

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter will discuss the review of the theories, previous studies, and conceptual framework. The review of theories including the theories about literature and elements of literature (intrinsic and extrinsic). The Previous study will analyze how the previous studies which have the same topic can be a help for the present research. And the conceptual framework will explain how the framework or path about the literary works is based on the researcher's mindset.

#### **A. Review of Theories**

##### **1. Theories of Literature**

According to Widdowson (1999, 4-5), literature has various meanings depending on the context that the speakers refer to. It may mean literary writings such as fiction or literature in terms of major of study. Literature referring to literary writing could be defined as “the achievement of aesthetic and moral merit” such as those of canon or the great tradition. Or else, it is understood as “creative and imaginative” writing. What would this theory told is that literature can give a different context by the creativity and imaginative aspect from the reader's mind. Something we often see is someone can interpret something differently from the other even they are read the same book. Merriam Webster illustrates literature as “writings having excellence of form or expression and expressing ideas of permanent or universal interest,” and Oxford terms literature as “written works, especially those considered of superior or lasting artistic merit.”

Wellek and Warren (1956:15) say literature is a creative activity and art. Without artistic values, literature would be just another kind of writing, along with scientific works, reports, etc. Millar (1970:18) says it also increases human being's knowledge or insight,

enriches their spirits, and makes them more civilized. It can help them comprehend other people's conditions and qualities. Therefore, in some aspects to write literary, the writer should do some found some creative thought and interesting topic before start to write. The literary aspect that should fulfill by the writer is to add some good choices languages and make the creation not bored because using too serious and scientific languages.

There have been various attempts to define literature. For example, as 'imaginative' writing in the sense of fiction writing, which is not true, Eagleton (2011, p: 2). Something that is involved with literary not always born from the imagination. Sometimes it also came from something that happens in real life. It could be the writer's experiences or some tragedy that the writer saw. The source that the writer took to write is limitless.

The definition, therefore, usually contains additional adjectives such as aesthetic or artistic to differentiate literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on (Klarer 2004: 1). The aesthetic or artistic paper it can increases people interesting to read or to watch those text or paper. The paper or the cover would become the first thing that the readers see, and it is very important to draw intention with this. Psychologically humans will feel interesting and curious about something that has an aesthetic or artistic aspect.

## **2. Theories of Novel**

A novel proposes that the world has a certain mode of existing. It doesn't propose this by asserting it explicitly but by depicting it implicitly. (Smiley 2006: 44). Novel is a form fiction literature of new prose. A novel as part of literary work has intrinsic and

extrinsic elements (Semi 1988: 35). Those aspects should appear in every novel the writer wants to write.

According to Aminuddin (1987: 51) Novel, as one of the prose belle letters form, a structure can be in explaining and comprehended to pass intrinsic aspect analysis and aspect of extrinsic. A structure, art text of belles letters represents something that of the complex with elements which consist in it. Contained complexity cover element, discussion, structure discourse, art signification, beauty, cultural social, good values of philosophy value, religion, and also psychology and also its background.”,

### **3. Theories the Elements of the Novel**

In this part, the researcher aims to analyze the elements of literature including intrinsic that consist of theme, character, Characterization, plot, and settings, and the extrinsic element that is struggling as the main topic of the research.

#### **a. Intrinsic Elements**

Every literary work contains aspects that must the writers fulfill. One of the aspects that should exist in literary works is intrinsic elements. Intrinsic elements emphasized everything that related to the whole story of the novel. In the basic elements of literature, there are included Intrinsic elements which are focused on the internal elements of the story or movie itself. (Diyanni 2001: 44) to get a further and deeper understanding of the story, it is not only important to understand what the story is about, but also it is more important to understand its basic elements

## 1) Theme

In Birkerts (1993:67), the characters, plot, and setting of a work of fiction can be said the body but the theme by analogy is the heart or the soul of the story. the theme is the dominant of ideas and what the work is about, and it is central to the story. It is something that would be brought what the story begins and how it will end.

Themes are part of an intrinsic element of fiction that can be interpreted as an overall meaning of a story. The plot is a sequence or sequence of events contained in a work of fiction (Nurgiyantoro, 2015). The theme gives a strong explanation about the unity of what is happening in the story and tells about the story of life in a common context (Staton 2007:7).

## 2) Character and Characterization

Character is someone who will bring the story from the novel. Character divided into five characters. Those are the *main character* who lead to brought the story and *additional characters* who supported the main character to brought the story, *protagonists* who illustrated as a nice and positive person and *antagonists* who become the opponent of protagonist, *simple characters* whose individual character that has common characteristics and *round figures* whose individual character that improving, *static figures* whose character that doesn't experiencing changes and *developing figures* whose character that developed during the story, and *typical figures* whose individual character is only slightly explained and

*neutral figures* whose individual characteristics are shown to support the story. Everyone is involved plays a different and important role. Rosenheim (1960:79) stated that character was one of the necessary intrinsic elements. Character is the representation of humans it is helpful to build the plot of the story to showing in the movie to watch it. The character brought the values that moral, emotional, and appearance. Meanwhile, Henderson Gloria Maso, et al (2006:9) mentioned, Characters refer to the people authors create to inhabit their stories. Characters should be believable and consistent. Being believable means not that all characters be like people we have known but they are believable in the context of the story. Consistently requires not that the characters remain the same, but any changes in characters are sufficiently by what happens to them in a story.

