

“PLOT ANALYSIS OF MARY SHELLEY’S “*FRANKENSTEIN*”

THESIS



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ABSTRACTS

Didot Dwi Laksono, 2018. *Plot Analysis Of Mary Shelley's "Frankenstein"*. Thesis, English Education Department, Faculty of Teaching and Education, Institute Islamic College Of Ponorogo. Advisor: **Wiwin Widyawati, M. Hum**

Key Words: *Plot, content analysis, novel.*

Plot is one of important element in a story, like a movie and novel. The term plot refers to the action or "story line" of the literary work. Plot is often listed as one of fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story. The problem statements in this research are; 1) how is the plot in Mary Shelley's "*Frankenstein*"? (2) What kind of plot in Mary Shelley's "*Frankenstein*"?. The aim of this research were analyze the plot in Mary Shelley's "*Frankenstein*" and to know what kind of plot in Mary Shelley's "*Frankenstein*".

In this research, the researcher applied descriptive qualitative research. The data source was novel of Mary Shelley's "*Frankenstein*". The technique of collecting data was documentation and this research was library research. Furthermore, researcher used content analysis method. The stages of analysis applied in this research were reduction, data display and verification or conclusion.

The researcher found that plot in Mary Shelley's "*Frankenstein*" novel were contains exposition, rising action, climax, falling action and resolution. Plot in Mary Shelley's "*Frankenstein*" novel was described through the structure of plot by Freytag's theory and it had consisted of exposition, rising action, climax, falling action, and resolution. First, exposition in this novel was divided into three types that were characters, setting, and basic situation in the story. Second, rising action in this novel was divided into several types of conflict that were: character versus character, character versus self, and character versus society. Third, climax in this novel was the dead of Elizabeth that was murdered by the daemon. Fourth, falling action in this novel had shown when Victor decided to purpose his life to kill the monster until Robert Walton rescued him on the North Pole. Last, resolution in this novel was contained by sad ending. Plot in Mary Shelley's "*Frankenstein*" novel was closed plot because the ending of the story was stated clearly by the writer .Plot in Mary Shelley's "*Frankenstein*" as imaginative novel gave contribution towards education. It was valued, because it was useful for human life. Imaginative literature was a way to experience a way of life, a time period, a culture, an emotion, a deed, a event that you were not otherwise able, willing (as, say, in the case of murder), or a capable of an encountering in any other manner. Through its novel, students could learn and apply the heroic action like willing to do the best in every chance and challenge, willing to sacrifice, and be responsible for everything they did. Besides that, the students also could learn that every decision had risks like when Victor decided to make a creature and he took the responsibility to catch the monster after all the monster did to his families.

APPROVAL SHEET

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RATIFICATION

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CHAPTER I

INTRODUCTION

A. Background of Study

In English we use the word in at least two different ways: Informative literature and imaginative literature. Informative literature tells us about facts, explanations, history, real 'great' life figure, etc. There is also imaginative literature that aims to arouse thoughts and feelings. Its author expresses his ideas, his feelings, his attitude; he may talk of things etc.¹ In informative literature talk about things that contain information that is nonfiction. In another hand, the imaginative literature contains about fictional things that talk about ideas.

Imaginative literary work has three categories or genres; novels, poetry, and drama.² One of the examples of imaginative literature is novel. Novel is extended prose fiction narrative having a central plot.³ The reader can understand deeply the novel by knowing the elements, which build the novel, such as plot, setting, point of view, etc. All of the elements influence the content of novel. In the novel reader can find the real condition of our life and also the novel from the imagination of the author. Besides that, in novel we can learn about how to act in life based on the story in it.

¹Faizal Risdianto, *A Handbook of English Literature* (Yogyakarta: Javakarsa Media, 2014), page: 01.

²Edgar V. Roberts, *Writing about Literature*, (Boston: University writing center, 1983), page: 04.

³Charlsen and Gilbert, *British and Western Literature*, (New York: McGraw Hill Company, 1985), page: 761.

Imaginative literature is taught in every level of education in Indonesian subjects. It has benefits in education. Imaginative literature is valued, because it is useful for human life. Imaginative literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, a event that you are not otherwise able, willing (as, say, in the case of murder), or a capable of an encountering in any other manner. Imaginative literature then opens doors to new in different life experiences.⁴ So, from literature people will learn a lot about life experiences, problems, and how to deal with them.

By understanding the imaginative literature especially about the plot in the novel can be used to instill education to children about real life. There is a period of calm, peace, childhood, adulthood, parenting and others with different roles, duties, responsibilities.⁵ By reading the novel, human will understand other human beings. Imaginative literature is rich with precise and dazzling words. It can learn the manners of language from the expression of literary words. As an educated teacher should be able to speak, write in a good and acceptable language. So the language of imaginative literature can be used as a tool to attract the hearts of listeners as needed.

