

Chapter II

Studies of Literature

2.1 Novel

According to Tarigan (2015), a novel is an exploration of a life event, reflecting on and describing the story in terms of form, influence, result, destruction or achievement of human actions in life. Novels are also referred to as essays that describe the actions of the perpetrators according to their respective contents and souls which are processed into a story according to the author's intentions (Thaba, 2019).

Novel is a work of fictional literature containing protagonists and story ideas originating from real life or the author's imagination. A novel can also be interpreted as a literary work that is longer than a short story, all the problems in a novel are created in a complex manner and not just in one conflict. Siswanto (2008) states that what the author (literary) conveys cannot be separated from what they has sensed: what they has seen, heard, touched, smelled or tasted. Several approaches are used in analyzing a novel as mentioned, an approach based on mimetic understanding states that a work of art is an imitation of the world, ideas, nature or life.

Based on the definitions above, The researcher concludes that emotions in literary works involve feelings of what is present in the storyline with similarities in real life, because it is in appropriate with the understanding of the mimetic approach

which means that literary works are genuine manifestations of human behavior and conditions, and give the same emotional impression.

2.1.1. Structural Elements in Novel

According to Sri Widayati (2020) States that elements in narrative texts can be grouped into two parts, as intrinsic and extrinsic elements. The elements that constitute literary works from inside are referred to as intrinsic elements. These elements are what make a literary work exist as literature and give form to an imaginative story. The existence of literary works also depends on their intrinsic elements, those are the active factors that play a role in allowing a composition to become a work of literature.

2.1.1.1 Intrinsic Element

1. Theme

Theme is the meaning, the soul of the story, the idea of the story to be conveyed, either implicitly or explicitly. Through themes, the author conveys things related to life and living problems (Sri Widayati, 2020).

According to scharbach (in Aminuddin, 2015) states that theme is the idea that underlies a story so that it acts as the author's access to describe the imaginary work he creates. In accordance with those statement, the researcher concludes that theme is the main thing that can build these ideas into the form of a story, and describes what will be told in a literary.

2. Plot

According to Klarer (2016) plot is the logical interaction of various thematic elements of a text which leads to changes in the original situation as presented at the beginning of the narrative. The plot in an imaginative work is a series of stories that are continuously formed by events to form a story presented by the characters in a story (Aminuddin, 2015)

According to Stanton (2007:26), the plot is a narrative that consists of a sequence of events. However, each event is only connected through cause and effect, where one event is caused by or causes the occurrence of another event.

3. Characterization

According to Selvi, Nazurty and Karim (2015), characterization is giving character traits to the characters in the story. The traits or characteristics given to these characters will later be reflected in the character's thoughts, words and views on something. These characters and traits are what make the difference between one character and another.

The term characterization covers the issue of who the story characters are, what their character is, and how they are placed and depicted in a story so that they can provide a clear picture to the reader. Characterization also provides advice on character development techniques in a story. Characterization is a description of the characters/actors of a story through their traits, attitudes and behavior in the story (Sri Widayati, 2020).

4. Background

According to Abrams (1979) that setting refers to the meaning of place, time relationships and the social environment in which the events told in a story occur. The setting is not just a depiction of time and place, a sad scene will be more pronounced if it is supported by a painting of an atmosphere such as cloudy clouds, silence and so on.

The setting or background of the place is related to the location where the events narrated in a work of fiction occur. Time setting is related to the problem of "when" the events narrated in a work of fiction occur. Social setting is related to the behavior of people's social life in a place told in a work of fiction. The setting can shape the emotional atmosphere of the story's characters, for example the weather in the character's environment influences the feelings of the story's characters (Sri Widayati, 2020).

5. Point of View

According to Abrams (1957) point of view refers to the perspective from which the story or narrative is presented to the reader. This also includes the narrator's perspective in assembling and telling the story, there are strategic decisions about what will be revealed and how the story will be presented to the audience.

In this context, point of view can also refer to the use of first person, second person, or third person in a narrative. The use of this type of person

will influence the way the story is told and how the reader interacts with the narrative.

6. Language Style

According to Gorys Keraf (1991) Language style is a person's typical or unique way of using language. This includes word choice, sentence structure, and overall language expression that gives a characteristic to the speaker or writer's style. Language style reflects a person's personal, emotional uniqueness and communication skills.

7. Moral Message

According to Sri Widayati (2020) The moral message is the message the author wants to convey through story. The message can be in the form of ideas, moral teachings, and human values. The mandate can be conveyed implicitly or explicitly. It is implied that the message is obtained, for example through the character's behavior, the character's way of thinking or the character's feelings. Explicitly if the message is conveyed in writing, for example in the middle or at the end of the story the author conveys suggestions, advice and thoughts.

2.1.1.2 Extrinsic Element

Extrinsic elements in their framework refer to factors outside the text or literary work itself which can provide context and influence the reader's interpretation. the author's life and background are significant extrinsic

elements. Information about the author's experiences, values and outlook on life can help open up perspectives on the meaning that may be embedded in literary works (René Wellek and Austin Warren, 1949).

According to Esten (Erlina, 2017), extrinsic elements are elements that are outside the literary work, but indirectly influence the organismal system of the literary work. The extrinsic aspect of a literary work is things that are outside the structure of a literary work, but which greatly influence the literary work. As an illustration of socio-political factors when literature was created, economic factors, background factors in the author's life, psychological factors, and so on, Liberatus Tengsoe Tjahjono (Nurhasanah, 2018).