According to Perrine (1974:84-86), there are two types of major characters; protagonist and antagonist. The main character is usually a protagonist as the center of the story, but it doesn't close the chances, with the antagonist as the main character. The antagonist is usually the one that opposed the protagonist.

a) Protagonist

**The protagonist usually indicates the person who lead the story.**

This term of derives from classical Greek drama, it has literally meaning "*he first actor.*". It is also reffered as the "hero" of the story, the protagonist isn't necessarily virtuous, and also may be just one of *many* protagonists. Every story must have at least one Protagonist character.



But, some people has different sight define between “protagonist” and “main character”. Some of them saying that the protagonist moves the story forward, while the main character may be anyone who features heavily — but doesn't necessarily drive the narrative

b) **Antagonist**

**The antagonist is the primary opponent of the protagonist,** and the biggest obstacle standing between the main character and their goal. This term also derives from Greek: *anti*, meaning “against,” and *agonist*, meaning actor. As the protagonist, the antagonist can take many different forms. From the traditional villain working alone to a group of people, a force of nature, or even an intrinsic conflict, the one uniting factor of all antagonists is that they challenge the protagonist in some way.

According to Harahap (2007:23), the character is the aggregate of traits and features that form the nature of some person or animal. The character also refers to moral qualities and ethical standards and principles.

Foster (1990:73-80) distinguished two kinds of characters, those are.

a). Flat Character

The flat character is constructed a single idea or quality, he is unchanging, static and at the end of the novel, he is essential what he has been thought. All his responses are predictable; so readers can anticipate exactly how the character will reach.

b). Round character

The Round character is a character whose profound was altered by his experiences. His response makes us surprised. He does not embody a single idea but is much more complex. Literary work usually portrays some different types of characters according to the existence of characters and the appearance of characters in a novel.

While characterization is quite different from the character, if the character is the person or subject who brought the story of the story, then Characterization is how the character builds the story through dialogue from the story or description from the writer or the character itself. According to Chatman characterization is the process to create characteristics of a character in the narrative (1978: 60). Chatman also categorized characterization devices into two types; they are *direct* and *implied (indirect)*. Direct is a characterization process that is showed by the narrator through actual words and typical adjectives (1978: 61). Otherwise, implied (indirect) is a characterization process that is indicated through action, speech, and thought of the characters (what they like) (Chatman 1978: 61).

Kenan stated Characterization is a part of the element of literature that describes traits of character (2002: 61). These traits are used to analyze how a character is described in a story. Kenan is divided into Characterization; they are *direct definition* and *indirect presentation*. The direct definition is a characterization process that presents the naming of a character's qualities through accurate voice in the text (Kenan 2002: 62). In addition, the direct definition is the Characterization that presents the monologue of the author directly. Otherwise, indirect presentation is a characterization to display the description of the character trait (Kenan 2002: 63). Indirect presentation is one of the indicators within Characterization which shows the identity of the character. Kenan divided four indicators of indirect presentation; they are action, speech, external appearance, and environment. Action is a trait that shows the act of the character. These actions are added into one of three categories (Kenan 2002: 63): act of commission (something performed by the character), the act of omission (something which the character should, but does not do) and contemplated act (an unrealized plan or intention of the character)

According to Pickering and Hoepfer (1981:27), there are two kinds of methods of Characterization:

- a) Telling.



This method refers to relies on exposition and direct commentary by the author. This method will include