A professor at Harvard Business School use one of imaginative literary work, which is novel to teach his students. He uses the novel "The Secret Sharer" to help his students understand leadership issues, decision making and moral

⁴ Sharon James McGee. *Analyzing Literature*. (Kansas State University – Salina), page: 2.

⁵ Zulela M.S, *Pembelajaran Bahasa Indonesia; Apresiasi Sastra di Sekolah Dasar* (Bandung: PT Remaja Rosdakarya, 2012), page: 24.

judgments. In almost every novel, there is someone who takes the initiative and becomes a leader. They may not be heroic leaders. Usually a type of invisible leadership, like a someone who is behind the scenes. From the story of the novel we can learn whether the character is making the right decision. Do they have the right self concept? Is there a better solution? What is the reason behind what they do? "The literature helps the students to get a more realistic view of many business books when talking about the things that are needed in leadership".⁶

There are two approaches in analyzing the imaginative literary work; they are intrinsic approach and extrinsic approach. Intrinsic approach is a kind of approach which analyzes literary work based on the text and the structural points of literary work: character, plot, setting, theme, tone and point of view. Extrinsic approach is kind of approach which analyze the relationship between the content and other disciplines of knowledge such as history, religion, psychology, biography, etc.⁷ It means to analyze literary work; people have to understand about intrinsic approach and extrinsic approach.

Novel is one of imaginative literary work that easy to understand the case in the story of the novel and the readers can be enjoy while they are reading the novel because the author sometimes use the languages that is not strange and of course it easy to understand by the readers. Even the interesting story like love

⁶Joseph L. Badaraco, "[Leadership in Literature.](#)" *Harvard Business Review* 84 (Harvard, 2006), page: 3.

⁷Rene Wellek and Austin Warren. *Theory of Literature*. (New York: Harcourt, Brace and Company, 1949), page: 73.

story can make the readers carried away in that story. A novel is a piece of prose fiction. Not all novels are written in prose. There are novels in verse and as for fiction, the distinction between fiction and fact is not always clear.⁸ Novel is extended prose fiction narrative having a central plot. The definition of plot in literary works commonly is a series of story which is formed by some stages of events until they produce a story that is presented by the actor or actress. Life has a story, but the fiction story like novel has a story and plot.

Plot is one of important element in a story, like a movie, novel. The term plot refers to the action or “story line” of the literary work.⁹ Plot is often listed as one of fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story.¹⁰ So, every novel has a plot to help the viewer understands each event of the story clearly.

Generally, plot has a structure to tell a story. The structures include in exposition (the beginning of story), continuous with the rising action (a series of events that builds from the conflict), which contains a complication, and moves to the climax (turning point in the whole action of a plot), followed by the falling action (the problems begin to unwind) and the resolution (or conclusion).¹¹ These

⁸Terry Eagleton, *An English Novel An Introduction*, (United Kingdom: Blackwell Publishing, 2005), page: 8.

⁹Sharon James McGee, *Analyzing Literature: A Guide for Student* (Salina: Kansas State University, 2001), page: 6.

¹⁰Faizal Risdianto, *A Handbook of English Literature* (Yogyakarta: Javakarsa Media, 2014), page: 11.

¹¹Jane Bachman Gordon and Karen Kuehner, *Fiction: Elements of the Story* (New York: McGraw Hill, 1999), page: 3.

structures must be arranged into kind of effective structure to build the good story in novel.

Based on the plotting techniques, plot divide to three kinds. They are progressive plot, regressive plot, and mixed plot. Progressive is which transform as the story continues. Regressive or flashback plot conveys information about events that occurred earlier. Meanwhile, mixed plot or backtracking plot is a combination of forward and backward plot, the plot of the mixture which starts from the beginning or the present, the past, back to the present, and the future.¹²

An object in this research is Novel “Frankenstein”. Frankenstein is a novel which is written by Mary Shelly. Mary Wollstonecraft Shelley (née Godwin; 30 August 1797 – 1 February 1851) was an English novelist, short story writer, dramatist, essayist, biographer, and travel writer, best known for her Gothic novel Frankenstein (1818).¹³ Shelley travelled through Europe in 1814, journeying along the river Rhine in Germany with a stop in Gernsheim, which is 17 kilometers away from Frankenstein Castle. She travelled in the region of Geneva (Switzerland) where much of the story takes place. Mary and her husband Percy with her friend Lord Byron decided to have a competition to see who could write the best horror story. After thinking for days, Shelley dreamt

¹²Iwan setyawan, “*An Analysis Plot and Characterization in the Novel 9 Summers 10m Autumns dari Kota Apel ke the Big Apple*”. (Thesis: Wijaya Putra University, Surabaya, 2013), page: 7.

