theme. Staton (2007) stated that the theme of a novel consist of the insight of the story and has strong explanation about the story itself. Theme also gives a brief explanation about the story generally but still the readers have to read fully to understand it.

2.2.6 Language Style

Every author have their own style in writing a story and the author chooses it what is best for them and how it suits with the story, Nurgiyantoro (2013). Language is flexible and keep growing along with times. It is important for the author to choose their dictions if they already have their own style in terms of writing in prose.

For example, Shakespeare is using the English language from his age that different with the current English language. The language nowadays is already simplified and also people keep inventing new words.

2.2.7 Moral Message

Moral message is a message that the author left in the story whether it's implicit or explicit. According to Nurgiyantoro (2013) that moral message is the author's perspective in moral, religion, and social issues. Through moral message the author also can give critiques to the government or to the people in general.

2.2 Seorang Laki-Laki Yang Keluar Dari Rumah

Seorang Laki-Laki Yang Keluar Dari Rumah is a novel written by Puthut EA with 342 pages and published in August 2017. This novel has different point of view for odd and even chapters. The story in odd chapters of this novel will continue in the next odd chapters, and so does on the even chapters. The reader of this novel has two choices in how they want to read it. The author put the instruction of the choices in the back cover of the book.
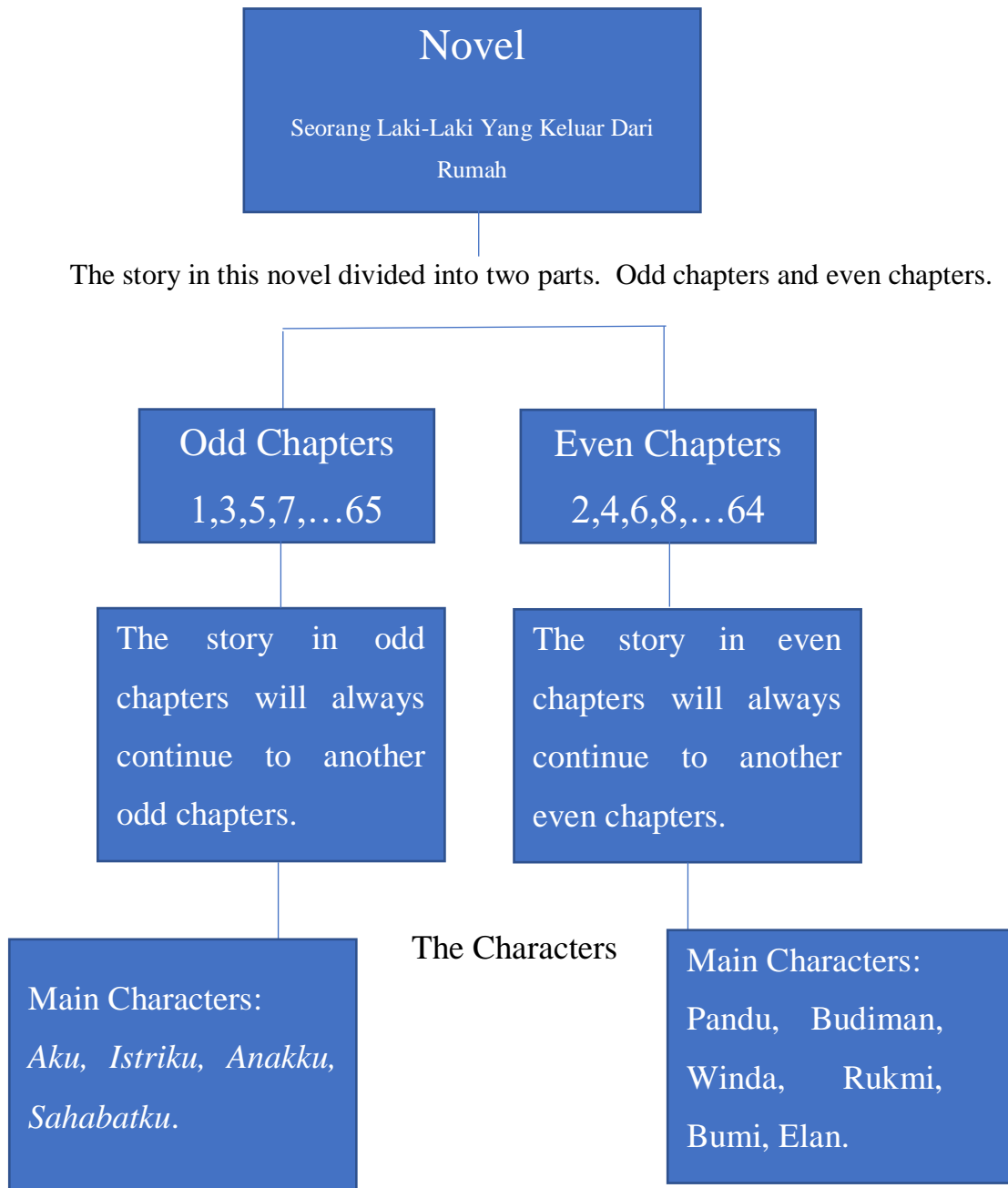
Anda bisa membaca novel ini dari setiap bab bernomor ganjil sampai tuntas baru kemudian membaca bab genap; atau membaca novel ini sebagaimana lazimnya, dari awal sampai akhir; atau tidak membacanya sama sekali. Dan itulah golongan orang-orang yang merugi.