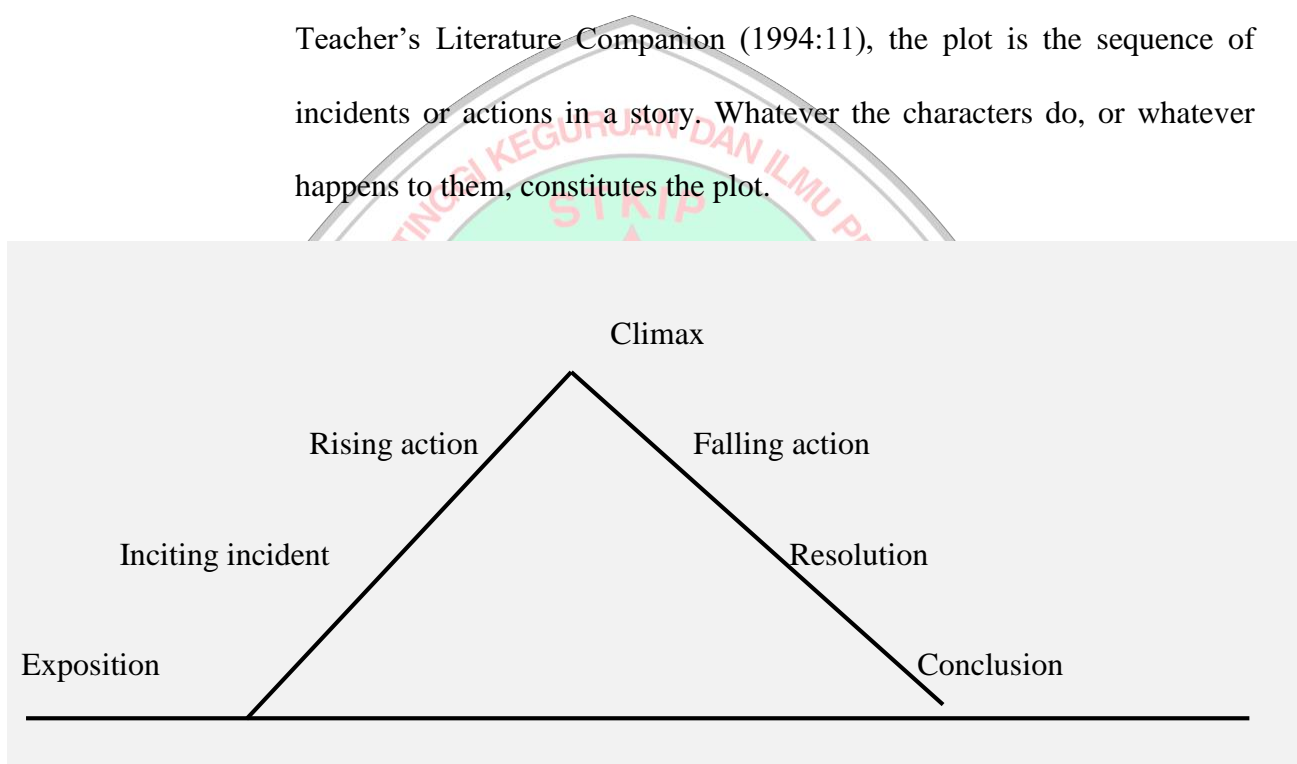
- Characterization through the use of **names**. Names are often used to provide essential clues that aid in Characterization.
- Characterization through **appearance**. Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.
- Characterization by the **author**. In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the character's minds.
- Characterization through **dialogue**. Real-life is quite literally filled with talk. People are forever talking about themselves and between themselves, communicating bits and pieces of information.
- Characterization through action. Character and actions, as we have noted, are often regarded as two sides of the same coin

b) The other method is the indirect, dramatic method of *showing*, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.

3) Plot

Staton (2007:26) was stated that a plot is a series of events in a story. How a certain event affecting another event that cannot be ignored, since the event will be affecting for all the story.

Birkerts (1993:37) plot is what arises the moment the character, or character are set into motion and characters are the pieces on the chess board, and the plot is the strategic moving of those pieces. The plot is how the writer arranged the story and how the storyline going on. According to Teacher's Literature Companion (1994:11), the plot is the sequence of incidents or actions in a story. Whatever the characters do, or whatever happens to them, constitutes the plot.



*Figure 2.1 Freytag Pyramid*

The above structure is named Freytag Pyramid and it is used as a base to analyze the plot. Each level above must be examined clearly and should present use proper transition. Both the complications in the rising action and the climax can be physical, mental, or emotional.

- a) Exposition: when the story started to begin, usually introduce the character or places, or situation of the story.
- b) Inciting Incident: this level contains certain problem started to begin.
- c) Rising action: the complications arise and the conflict has developed.
- d) Climax: it's the highest point of the action and will lead the story differently.
- e) Failing action: the event leading to resolution after a climax.
- f) Resolution: the decision has been made and the conflict is almost solved by the character.
- g) Conclusion: the problem has been solved and the conflict resolved.

#### 4) Settings

In Birkerts (1993:53-54) setting refers both to the physical location of the events and to the time in which they happen. The setting also presents how the situation in that story. most of the stories in this world have more than one set by the author has thought.

While, Hamalian (1967:59), was stated that the setting is not only a particular time and a particular place, or a very substance of a region, but also how the people things, how they react, their prejudices, their insanities, and their lifestyle with all elements that related indirectly. The setting also includes the background: aspect of atmosphere, a series of details, nuances which give a certain shape to theme and plot. In other words, we can say that setting is usually integrated into other aspects in a story, into plot, theme, character, and philosophical implication.

a). setting of place

The setting of a place reflects certain places, this is could through the directly named of those places, certain of initial from those places. Every different place also should present certain different characteristics.

b). setting of time

The setting of time initially shows when the time occurs in that story. it could be directly from days, month, years, decades, weather. which is based on the setting of time. It makes the story brings the readers to a certain time.

c). setting of situation

The setting of the situation interprets how the situation does when some accident happened. sometimes it explains directly the situation by mention the name, but it also presented the situation through the description.

