

## Chapter II

### Theoretical Foundation

This chapter is a theoretical foundation to reviewing some of the relevant theories and the study of novel, stylistics, creative writing, and the biography of Leila Salikha Chudori which will be obtained by collecting the various theories of experts to get an idea which is closely related to the problems discussed by the writer.

#### 2.1 Novel

A novel is a relatively long work of narrative fiction, typically written in prose and published as a book. The present English word for a long work of prose fiction derives from the Italian: *novella* for “new”, “news”, or “short story of neuter plural of *novellus*, diminutive of *novellus*, meaning “new”.

Abrams (1981:119) stated that in literary, *novella* means “a small brand new thing” and then the word is interpreted as “a short story in prose form”. Novel can be distinguished into several kinds, as Lubis (1960:31-33) said that novels and romans have the same aspect. Roman can be classified as an adventure, psychological, detective, social, communal, and political genre.

Keep in mind that not every literature works is based on imaginative thoughts. Literature itself has works which based on fact or true story. Abrams (1981:61) in Nurgiyantoro, (1998:4) *fakta sejarah yang mendasari karya tersebut disebut fiksi historis (historical fiction), fakta biografi disebut fiksi biografis (biographical fiction), dan fakta ilmu pengetahuan disebut fiksi sains (science fiction). Ketiga jenis fiksi tersebut diklasifikasikan sebagai fiksi nonfiksi (fiksi nonfiksi).* (=The historical facts that underlie the work are called

historical fiction, biographical facts are called biographical fiction, and science facts are called science fiction. All three types of fiction are classified as nonfiction fiction.)

In addition as Nurgiyantoro (1998:5) stated that “*Fiksi sejarah erat kaitannya dengan fakta penelitian yang dikumpulkan dari berbagai sumber. Namun dalam penulisannya memberi ruang untuk fiksi. Cara menghidupkan emosi dan pikiran karakter melalui percakapan dan cerita fiksi. Fakta dan fiksi dibuat dalam format naratif, bukan dua sumber yang berdiri sendiri.*” (=Historical fiction is closely related to research facts collected from various sources. But as writing makes fiction. A way to bring the emotions and thoughts of characters to life through conversation and fictional stories. Fact and fiction are made in a narrative format, not two independent sources).

### **2.1.1 Intrinsic Elements**

#### **1. Character**

Character is one of the most important elements that can be found in novel or short story. Any person, identify, or thing whose existence results from a fictitious work or performance is referred to as a role. The audience, readers, or other participants in it wonder about this form of existence. Characters can be humans, gods, and occasionally inanimate objects in addition to people. There are both internal and external aspects to the novel. one could say that the characters in the narrative or story are people.

Characters in literary works frequently have a dominant trait. Pierre (1984:90) explained that characters are the people who appear in the text; the readers experience these people as they read it. Meanwhile, a character is typically an imagined person who appears in a story, although this basic description may allow for a few exceptions. Characterization refers to the way

an author informs the readers of the physical and non-physical traits of a character in a story, (Stephen, 1994:95) put it.

## **2. Plot**

It's difficult to define what a story's plot is. the narrative's covert subplot. Though they cannot be separated, plot and storyline are intertwined. People frequently mix up these two terms. There are happenings throughout the plot. However, there is a cause and a reason why an event occurs. The plot, namely the spiritual element and happenings, is what propels the story's events. (Sumardjo & Kosim, 1988:48)

Conflict is, in fact, the plot's main element. However, a story's conflict cannot be abruptly resolved. The foundation must exist. Thus, plots are frequently divided into the following components: an introduction, a conflict that originates, a conflict that occurs, a climax, and a solution to the conflict. These components make it very evident that a story's strength lies in the direction it takes its readers after a conflict first arises. (Sumardjo & Kosim, 1988:49)

## **3. Theme**

As Sumardjo and Kosim (1988:56-57) said, a story's theme is its central idea. In his novel, the author aims to teach the readers a lesson rather than just entertain them. The message may be a problem with life, a perspective on this life, or remarks about life based on the ideas. Morals or moral lessons do not always have to be the theme. Typically, the theme only appears in the author's observations of life. In effective stories, the theme is delicately incorporated into each piece. To underline or imply the theme's

contents, the author makes use of the characters' dialogues, ideas, feelings, events, and narrative settings. Each and every component of the story has a single purpose. and the concept connects everything.

#### **4. Setting**

Setting in fiction is more than simply a backdrop; it also provides information about the time and place of the story's events. A short story or novel must have a setting and a plot point. Events require a location and space. Setting is a crucial component of a story. The environment of the story is intimately related to its characters, themes, and mood.