———————————————————

You can read this novel from each odd-numbered chapter to the end and then read the even chapter; or read this novel as usual, from beginning to end; or not read it at all. And that is the class of the losers.

Odd and even chapters have different perspectives. In the odd chapters, the story is from a 40 years old man, unnamed, who is having a weird condition and accident that affects his life. He married a woman and have a son. In this chapter, he never mentioned his name, his wife's name, and his son's name. Even all the

characters that have communication or interaction with him never mentioned his name. In the even chapters, it's about a man named Pandu, a convection businessman. He married a woman named Winda and have a son named Elan. In this chapter, Pandu was asked to help his friend named Budiman who is "sick". Budiman is married to Rukmi and has a child named Bumi. Budiman is having a weird disease that almost makes him not to eat all day, don't want to talk with anyone even his son, and always want to sit in the backyard and looking at his garden but with blank stares.

2.3 Anatomy of Novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*"

Novel

Seorang Laki-Laki Yang Keluar Dari Rumah

The story in this novel divided into two parts. Odd chapters and even chapters.

Odd Chapters
1,3,5,7,…65

Even Chapters
2,4,6,8,…64

The story in odd chapters will always continue to another odd chapters.

The story in even chapters will always continue to another even chapters.

The Characters

Main Characters:
Aku, Istriku, Anakku, Sahabatku.

Main Characters:
Pandu, Budiman, Winda, Rukmi, Bumi, Elan.

2.4 Biography of Puthut EA

Puthut EA was born in Rembang, 28th March 1977. On 2001, he joined Asosiasi Kebudayaan Yogyakarta (AKY) one of the organizations under INSIST (Indonesian Society for Social Transformation). While in AKY, Puthut and his friends made an alternative media named ON/OFF, made many types of research and book publishing. On 2007, he resigned from AKY and made a community named Tandabaca. Now, he acted in an NGO named Indonesia Berdikari.

Puthut has made lots of literary work. Not only prose, he also made drama script and movie scripts. These are his works from past and presents: *Sebuah Kitab yang Tak Suci* (short stories, 2001), Sarapan pagi penuh Dusta (2004), *Orang-orang yang Bergegas* (drama, 2004), *Dua Tangisan pada Satu Malam* (short stories, 2005), *Bunda*, based on screen play Cristantra (2005), *Kupu-kupu Bersayap Gelap* (2006), *Seekor Bebek yang Mati di Pinggir Kali* (short stories, 2009), *Cinta Tak Pernah Tepat Waktu* (2009), Jam Sembilan Kita Bertemu (drama, 2009), *Deleilah Tak Ingin Pulang dari Pest*a (drama, 2009*), Kami Tak Ingin Tumbuh Dewasa* (novel, 2016), *Para Bajingan yang Menyenangkan* (Buku Mojok 2016*), Seorang Laki-Laki yang Keluar dari Rumah* (2017), *Kelakuan Orang Kaya: Kumpulan Kisah Ringkas yang Mengganggu Pikiran dan Perasaan* (short stories, 2018), *Cinta Lama* (2020).