Besides the real situation, the setting also could explain with the symbolic situation. This symbolic setting is usually presented by describing the location with some words that make our mind can directly think about that place. The description can get from the environment or something that becomes the signature from that place.

**b. Extrinsic Element**

Besides the intrinsic element, the aspect that should not forget by the writer is the extrinsic element. The extrinsic element is something that happens outside of

the inner of the story. According to Semi (1988:35), the extrinsic element is the way to analyze literary works using related theories and contents to order to get a better understanding between the material and theory that is used to analyze the topic. The extrinsic elements of the novel usually consist of three things. Those are; biography of the writer, the story behind the story writing, and the values and the writer want to share.

1) **Biography of the writer**

**C.S. Lewis**, in full **Clive Staples Lewis**, (born November 29, 1898, Belfast, [Ireland](#) [now in Northern Ireland]—died November 22, 1963, Oxford, Oxford shire, England), Irish-born scholar, novelist, and author of about 40 books, many of them on Christian [apologetics](#), including *The Screwtape Letters* and *Mere Christianity*. His works of greatest lasting fame may be *The Chronicles of Narnia*, a series of seven children's books that have become classics of [fantasy](#) literature.

2) **The story behind the story writing**

In the process of writing *The Chronicles of Narnia*, C. S. Lewis gradually expanded the breadth and scope of his literary ambitions. What was foreseen from the outset as a collection of stories for children developed into a complex depiction of an entire moral universe. As the seven books progress, Lewis unfolds the whole Divine Plan for this universe from its creation to its apocalypse. However, the uniqueness of Lewis' literary achievement stems from the fact that Lewis manages to do two things at once. That is, he remains faithful to his original intention to write stories for



children while adding in subtle moral and spiritual complexities. These complexities do not seem like authorial intrusions or editorializing. They are instead woven into the very fabric of Lewis's creative universe. Thus, The Chronicles of Narnia are a series of books that can delight the senses as they challenge and stir the soul.

### 3) **Value in the society**

In this research, the researcher found that the dominant value is about struggle. This would become the main topic in this research.

#### a) **Struggle**

Darwin considered the struggle for existence in a wide sense, including the competition of organisms for possession of common places in nature, as well as their destruction of one another. The human struggle becomes side to side with the life of human beings nowadays. The struggle will present how the human must sacrifice for what they want to achieve. 'struggle for existence' of animate beings is essentially a struggle for 'available energy' coming directly or indirectly from the sun (Boltzmann 1886). The struggle can be thought that is the proof of human existence in the world.

According to McKechnie (1989: 367) struggle is a task or goal requiring much effort to accomplish or achieve. While, Webster (1989: 1430) define struggles mean to try very hard to deal with a challenge, problem, or difficulty.

The struggle is to progress upon the difficult process that must be going through, to make a strenuous effort, or to be strenuously engaged with a problem, task, or undertaking. Effort and struggle are directed towards the achieving of an end that is realized as one's ideal and which mostly remains as a future to the reality of the present state of affairs. Life's struggle has been, at least at its lowest level, for the overcoming of difficulties in the form of hunger and thirst, heat and cold, and then fear of death, all whichever remain as the invariable concomitants of life in general. (Krishnananda, 1989: 1).

The struggle is done for overcoming our own and other's difficulties. First, we could struggle with other people. It means when you are in a relationship with other people, you have to be ready with the problem and the conflict that may occur in your relationship. The struggle can be seen in how you when how you control the problem with the decision or the words that come out from your mouth. Secondly, we struggle with ourselves. Your biggest opponents are yourself, it's like the proverbs say. Sometimes we thought that we know ourselves. That's statement is not true. There's a moment we could not understand with the circumstances around us. We struggle with our fears, struggle with our flaws, struggle with our temptations, struggle with our insecurities, struggle with guilt, struggle with regret and struggle with resentment, compulsions, weaknesses, sins, addictions and struggle to make sense of life.

Roehm (2011: 11) describes that life is a struggle and the rewards you get are from meeting your difficulties head-on, face to face, overcoming them, and moving onto your next struggle along with your stepping stone to success. The details of the struggles of humans in their life are of some kind. The first struggle is human works in an effort for a man to obtain or work for the salvation of the human soul. Human works defy God's grace. Human works oppose the Grace of God. In the eyes of God, a man can't find the salvation of the soul by human works. The second struggle is the "inner struggle" that some people encounter after they are saved. This is a struggle that forms from a conflicting carnal nature those wars with the Divine nature received in the new birth. The struggle caused by the carnal nature feeds on man's interests, strange doctrines, traditions, imaginations, and religions that teach that man cannot get rid of such nature. The third struggle is the "outer struggle" that men encounter in life. This struggle can stem from economic problems, domestic problems, doctrinal problems, or any other outer conditions that men are subjected to in life. Life struggles come in many kinds. Some struggles may be regarding money, love, careers, or about things we cannot fathom, at Cetera. Our life struggles know no age, race, and religion, or where you are located in this vast world. Struggle means any personal goal achievement accompanied by discomfort and resistance. This leaves out struggles of an interpersonal kind. There are many forms of the struggle but for simplicity's sake,

Maizler (2012: 67) divides struggle into four kinds. They are negative, positive, inevitable, and chosen struggles.