The setting depicts not just a specific location and period of time but also the fundamental characteristics of a region, like the type of dust, the people's thoughts, their madness, their way of life, their suspicions, etc. The theme, character, style, and philosophical implications are all intertwined with the setting. It is also made clear that a certain subject or plot might arise from the setting. Setting can refer to a variety of things, including locations, communities, people, traits resulting from the time period or the environment, a way of life, and a mindset. (Sumardjo & Kosim 1988:75-76)

#### **5. Point of View**

According to Sumardjo and Kosim (1988:82-84), since a story is essentially the author's perspective on life, the point of view is generally the author's vision, or the point of view taken by the author to see the author's views as a person. The author's personal opinions will undoubtedly be present in his work. and the author's style is a term used to describe this. While the

point of view is concerned with technical storytelling, namely the issue of how the author's opinions can be represented most effectively.

There are four important categories of points of view, each with a description of its makeup.

- 1.) **Omniscient point of view**, in which the author assumes the role of the universe's creator. To finish the story and produce the desired effect, the author is free to construct whatever is required. The author is able to convey the characters' emotions, awareness, and thoughts.
- 2.) **Objective of point of view**, in this technique, the *omniscient* technique is also applicable. Only the author didn't offer any feedback. Only the reader is provided with "line of sight".
- 3.) **First-person point of view**, which uses an "I" point of view to create a story. In other words, it's like someone sharing their own story.
- 4.) **Point of view of the observer**, in this technique, the author chooses one of the characters to tell the story. We follow this character throughout the entirety of the story's events. This character can speak to us about his thoughts or his feelings, but he can only speak to other characters about what he has witnessed.

### 2.1.2 Extrinsic Elements

The external element is what builds the story from the outside in, such as the author's biography, which includes information about his background, family, and environment. Economic, political, social, and cultural external influences all raise society's value. Many schools in the first half of the 20th century fell under the rubrics of formalism and structuralism, and their primary objective was to define the forms and structural patterns of literary writing. The emphasis on the internal and structural

components of literary works deviates purposefully from the preceding tradition, which mostly focused on external or narrative features in literary analysis (especially biographical literary analyses in the 19th century). (Klarer, 1988:79)

## **2.2 Stylistics**

Stylistics is a branch of linguistics that focuses on variation in the use of language, with special attention to language in literature. In addition, stylistics itself persists in the attempt to understand technique or the craft of writing. Stylistics asserts that we should be able to, particularly by bringing to the close examination of the linguistic particularities of a text an understanding of the anatomy and functions of language. In summary, stylistics is concerned with the highest quality of technique in writing. Traditionally, its attention has been focused on the quality of masterpieces in literary works. (Toolan, 1996:ix)

### **2.2.1 Figurative Language**

Language is an important thing in human life and is important for effective communication. Furthermore, language is used as a clear and literal vehicle for communicating ideas. However, there is a misinterpretation and a change in meaning. It mostly happened even when the language was literally used. The words have explicit, implicit, or hidden meaning. In addition, people often use words figuratively.

As Giroux and Williston (1974:10) said, figurative language is language that deviates from the straight-forward use of words. It produces a unique perspective, clarifies an idea, and makes writing more colorful and forceful. Figurative language is often found in literary works, such as articles in newspapers, advertisements, novels, poetry, music, etc.

Leech (1969:148) argues that one of the reasons why figurative interpretation is not completely random is that language contains rules of transference, or particular

mechanisms for deriving one meaning of a word from another. Figurative language itself is act of our attention to fixed upon the one interpretation which seems to be relevant, such ambiguities are of unsuspected frequency.

### 2.2.1.1 Types of Figurative Language

Leech (1969) divided figurative language into eleven types; synecdoche, metaphor, metonymy, simile, symbolism, allegory, hyperbole, litotes, ironi, innuedo (satire), and apostrophe.

#### 1. Synecdoche

According to Leech (199:148) synecdoche is identified by a rule which applies the term of the part to the whole. Its occasional use for the converse substitutions of the two types; i.e., the term for the whole for the part, and the general term for the particular. Sometimes the latter is interpreted to mean “abstract property for prossesor of abstract property.”

For example :

*“When by thy scorn, O murd’ress, I am dead,*

*And that thou think’st thee free*

*From all solicitation from me,*

*Then shall my ghost come to thy bed,*

*And thee, feign’d vestal, in **worse arms** shall see...*

*- Donne, The Apparation-*

Where “*worse arms*” requires the interpretation “*the arms of a worse person*”.