¹³https://en.wikipedia.org/wiki/Mary_Shelley accessed on 23 April 2018.

about a scientist who created life and was horrified by what he had made; her dream later evolved into the novel's story entitled "Frankenstein",

Until the 1970s, Mary Shelley was known mainly for her efforts to publish her novel *Frankenstein*, which remains widely read and has inspired many theatrical and film adaptations. Recent scholarship has yielded a more comprehensive view of Mary Shelley's achievements. Scholars have shown increasing interest in her literary output, particularly in her novels, which include the historical novels *Valperga* (1823) and *Perkin Warbeck* (1830), the apocalyptic novel *The Last Man* (1826), and her final two novels, *Lodore* (1835) and *Falkner* (1837).

Frankenstein is a novel written by English author Mary Shelley (1797–1851) that tells the story of Victor Frankenstein, a young scientist who creates a grotesque but sapient creature in an unorthodox scientific experiment.¹⁴ Shelley started writing the story when she was 18, and the first edition of the novel was published anonymously in London on 1 January 1818, when she was 20. Her name first appeared on the second edition, published in France in 1823.

Frankenstein is widely adapted into a movie. The first release of the film titled "Frankenstein" (1910). And many more films that adapted from *Frankenstein* novel with various versions. There are a total of 34 films to date that are officially recorded as a *Frankenstein* adaptation.¹⁵ film Since the novel's

¹⁴ <https://en.wikipedia.org/wiki/Frankenstein> accessed on 23 April 2018

¹⁵ [https://en.wikipedia.org/wiki/Frankenstein_\(film\)](https://en.wikipedia.org/wiki/Frankenstein_(film)) accessed on 23 April 2018.

publication, the name "Frankenstein" has often been used to refer to the monster itself. This usage is sometimes considered erroneous, but commentators regard it as well-established and acceptable. In the novel, the monster is identified by words such as "creature", "monster", "demon".

Researcher interested to analyze plot because a plot is one of the most important in novel. Interested plot will build curiosity so the reader will read the novel till the end. Researcher chose Frankenstein novel because this novel is very famous and interesting a lot of film which based on this novel. The title of this research is PLOT ANALYSIS OF MARY SHELLEY'S "*FRANKENSTEIN*".

B. Statements of the Problem

The research has two problems. They are:

1. How is the plot in Mary Shelley's "*FRANKENSTEIN*"?
2. What kind of plot in Mary Shelley's "*FRANKENSTEIN*"?

C. Objective of the Study

As the thesis has two problems statements, the thesis has also two research objectives. They are:

1. To analyze the plot in Mary Shelley's "*FRANKENSTEIN*".
 2. To know what kind of plot in Mary Shelley's "*FRANKENSTEIN*".
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D. Significance of the study

1. General significance

- a. By reading imaginative literary work, the readers will get the amusement
- b. The readers can have a good lesson after reading an imaginative literary work.
- c. The readers can spend their spare time to enjoyably.

2. Practical significance

- a. Imaginative literary work can give information related to the life values
- b. By appreciating imaginative literary work, it can provide the socio cultural value from the time of the article has written.

The result of this study will give advantages and new experience to the people with the following aspects.

- 1) It can be the good information related to the current lives
- 2) It can expand the writer's point of view about literature, especially a novel.
- 3) It also can be input for the next researcher who is interested to analyze imaginative literary work.

E. Previous research finding

In this research, researcher analyzes plot in novel. The researcher presents other previous researches related to the study of plot that have important contributions for this present research.

The first research is taken from Nur Isnawati entitled Plot Analysis in “*Puss in Boots*” Movie. The aim of this thesis is to know about plot development in “*Puss in Boots*” movie. Based on her conclusion, she found that plot development in this movie has the five elements of plot; there are orientation, rising action, climax, falling action, and denouement. In other words, this movie surely follows five stages of plot in fiction. The entire act on the movie can be put into five stages perfectly.

There are the plot developments in the *Puss in Boots* movie. First, Orientation is started from Puss first, and then another character already exists behind. Second, continue to rising action, it occurs when Puss met Kitty and Humpty to get the magic beans from Jack and Jill. Third, for climax, it occurs when Puss and friends successful in take over the magic beans from Jack and Jill and then plants the magic beans and growing fast into the sky, met little goose and bring it back into San Ricardo. Fourth is falling action. It is started when Puss met Andy Beanstalk in the prison, Andy talk to Puss about great terror from mama goose if she comes into San Ricardo to get back the little goose. Puss helped by Kitty to go out from the prison, they go to San Ricardo to save San Ricardo from mama goose’s terror. The fifth is denouement, or resolution. Denouement here is when mama goose come into San Ricardo and damaged this town, but finally Puss and friends can break up a fight. Little goose back into

mama goose, Humpty change into golden egg, and Puss became a hero for San Ricardo, and also Kitty here.¹⁶

The second research is taken from Eka Franciska entitled Analysis of plot in "*Captain Fantastic*" Movie. Based on her conclusion, she found that plot development in this movie has the five elements of plot, there are orientation, rising action, climax, falling action, and denouement.