- (1) The negative struggle is goal achievement to eliminate a deficit state. This occurs when you are attempting to get back to the norm, such as mastering a life-limiting phobia.
- (2) The positive struggle is goal achievement that involves a transformation from your steady-state into a more evolved, grown, or developed state of being. Positive struggle, in contrast to negative struggle, does not involve overcoming pathology. Examples of positive struggle are going to graduate school or writing a book. The positive struggle may still certainly involve overcoming resistance and discomfort.
- (3) Inevitable struggle deals with the necessary losses and attendant discomfort that are conditions of your life in this world. As your mother struggled to birth you, you struggled to adjust to a new and less comforting world. During your life, you will struggle with sadness and loss when your friends, parents, or partners die or go elsewhere. These struggles are an automatic condition of your life.
- (4) Chosen struggles are the product of personal choice and are not automatic conditions of life. Simple examples of chosen struggles are climbing a mountain, going to graduate school, or becoming a body builder

In this research, the struggle aspect is present how the human effort to dealing with the challenge to find someone

## B. Previous Study Review

The researcher has found another researcher that has a similar topic with the present topic that would analyze.

The first research that the researcher found was the researcher entitled “*The Struggle of Scarlet O’Hara to Find Pure Love in Margaret Mitchel’s Gone with The Wind (1936)*” 2015 by Eli Diana Dehasen University of Bengkulu. In this research, Eli Diana as a researcher analyzes how Scarlet O’HARA had the desire of the need love, affection, and belongingness to make her life full of joy and happiness. Scarlet rose her spirit and motivation to get her love. Scarlet gives her love as well as receives love from Ashley. Her love for Ashley is passionate love is characterized by intense emotions, sexual attraction, anxiety, and affection. Scarlet also needs affection from her family especially her mother. Affection and belongingness from her family rose Scarlet’s spirit and motivation to face her life without having her true love. After she had conflicts with Rhet Butler and when Rhet decided to go with her child, Scarlet felt empty and lonely. For Scarlet, conflict allows helping her get to know and understand herself and Rhet more deeply. Her needs for love and belonging will satisfy if she life together with Rhet and Bonnie. Scarlet also had the motivation to fill her needs of self-actualization. Toward her motivation, Scarlet wants to show her beauty to many people. The present researcher thought this research would help the process of the research because the core or main problem analyzed in this research also discusses struggle values from the character.



This research, discuss how the aspect of the struggle that has been through by the character. And it has become the sameness aspect with my research that explaining to about the struggle by the character. While even analyze the struggle aspect by the characters, but what the struggle for by the character is quite different. In this research, the struggle presented is about how to find true love. Besides that, the novel that is being analyzed is also different too.

The second research is entitled “*Struggles in Suzanne Collins’ Novel The Hunger Games*” 2019 by Intan Novia Sari and Purwarno Faculty of Literature, Islamic University of Sumatera Utara, Medan, Indonesia research that the protagonist struggles to fulfill her family needs, to protect her sister from The Hunger Games and to win in The Hunger Games. Her protagonist’s struggles are not easy and are full of risks that endanger her own life. She must struggle to fulfill her family needs because her father died in a mine explosion which causes her mother to fall into a deep depression and be unable to think of taking care of her family. She must also struggle to protect her sister because she loves her sister deeply and her sister is elected to be a tribute in The Hunger Games while she knows well that her sister will die if she becomes a tribute in the games. Therefore, she protects her sister’s life by substituting her sister to be a tribute in the game. Besides, she must struggle to win in The Hunger Games because if she does not become a winner, she will die. She has no choice but to be a winner because it is a match in which the competitors must fight to the death. By winning in The Hunger Games, she not only saves her life but also gets her family’s needs to be fulfilled since the winner of the games will be showered with prizes, particularly foodstuff. This research also analyzes how the struggle that must

be faced by the character in this literary works. This could be helped the process of the researcher because the main topic is the same to discuss.

The sameness that presented in this research, because what researcher analyzed the same topic as mine. This research shows how the struggle by character. But the struggle elements are different. This character's struggle is about how to save her family's life through the game called The Hunger Games, and it is full of risks to face. While in my research, the struggle that is being analyzed is about how the character face during the voyage.

And the third research the researcher has found is entitled "*An Analysis of Maria's Struggle for A Better Life as Seen in Paulo Coelho's Eleven Minutes*" 2008 by Chatarina Setyastuti Wiedaninggar English Education Study Program Department of Language and Arts Education Faculty of Teachers Training and Education Sanata Dharma University Yogyakarta. In this research, the researcher analyzed Maria characterized as a young woman who tries to struggle for life. She also wants to experience something new which leads her to a better life. Maria's struggle for a better life is revealed in five human needs. Those are psychological, safety, belongingness and love, self-esteem, and self-actualization. Maria realizes that she has to struggle because of her social condition and the desire to do traveling. This research also could help the researcher finished the research because the topic analyzed in this research has a similar main topic to the present researcher.