## **2. Metaphor**

Leech (1969:156) stated that metaphor is covert comparison, or as noted in ambiguity, metaphor is made explicit with regard to both the ground of comparison and the things compared.

For example :

*“I feel blue”*

“blue” is interpreted as the feeling of desperation because of sadness or gloominess.

## **3. Metonymy**

Metonymy is having characteristics associated with people, goods, or things substitutes instead, Leech (1969:153) put it.

For example :

*“Light is a part of nature”*

“Light” is defined as “afternoon” because the state of nature is not dark. The stars and moon appear at night because they are natural phenomena. As a result, because “light” is a substitute for the name of an object, it is interpreted as “afternoon”.

## **4. Simile**

Leech (1969:156) stated that *“simile is overt or a presupposition derived from the comparison of two logically quite dissimilar items”*.



For example :

*“I wandered lonely as a cloud”*

“Loneliness” is stated as the property which the speaker and “a cloud” have in common.

## **5. Symbolism**

According to Leech (1969:162), symbolism is the optional extension of meaning from literal to figurative and represent something entirely different. A symbolic figure of speech is used to express opinions, thoughts, or criticism of something. Use of the American flag as a symbol of patriotism and love for one's nation is one instance of symbolism. Symbols in common use, such as: `lamp` = `learning`, `star` = constancy, `flame` = `fashion`.

## **6. Allegory**

A narrative or a description that is compared with the comparison element to explain meaning, or story that is used as a symbol that there is a hidden message behind it (a value life or morals), (Leech, 1969:163) put it.

For example :

*“Life is like a flower, sometimes it withers, sometimes it blooms”*

“Flowers” are used as objects of “life”. Thus, the meaning is that life is not always beautiful and happy, there must be sadness that happens.

## 7. Hyperbole

Hyperbole is often a means of idealism philosophical, or something that is illogical. (Leech, 1969:170)

For example :

*“Her tears were flowing freely when her dad left her”*

The phrase “tears are flowing freely” suggests that the subject is crying loudly.

## 8. Litotes

Statements made in contradiction to reality are known as litotes. When a speaker chooses a negative expression when a positive one would have been more direct and forceful, Litotes is sometimes reserved for that specific type of understatement. (Leech, 1969:169)

For example :

*“He was a man, take him for all in all,*

*I shall not look upon his like again.”*

*(Hamlet, I.ii)*

These statements clearly do not convey Hamlet's feelings, as evidenced by his actions throughout the play. The sentence is not false; rather, it is true in the way of a platitude and does not convey the feeling that Hamlet communicates in other contexts.

## 9. Ironi

Irony is an expression mode that assumes double different audiences as a double response from the same audience, i.e. distinguished more by what it says than by what it does. and it is considered to be a statement that differs from the original statement. For the double audience it meant to be appreciated by the audience. (Leech, 1969:171)

For example :

*“Thrift, thrift, Horatio! The funeral baked meats  
Did coldly furnish forth the marriage tables.”*

*(Hamlet, Lii)*

In this speech, Hamlet provides an apparent explanation for his mother's hasty remarriage after his father's death. He says she wanted to use the leftovers from the funeral dinner to cut the cost of a wedding feast.

## 10. Innuedo (Satire)

A lot of humor is based on innuendo, which is an allusive comment about a person or object, especially one that is disparaging. (Leech 1969:174-175)

For example :

*“Now night descending, the proud scene was over,  
But lived in Settle's numbers one day more.”*

*(The Dunciad, I)*

“Settle's numbers” are the verses of one of Pope's lesser contemporaries. Pope tells us that Settle, far from immortalizing the event in his poetry, merely made it live in people's memories for one more day.

## **11. Apostrophe**

Leech (1969:185) stated about apostrophe, when words are figuratively addressed to a person who is either unable to hear them or is not thought to exist.

For example :

*“I wonder where you are”*

It means an expression that cannot be heard by the object or person to whom it is addressed.

## **2.3 Intertextuality**

Intertextuality is important for appraising literary works, particularly for text comprehension. Intertextuality is accomplished through work meditation. Wherever there has been discussion on text, intertextual concepts have been involved. The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are affected by the reproduction and transformation of other textual structures, as Martinez (1996:268) put it.

As Plottel (1978:ix) stated, Wallace Stevens's stated that “One poem proves another and the whole” is proved by intertextual fate for the reader: you will take control of the words, ideas, traces, and references and make them your own, so that they become a part of

substance. In addition, texts constantly flow into other texts; this is the fundamental power of intertextuality. (Fewwel, 1992:23).