Plot in *Captain Fantastic* film was described based on the structure of plot by Freytag's theory and there were thirty six parts of plot that had found in this film. The part had contained twelve parts of exposition, fifteen parts of rising action, three parts of climax, five parts of falling action, and one of resolution.

Orientation started from the major character in this film. The first character had exited in that forest was Bodevan Cash (18 years old). He was the first son of Ben. Continue to rising action, when Ben got information from his sister, Harper that his wife, Leslie committed suicide because Leslie had hospitalized for bipolar disorder before she died. Then, Ben told the news to his family and made his children shocked and grief. Next the climax parts it occurs when Ben got seriously conflict with his child, Rellian. It occurred when Ben got news that Rellian had fled to Jack's mansion. In a short letter, Rellian told his father that he wished to live with his grandparents. Ben went to Jack's house quickly and picked up Rellian, but Rellian did not want to go with his father. He

¹⁶ Nur Isnawati, "*Plot Analysis in Puss in Boots Movie*", (Thesis, STAIN Ponorogo, Ponorogo, 2016).

was angry and hated his father too, because he assumed that his father had killed his mother and his father was the worst father for him in this world. Ben had speechless while heard Rellian's words. Forth is falling action, when Ben repaired his problems. He had stopped his mission such as brought Rellian came back and saved his wife's funeral. The last is Resolution, It occurred when the rest of the family were shown living on a farm. They looked so happy, filled of smiles in their life, and nothing problem again. Although they adhered to Ben's education and philosophy of life, the children were also attending school. Then, the final scene was the family around the kitchen table with their father waiting for the school bus to arrive. Rellian and Ben threw smile each other and then for an extended period of time they all just continued to eat in silence.¹⁷

The third research is *Plot Analysis of Detective Genre in Sir Arthur Conan Doyle's Sherlock Holmes Stories* by Dyah Utami Setyowati from Sebelas Maret University. She found that plot used in Holme's stories basically can be applied into five stage division of plot by kenney. There are some twisted events on some part, because detective story is all about surprise and suspens, but Doyle may keep it smoothly into five stages as in introduction, rising action , climax, falling action and catastrophe. The sequences of event in Holmes stories followed those patterns, yet it did not seem cliché.¹⁸

¹⁷Eka Franciska, "*Analysis of plot in Captain Fantastic film*", (Thesis, IAIN Ponorogo, Ponorogo, 2017).

¹⁸Dyah Utami Setyowati, "*Plot Analysis of Detective Genre in Sir Arthur Conan Doyle's Sherlock Holmes Stories*", (Thesis, Sebelas Maret University, Surakarta, 2011).

Based on the explanation above, the previous research findings and the research that will be studied by the researcher have differences and similarities. For the difference is from the statements of problem, Nur Isnawati is consisted of one problem statement, that is how the plot development in the Puss in Boots movie. Then, the thesis of Eka Franciska is focused on two problem statements and she analyzed plot in films. The statement of problem of her thesis are how the plot in the movie Captain Fantastic and what kinds of plot in this film. Meanwhile, the researcher focused on two problem statements, that is how the plot in Mary Shelley's novel "Frankenstein" and what kinds of plot in Frankenstein novel. For the similarities is from the way to analyze plot. From the both previous research findings, the way to analysis plot is, based on the structure of plot and it is the same with the research conducted by researcher at this time. By those previous research findings, the researcher wants to use them as references for this research.

F. Organization of the Thesis

This organization has purpose to ease understanding the thesis. This thesis is divided into five chapters.