Almost same with the research above, the sameness from this research, the researcher analyzed the topic of the struggle from the character in that novel. But what something struggles for is different.

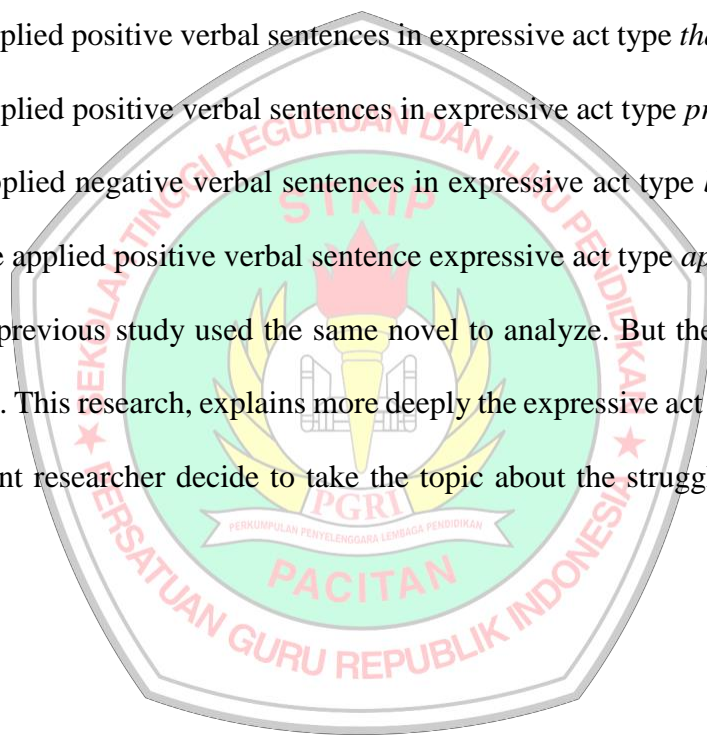
The next research is entitled “*Eustace Scrubb’s Character in C.S. Lewis’s The Chronicles of Narnia: The Voyage of the Dawn Treader*” 2016 by Elok Wahyu English Department Faculty of Letters and Humanities State Islamic University of Sunan Ampel Surabaya. Eustace Scrubb’s characters shown in the story are a boy who has two nicknames i.e. Eustace Clarence and Scrubb. He is vegetarian, careful, jealous, careless, and brave. On the other hand, he is a taxidermist, a dead animal collector, especially beetles, and pin them to be used as a card. Eustace Scrubb loves teasing his two brothers, Edmund and Lucy. Eustace Scrubb is a diarist, he likes writing so much. Eustace Scrubb is one of the characters who experience big transformations. The novel *The Voyage of the Dawn Treader* tells that Eustace Scrubb transformed into a dragon. He transforms into a dragon because he is not aware of taking a bracelet owned by Lord Octesian. Eustace Scrubb feels uncomfortable with this condition. He hopes he can become human again. When Aslan comes, it helps Eustace Scrubb to become human again. By the end of the story in the novel, Aslan asks Eustace Scrubb to come back to Narnia one day.

In this research, the similarity that shown is the researcher analyzed the same source of the novel, *The Chronicles of Narnia: The Voyage of the Dawn Treader*. But something that taken to analyzed is very different. Because if in this previous study, the researcher analyzed one of the characters in this novel and for the present researcher analyzed the struggle by the character in this novel.

The last previous study is “*Expressive Acts Used by The Main Characters in the Movie “The Chronicles of Narnia: The Voyage of the Dawn Treader” By C.S Lewis*” 2015 by Anisa Rahmawati English Education Department Faculty of Tarbiyah and Teacher Training State Islamic Institute (Iain) Of Tulungagung. In this research, the researcher

presents the conclusion of language mode in an expressive act that is used by the main characters in the movie “The Chronicles of Narnia: The Voyage of the Dawn Treader” by: C. S Lewis in the sub-division for each type of expressive act. There are three utterances applied to positive verbal sentences in expressive acts type *like*. There is one sentence of expressive acts type *dislikes* applying positive verbal sentence. There are five utterances applied negative verbal sentences in expressive act type *refusing*. There are two utterances applied positive verbal sentences in expressive act type *welcoming*. There are also two utterances applied positive verbal sentences in expressive act type *thanking*. There are five utterances applied positive verbal sentences in expressive act type *praising*. There are two utterances applied negative verbal sentences in expressive act type *blaming*. The last just one utterance applied positive verbal sentence expressive act type *apologizing*.

This previous study used the same novel to analyze. But the topic that was taken was different. This research, explains more deeply the expressive act by the characters. But for the present researcher decide to take the topic about the struggle being faced by the character.