2.2 Phenomenology of Reading Text Theory

Literary phenomenology is a science that studies various literary contents because literature is a phenomenon of life. Literary existence is more suitable to be researched using literary phenomenology, because literature displays many stages of human life. The concept of literary phenomenological research is that literary research captures the meaning of various phenomena. These symptoms are phenomena that offer a number of meanings, in accordance with the concept of literary phenomenology, which is the meaning of literary texts through symptoms that can be sensed and felt (Suwardi Endraswara, 2021).

According to Pradopo (2003), literary phenomenology describes literary parts based on objectively existing phenomena. Apart from that, literary phenomenology in

the concept of Wolfgang Iser (1972) is that the core of reading every literary work is the interaction between the structure and the recipient. From the definition above, the researcher concludes that phenomenological theory in literary works not only concerns the text in the work, but also the actions taken in response to the text.

Phenomenological theory in reading literary works emphasizes the subjective experience of the reader (researcher) and how to give meaning to the text. The following is the application of phenomenology in the context of reading literary works:

- **Reading Experience:** In a phenomenological approach, each reader brings their own experiences and background to the reading process. The experience can be in the form of values, life experiences, issues that are being widely discussed, and others.
- **Reader Intentionality:** This concept, introduced by Husserl, is the reader's focus on the object or meaning in the text, the reader brings personal intentions into the reading experience, which directs attention to various aspects of the text.
- **Emotions and Responses:** Phenomenology in reading literary works includes an understanding of the reader's response to the emotions shown by the text. The researcher will respond emotionally to the narrative, characters, or situations in the text.

On the other hand, Wolfgang Iser explored many of his ideas in his work "The Act of Reading: A Theory of Aesthetic Response" (1978). In his book, Iser clarifies that the meaning of the text is not situated within the text or the reader, but in the interaction between the two. In this case, the researcher concludes that literary phenomenology theory can be used as a research reference for mixed emotional analysis in the work "A Man Called Ove" by Fredrik Backman.

2.3 Emotional Aspect in Literary

According to Martha Nussbaum (In her book, *Upheavals of Thought: The Intelligence of Emotions*, 2001) that emotions in literature play a key role in forming empathy and ethical understanding. Literary works can stimulate deep emotional responses, broadening our understanding of life and human suffering.

The emotional aspect in literature not only creates individual involvement with the narrative, but also allows the reader to reflect on and feel the intensity of human life represented in the text (Terry Eagleton, *Literary Theory: An Introduction*, 1983). Furthermore, according to Wolfgang Iser (*The Act of Reading: A Theory of Aesthetic Response*, 1978) explains: In reading, readers not only understand the intellectual work of a work, but are also involved emotionally. These emotional influences play an important role in shaping the reader's aesthetic experience.

Based on the explanation above, this research employs phenomenology as the grand theory. This theory is described by the Germany philosopher Edmund Husserl,

known as the father of phenomenology. The object of this research is the novel *A Man Called Ove* by Fredrik Backman, focusing on its intrinsic elements, specifically the plot, characterization, and dialogue. The study examines the mixed emotional aspects contained in the novel, with the researcher acting as the instrument of the study, analyzing the phenomena within the novel through the researcher's own experiences and emotional responses.

2.4 Previous Research

The researcher finds several previous researchers uses phenomenological theory, the first study According to Ahmed Ali, and Angelica Kaufmann (2022), The lived experience of individuals is an essential aspect of phenomenological qualitative research. The researchers need to identify their aim very carefully by focusing on the lived experience. A phenomenological qualitative method provides a theoretical tool for educational research as it allows researchers to engage in flexible activities that can describe and help to understand complex phenomena, such as various aspects of human social experience.

The second research journal that uses phenomenological, According to Marianne and Anthony (2022), Within phenomenology, human behavior isn't studied as the effect of physiological or neurological processes. Rather, behavior is understood as expressive. Bodily actions can express subjective states, such as beliefs, desires, emotions, and intentions. And they can also express the sense or meaning of objects within another's lived world. The final study was conducted by Arief Nuryana, Pawito,

and Prahastiwi Utari (2019), Phenomenology, fundamentally, teaches people to interact with and learn more from phenomena so that the meaning of reality, and the intrinsic essence of reality, can be understood by the observer. This involves using literature studies, which means addressing issues by exploring previously created written sources.

Furthermore, researchers discover two studies that used *A Man Called Ove* by Fredrik Backman Novel in their research, the first journal by Linn J Sandberg, Karin Lövgren, and Jeff Hearn (2022) they uses the novel as their object of the research focused to analyzed about to explore how men read this novel and how these readings serve as a way to construct, negotiate, and challenge masculinity in later life as well as gender and age positions, exploring how other literary genres may provide understanding of how the gendered and aged subjectivities of older men are constructed.

On the other hand, there is similar study discussing emotional changes in Ove's characters compiled by Aathira A. S and A. Poongodi (2021). This journal explores the psycho-analytical analysis of Ove, the protagonist, through the stage of aging, including his social and mental aspects. The researcher observes Ove's emotions and behavior, which often fluctuate since he has been living alone in his old age.