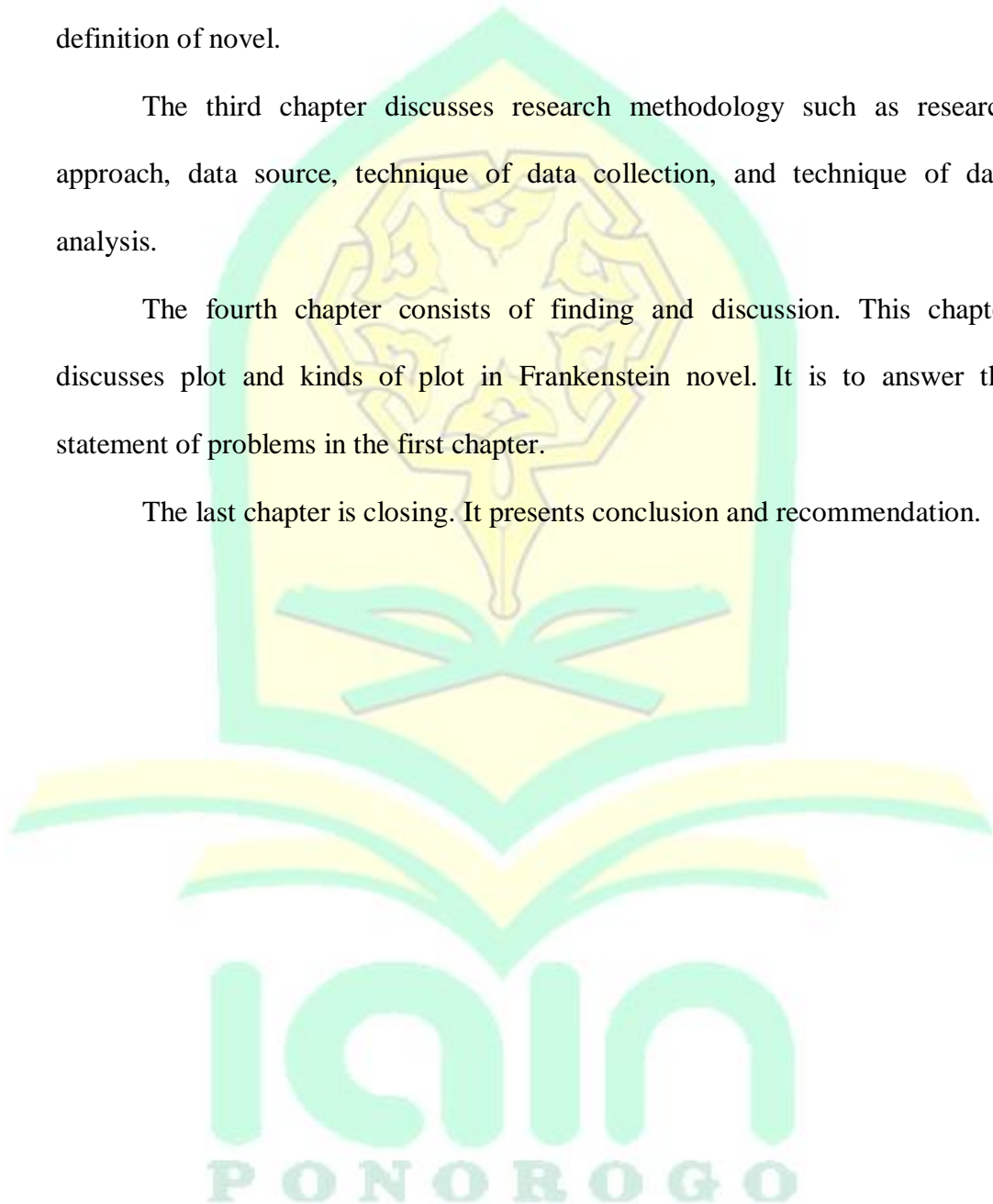
The first chapter consists of the introduction of this thesis. It discusses background of the study, statements of the problem, research focus, objectives of the study, significances of the study, previous research finding, and then organization of the thesis.

The second chapter focuses on the review of related literature. It explains all theories about plot and novel such as definition of plot, categorize of plot, definition of novel.

The third chapter discusses research methodology such as research approach, data source, technique of data collection, and technique of data analysis.

The fourth chapter consists of finding and discussion. This chapter discusses plot and kinds of plot in Frankenstein novel. It is to answer the statement of problems in the first chapter.

The last chapter is closing. It presents conclusion and recommendation.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. PLOT

1. Definition of Plot

Plot is a plan or an outline of the events in play or novel.¹⁹ Plot is often listed as one of fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story.²⁰ Based on that definition, it can conclude that plot refers to the sequence of events inside a [story](#) which affect other events through the principle of [cause and effect](#).

In most short story, plot structures, the action begins with exposition, continues with rising action, which contain a complication, and moves to a climax, followed by falling action and a resolution.²¹

The first structure of a plot is exposition. It is the portion of a story that introduces important background information to the audience, for example, information about setting, events occurring before the main plot, characters' back stories, etc.²² Exposition establishes setting, the major characters and perhaps some minor ones, situation, and any necessary

¹⁹ Hornby, A. S., *Oxford Advanced Learner's Dictionary of Current English Fifth Edition*, (New York: Oxford University Press, 1995), 887

²⁰Faizal Risdianto, *A Handbook of English Literature*, (Yogyakarta: Javakarsa Media, 2014), 11-12.

²¹Jane Bachman Gordon and Karen Kuehner, *Fiction: The Elements of the Short Story*, (New York: McGraw Hill, 1999), 451.

²²Sunaryono Basuki Koesnosobroto, *The Anatomy of Prose Fiction*, (Jakarta: Departemen Pendidikan dan Kebudayaan, 1988), 53.

background information about what happened before the story begun. In other word, exposition is an introduction part that contains information about the characters, setting, and situation in the story.