### C. Conceptual Framework

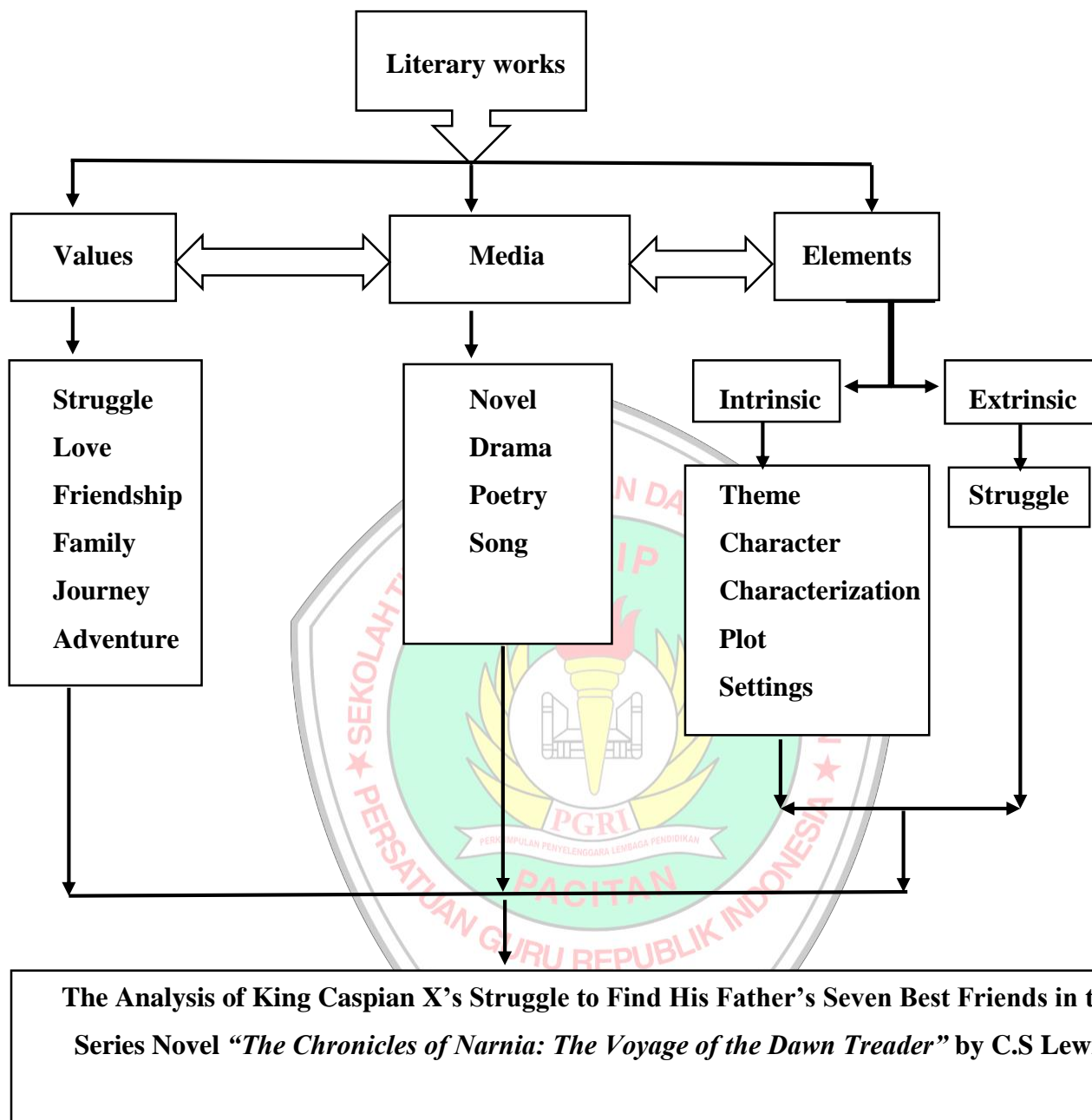


Figure 2.2 How the research conducted

In literary works, several aspects must be fulfilled by the author to make the creation perfectly. Those are values, media, and elements. Those three things should correlate with each other. The first thing is the genre, the example including struggle, love, friendship, family, journey, adventure. The writer could take many genres in one story



because literary works are something limitless. The writers could compare more than one genre. But the main theme should be just one. For example, if the writer wants to write a story with genre struggle, adventure, family, and friendship. The main topic is just one among those genres.

Second, media that the writers used to write also more than one. Consist of novel, poem, poetry, rhyme, and song. To write a literary work, the writer just needs to choose one medium to deliver what they want to say. The writers should make sure the media they want to choose had mastery it well.

And the last aspect is the element. Every literary work must have the element on it. element of literature had distinguished into two, intrinsic and extrinsic. The intrinsic element is related to the story from the inner of that story, while extrinsic is the element that supports that story from the outside of that story.