### **2.3.1 Hypogram**

Riffaterre (1978:23) stated that a hypogram is about intertextual relations and has two parts: a potential and an actual hypogram. Potential hypogram is an implication of language meaning, and actual hypogram is a good response that includes pros and cons in the text of the poem itself. Hypogram potential is manifested in all forms of application of linguistic meaning, either in the form of presumptions or descriptive systems or conventional association groups. Meaning can be found through various forms of objectivity in the form of text.

### **2.4 Creative Writing**

Writing is the main subject that is important in the process of creating literary works. Along with that, creative writing is needed to build imagination and create work. As stated by May (2010:75), creative writing is an ability to have a clear, compelling narrative and ideas. Ideas are tricky little creatures. There are millions of them around. Creative writing itself can be defined as the type of work from an idea or story, best expressed as poetry, novels, and memory.

Creative writing is an imaginative and subjective activity. One of the benefits of creative writing, according to Morley (2007:23), is the creation of new and encouraging communities. Besides that, it provides the author's freedom to create their own works. In addition, as Earnshaw (2007:19) stated, creative writing involves arranging language and phrases on a page to inspire a particular kind of emotional response from the reader. Thus, the purpose of creative writing is to guide, nurture, educate, and support authors in order to create new literature.

### **2.4.1 Writing Poetry**

Poetry is categorized in creative writing of literary works. According to May (2010:62) most poets write to make sense of the world, or to celebrate people, places, events, or emotions that are particularly important. In writing poetry, it's a powerful, almost primeval, impulse, and its importance of human moments birth, love, death, even people always reach for poetry.

As stated by Livingston (1991:47), to write a poetry, one needs to explore the many forms as the poem's subject presents unique writing opportunities. If writing poetry is to matter to us, if it is to stand at the centre of our imaginative lives, we must make a contract with ourselves to keep its importance in view.

## **2.5 The Biography of Leila Salikha Chudori**

Leila Salikha Chudori is an Indonesian author, especially in literature, who is known for her works in the form of short stories, novels, and television dramas. She was born in Jakarta on December 12, 1962. When she was 12 years, Leila started working and was published in various media.

Leila created a collection of short stories *Malam Terakhir* in 1989 translated into German *Die Letzte Nacht* (Horlemman Verlag), then the short story collection *9 Dari Nadira* was published 2009 and received a Penghargaan Sastra from Badan Bahasa. In 2012 Leila produced the novel *Pulang* has translated into various languages: English, French, Dutch, German, and Italian. In this novel titled *Pulang* Leila won the *Prosa Terbaik Khatulistiwa Literary Award 2013* and was declared one of the "75 Notable Translations of 2016" by World Literature Today. Leila is the initiator and screenwriter of the television drama *Dunia Tanpa Koma* and screenwriter of the short film *Drupadi* (both produced by Sinemart).

Moreover, there are 2 works that are well known to date, namely the novel entitled *Pulang* (2013) and the novel entitled *Laut Bercerita* (2017). In this case, the writer chose *Laut Bercerita* as the object to analyze. Leila's works are very well known for her figurative writing, so she said that figurative language is very important, especially the figurative language of the characters in a story. It will show their characteristics, how they think, and what their actions are, which will make a story move later.

### **2.5.1 Laut Bercerita**

*Laut Bercerita* is an Indonesian historical fiction novel based on a true story, published in 2017 by Leila Salikha Chudori. This 377 page novel tells the story of missing students whose kidnapping and whereabouts are unknown. It has presented stories from various perspectives with all the events that occurred. There are two chapters, in Chapter 1 entitled "Biru Laut" which contain ten parts: (1) *Seyegan, 1991*, (2) *Di Sebuah Tempat, di Dalam Gelap, 1998*, (3) *Ciputat, 1991*, (4) *Di Sebuah Tempat, di Dalam Keji, 1998*, (5) *Blangguan, 1993*, (6) *Di Sebuah Tempat, di Dalam Laknat, 1998*, (7) *Terminal Bungurasih, 1993*, (8) *Di Sebuah Tempat, di Dalam Khianat, 1998*, (9) *Rumah Susun Klender, Jakarta, 1996*, (10) *Di Sebuah Tempat, di Dalam Kelam, 1998*. Then in Chapter 2, entitled "Asmara Jati", there are 4 parts: *Ciputat, Jakarta, 2000*, *Pulau Seribu, 2000*, *Tanah Kusir, 2000*, *Di Depan Istana Negara, 2007*.

Each part contains figurative language that draws the attention of readers, especially in some of the works written. This novel offers many ways to write, with many different figurative language which inspires the reader.