The second structure of a plot is rising action. Freytag said that it starts with a conflict, for example, the death of a character. The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action. Rising action involves the buildup of events until the climax.²³ Another source defined rising action as a related series of incidents in a literary plot that builds toward the point of greatest interest.²⁴ It can be concluded that rising action is a series of incidents or events that begin after the exposition and builds the climax in a story.

Traditionally, rising action grows out of some conflicts that arise within the story.²⁵ Conflict is the essence of all stories. Conflict has four types in story. First, character versus character or man against man is characters are pitted against one another.²⁶ Second, character versus nature or man against nature is nature serves as the obstacle for characters.²⁷ Nature can be a force of nature (like a storm, earthquake, or difficult climate) or an

²³[https://en.wikipedia.org/wiki/Plot_\(narrative\)](https://en.wikipedia.org/wiki/Plot_(narrative)) accessed on May 19th 2018.

²⁴<http://www.dictionary.com/browse/rising-action> accessed on May 19th 2018.

²⁵Graham Little, *Approach to Literature: An Introduction to Critical Study of Content and Method in Writing* (Australia: Science Press, 1970), 83.

²⁶<http://www.storyboardthat.com/articles/e/types-of-literary-conflict> accessed on May 19th 2018

²⁷<http://www.booksoarus.com/types-of-conflict-literature-examples/> accessed on May 19th 2018

animal from nature.²⁸ Third, character versus self or man against himself is the protagonist struggles within her/his own mind.²⁹ In other word, character versus self is the main character battles himself or herself. Last, character versus society or man against society is when the protagonist's conflict extends to confronting institutions, traditions, or laws of his or her culture; he or she struggles to overcome them.³⁰

The third structure of a plot is climax. Climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable.³¹ In other words, climax is a turning point of the story. This is meant to be the moment of highest interest and emotion, leaving the reader wondering what is going to happen next.

The fourth structure of a plot is falling action. Falling action, or the winding up of the story, occurs when events and complications begin to resolve.³² Freytag said that the falling action phase consists of events that lead to the ending. Character's actions resolve the problem. In the beginning of this phase, the antagonist often has the upper hand. The protagonist has never been further from accomplishing their goal. The outcome depends on

²⁸Eka Franciska, "An Analysis of Plot in *Captain Fantastic Film*," (Thesis, State Institute of Islamic Studies (IAIN Ponorogo), 2017), 12.

²⁹*Ibid.*,

³⁰*Ibid.*,

³¹William Kenney, *How to Analyze Fiction* (Manhattan: Monarch Press, 1966), 18.

³²<https://literarydevices.net/plot/> accessed on May 22nd2018

which side the protagonist has put themselves on.³³ It can conclude that falling action is the beginning of resolution process. The events and complications start to fall into place.

The last structure of a plot is resolution. It is also called denouement (“the untying of the knot”). In this phase, the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends. Some stories show what happens to the characters after the conflict ends or they show what happens to the characters in the future. In this phase, the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success and their progress is directed primarily against these secondary obstacles. This phase demonstrates how the protagonist overcomes these obstacles.³⁴

2. The Functions of Plot

A plot is one of the most important parts of a story, and has many different purposes:

- a. The plot focuses attention on the important characters and their roles in the story. It motivates the characters to affect the story, and connects the events in an orderly manner. The plot creates a desire for the reader to

³³[https://en.wikipedia.org/wiki/Plot_\(narrative\)](https://en.wikipedia.org/wiki/Plot_(narrative)) accessed on March 25th 2018.

³⁴*Ibid.*,

go on reading by absorbing them in the middle of the story, ensuring they want to know what happens next.

- b. The plot leads to the climax, but by gradually releasing the story in order to maintain readers' interest. During the plot of a book, a reader gets emotionally involved, connecting with the book, not allowing he to put the book down. Eventually, the plot reveals the entire story, giving the reader a sense of completion that he has finished the story and reached a conclusion. The plot is what forms a memory in readers' minds, allowing them to think about the book and even making them want to read it again. By identifying and understanding the plot, the reader is able to understand the message being conveyed by the author, and the explicit or implicit moral of the story.³⁵ The plot comes to appear one central way in which help readers make sense, first of the text, and then, using the text as an interpretive model of life.³⁶
- c. **Plot reveals the story gradually.** Since a compelling plot represents a series of changing conflicts, the story develops from beginning to end. This provides motion and direction, a sense that the story is going somewhere.³⁷

³⁵<https://literarydevices.net/plot/> accessed on June 5th 2018.

³⁶Peter Brooks, *Reading for The Plot: Design and Intention in Narrative*, (England: Harvard University Press, 1992), 19.

³⁷<http://bethestory.com/2011/03/01/11-functions-of-plot> accessed on June 5th 2018

d. **Plot can** make the readers want to read the story again, or to read the next in the series because an effective plot can cause a reader to continue to think about the story, to continue replaying scenes in her mind and daydreaming the story's settings.