#### **D. Synopsis**

The two youngest Pevensie, Lucy and Edmund, are staying with their odious cousin Eustace Scrubb while their older brother, Peter, is studying for an exam with Professor Kirke, and their older sister, Susan, is traveling through America with their parents. Edmund, Lucy, and Eustace are drawn into the Narnian world through a picture of a ship at sea. (The painting, hanging neglected in the guest bedroom in which Lucy was staying, had been an unwanted present to Eustace's parents.) The three children land in the ocean near the pictured vessel, the titular *Dawn Treader*, and are taken aboard.

The *Dawn Treader* is the ship of Caspian X, King of Narnia, whom Edmund and Lucy (along with Peter and Susan) helped gain the throne of Narnia in *Prince Caspian*.

Also, present on board is Lord Drinian (the captain of the *Dawn Treader*) and the first mate Rhince.

Peace has been established in the three years since then, and Caspian has undertaken a quest in fulfillment of his coronation oath to sail east for a year and a day and find the seven lost Lords of Narnia: Argoz, Bern, Mavramorn, Octesian, Restimar, Revilian, and Rhoop. He mentions that Trumpkin the dwarf has been left in charge of Narnia as Lord Regent in his absence. Lucy and Edmund are delighted to be back in the Narnian world, but Eustace is less enthusiastic, as he has never been there before and had taunted his cousins with his belief that this alternate universe had never existed. The Talking Mouse Reepicheep is also on board, as he hopes to find Aslan's Country beyond the seas of the "utter East". When Eustace teases Reepicheep, much is revealed about the mouse's pugnacious character.

They first make landfall in the Lone Islands, nominally Narnian territory but fallen away from Narnian ways: in particular the slave trade flourishes here, despite Narnian law stating that it is forbidden. Caspian, Lucy, Edmund, Eustace, and Reepicheep are captured as merchandise by a slave trader, and a man "buys" Caspian before they even reach the slave market. He turns out to be the first lost lord, Lord Bern, who moved to the islands and married a woman there after being banished from Narnia by Miraz. When Caspian reveals his identity, Bern acknowledges him as King. Caspian reclaims the islands for Narnia and replaces Gumpas, the greedy governor, with Lord Bern, whom he names Duke of the Lone Islands.

At the second island they visit, Eustace leaves the group to avoid participating in the work needed to render the ship seaworthy after a storm has damaged it, and hides in a

dead dragon's cave to escape a sudden downpour. The dragon's treasure arouses his greed: he fills his pockets with gold and jewels and puts on a large golden bracelet; but as he sleeps, he is transformed into a dragon. As a dragon, he becomes aware of how bad his previous behavior was. He attempts to shed his dragon skin without success. It is only with the help of Aslan that he can become human again, though the process is very painful. Caspian recognizes the bracelet: it belonged to Lord Octesian, another of the lost lords. They speculate that the dragon killed Octesian — or even that the dragon *was* Octesian. Aslan turns Eustace back into a boy, and as a result of his experiences, he is now a much nicer person.

They narrowly escape being sunk by a sea-serpent and stop at Deathwater Island, so named for a pool of water which turns everything immersed in it into gold, including one of the missing lords who turns out to have been Lord Restimar. Then they land on the Duffers' Island, where Lucy removes an invisibility spell from the Duffers (later Dufflepuds) at their request and befriends the Magician who cast it. At the Island Where Dreams Come True — called the Dark Island since it is permanently hidden in the darkness — they rescue a desperate Lord Rhoop. Eventually, they reach the Island of the Star, where they find the three remaining lost lords in enchanted sleep. Ramandu, the fallen star who lives on the island with his daughter, tells them that the only way to awaken them is to sail to the edge of the world and there to leave one member of the crew behind. Lord Rhoop wishes to "sleep without dreams" beside his friends until they wake and everyone agrees before they set out again.

The *Dawn Treader* continues sailing into an area where merpeople dwell and the water turns sweet rather than salty, as Reepicheep discovers when he belligerently jumps

in to fight a merman who he thinks challenged him. At last, the water becomes so shallow that the ship can go no farther. Caspian orders a boat lowered and announces that he will go to the world's end with Reepicheep. The crew object, saying that as King of Narnia he has no right to abandon them. Caspian goes to his cabin in a temper but returns to say that Aslan appeared in his cabin and told him that only Lucy, Edmund, Eustace, and Reepicheep will go on.

These four named venture in a small boat through a sea of lilies until they reach a wall of water that extends into the sky. Fulfilling Ramandu's condition, Reepicheep paddles his coracle up the waterfall and is never again seen in Narnia. Edmund, Eustace, and Lucy find a Lamb, who transforms into Aslan and tells them that Edmund and Lucy will not return to Narnia and that they should learn to know him by 'another name' in their world. He then sends the children home.

It is mentioned that the four lords woke again when Caspian returned to the island and he married Ramandu's daughter. Eventually, the *Dawn Treader* and everyone else safely returns to Narnia.

Back in the human world, everyone remarks on how Eustace has changed and "you'd never know him for the same boy" – although his mother believes that Edmund and Lucy have been a bad influence on him in the way that they have made him "commonplace and tiresome"