3. Categories of Plot

Plot can be categorized into open plot and closed plot. That plot also called as open form and closed form in drama. That terms came from a German literary critic, Volker Klotz, who distinguished between plays where the individual acts are tightly connected and logically built on one another, finally leading to a clear resolution of the plot (closed form), and plays where scenes only loosely hang together and are even exchangeable at times and where the ending does not really bring about any conclusive solution or result (open form).³⁸

Plots that are not brought to a final or preliminary conclusion are called open-ended plots or just open plots.³⁹ In an open plot, much remains amorphous and incomplete: the battle is inconclusive and possibly ongoing, the mystery remains, the lovers are still pining, and so on. J.K. Rowling's Harry Potter and the Goblet of Fire for instance is much more open-ended plot than the previous Harry Potter volumes. While volumes one to three end with a fairly definite preliminary defeat of the evil force, in The Goblet of

³⁸Stefanie Lethbridge And Jarmila Mildorf, *Basics of English Studies: An introductory course for students of literary studies in English*, (German : Universities of Tübingen,), 101

³⁹Ibid.,

Fire, Voldemort has clearly returned to power and a massive attack on the good powers is imminent at the end of the volume.⁴⁰ This makes readers curious about the next story.

The other example of open plot is in Salinger's Novel.⁴¹ This novel began with Holden Caulfield, the seventeen-year-old narrator and protagonist of the novel, addresses the reader directly from a mental hospital or sanitarium in southern California. He wants to tell us about events that took place over a two-day period the previous December. Typically, he first digresses to mention his older brother, D.B., who was once a "terrific" short-story writer but now has sold out and writes scripts in nearby Hollywood. The body of the novel follows. It is a *frame story*, or long flashback, constructed through Holden's memory.⁴² The ending of Salinger's novel emphasizes that the narrator is in some kind of psychiatric institution but leaves in suspense the question of whether or not he will stay there or what will happen if he leaves. The final passage is ambiguous. It suggests that the story is finished but that there is more to tell about. Readers are presented not only with the narrator's own powerful ambiguous but also with a sense of uncertainty as to whether or not readers have really been told anything or where readers are being left.

⁴⁰Ibid.,

⁴¹Andrew Bennet and Nicholas Royle, *An Introduction to Literature, Criticism and Theory*, (Great Britain: Pearson Longman, 2004), 286.

⁴²<https://www.cliffsnotes.com/literature/c/the-catcher-in-the-rye/book-summary> accessed on July 1st 2018

A closed plot is one that has a clearly identifiable end.⁴³ It can have a clearly identifiable beginning as well, but this is not strictly necessary, it can just as well begin *in medias res*, ‘in the middle of things,’ instead. The end, though, needs to represent precisely that: an end. By the time the readers reach the final pages or scenes, that is, the battle has been won or lost, the mystery solved, the lovers re-united (often in marriage), the final defeat of an evil force, the death and so on. This is often the case in Victorian novels where there is frequently an entire chapter at the end, tying up all the loose ends of the plot and giving a short glimpse of the characters’ future. In a closed plot structure earthly rewards and punishments are often distributed in proportion to the virtue or vice of the various characters at the end.⁴⁴

The example of closed plot is in novel *Middlemarch* by George Elliot. This novel told about the unhappy married of two couples, Dorothea and Caubon, and Lydgate and Rosamond. Dorothea Brooke is a young woman living with her uncle and sister in the small-but-growing town of Middlemarch, England in around 1830. She's got all the makings of a Victorian heroine: she's beautiful, intelligent, and generous. But she's also so idealistic, it's almost laughable. Her main ambition in life is to take on a noble project, so she marries a dried-up old scholar named Casaubon, thinking that helping him in his research will be the project she's after. Not

⁴³https://licor.hivolda.no/?page_id=228 accessed on June 5th 2018

⁴⁴Stefanie Lethbridge And Jarmila Mildorf, *Basics of English Studies: An introductory course for students of literary studies in English*, (German : Universities of Tübingen,), 45.

so much. Dorothea quickly discovers that he cares more for his own scholarly pursuits than he does for her.

Meanwhile, an idealistic young doctor named Tertius Lydgate moves to Middlemarch to set up a practice with his new-fangled ideas about medicine and science. Lydgate falls in love with Rosamond Vincy, the sister of one of his patients, and marries her. Lydgate discovers that Rosamond is a superficial and selfish, and Rosamond learns that Lydgate will always be "married" to his work as a doctor.

These two unhappy couples (the Lydgates and the Casaubons) are connected by Mr. Casaubon's young cousin, Will Ladislaw. Will is a handsome, young artist with a sparkling wit. Seriously, he sparkles. Everyone seems to like Will. Especially Dorothea, who finds that he understands her in a way her husband doesn't. After some serious thinking, and some misunderstandings (Dorothea thinks that Will likes Rosamond), Dorothea and Will decide to get married.

The ending details the eventual fortunes of the main characters. Fred and Mary marry and live contentedly with their three sons. Lydgate operates a practice outside of Middlemarch but never finds fulfillment and dies at the age of 50, leaving Rosamond and four children. After he dies, Rosamond marries a wealthy physician. Ladislaw engages in public reform, and Dorothea is content as a wife and mother to their two children. Their son

eventually inherits Arthur Brooke's estate. This ending is categorized as closed plot because it tells readers about what happens next to the characters.

In very general terms, then, the worldview a narrative expresses is conveyed in part by whether that plot is open or closed. An open plot, for instance, can help transmit the sense that the world is large and manifold – that every event or sequence of events, no matter how earth-shattering or seemingly all-encompassing, is ultimately just an episode in the much larger story of humanity and the universe; alternatively, it can present us with a world of uncertainty and fluidity, in which nothing is solid or ever fully and finally resolved. A closed plot, on the other hand, can convey the exact opposite: a sense, for instance, that some actions do reach a conclusion and can be understood in their totality; this is a world, in short, that contains at least some sense of order and comprehensibility.

B. IMAGINATIVE LITERATURE

Literature is defined as writings that are valued as work of art, especially fiction, drama, and poetry.⁴⁵ Literature includes any text worthy to be taught to students by teachers of literature, when these texts are not being taught to students in other departments of a school or university.⁴⁶ Literature also can be defined as incorporates everything that has been written down in some form or

⁴⁵Hornby, A. S., *Oxford Advanced Learner's Dictionary of Current English Fifth Edition*, (New York: Oxford University Press, 1995), 687.

⁴⁶Jim Meyer, *What is Literature? A Definition Based on Prototypes*, (

another, i.e., all the written manifestations of a culture (hence, there are terms such as 'research literature', 'the literature on civil rights', etc.). In other word, literature is text or everything that has been written in some form of fictions and non-fictions and it can be taught in education level.

In English, literature or literary is used in at least two different ways: informative literature and imaginative literature. Informative literature tells about facts, explanations, history, real 'great' life figure, etc.⁴⁷ in other word, informative literature talk about things that contain information that is nonfiction and the imaginative literature contains about fictional things that talk about ideas. Imaginative literature aims to arouse thoughts and feelings. Its author expresses his ideas, his feelings, his attitude; he may talks of things etc.⁴⁸

Imaginative literature is taught in every level of education in Indonesian subjects. It has benefits in education. Imaginative literature is valued, because it is useful for human life. Imaginative literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, a event that you are not otherwise able, willing (as, say, in the case of murder), or a capable of an encountering in any other manner. Imaginative literature then opens doors to new in different life experiences.⁴⁹ So, from literature, people will learn a lot about life experiences, problems, and how to deal with them.

⁴⁷Faizal Risdianto, *A Handbook of English Literature* (Yogyakarta: Javakarsa Media, 2014), 1.

⁴⁸*Ibid.*,

⁴⁹Sharon James McGee. *Analyzing Literature*.(Kansas: Kansas State University), 2.

A professor at Harvard Business School use one of imaginative literary work, which is novel to teach his students. He uses the novel "The Secret Sharer" to help his students understand leadership issues, decision making and moral judgments. In almost every novel, there is someone who takes the initiative and becomes a leader. They may not be heroic leaders. Usually a type of invisible leadership, like a someone who is behind the scenes. From the story of the novel we can learn whether the character is making the right decision. Do they have the right self concept? Is there a better solution? What is the reason behind what they do? "The literature helps the students to get a more realistic view of many business books when talking about the things that are needed in leadership".⁵⁰

There are two approaches in analyzing the imaginative literary work; they are intrinsic approach and extrinsic approach. Intrinsic approach is a kind of approach which analyzes literary work based on the text and the structural points of literary work: character, plot, setting, theme, tone and point of view. Extrinsic approach is kind of approach which analyze the relationship between the content and other disciplines of knowledge such as history, religion, psychology, biography, etc.⁵¹ It means to analyze literary work; people have to understand about intrinsic approach and extrinsic approach.

⁵⁰Joseph L. Badaraco, *Leadership in Literature Harvard Business Review* 84 (Harvard, 2006), 3.

⁵¹Rene Wellek and Austin Waren. *Theory of Literature*.(New York: Harcourt, Brace and Company, 1949), 73.

There are many kinds of imaginative literature. One of them is novel. Novel is one of imaginative literary work that easy to understand the case in the story of the novel and the readers can be enjoy while they are reading the novel because the author sometimes use the languages that is not strange and of course it easy to understand by the readers. Even the interesting story like love story can make the readers carried away in that story. A novel is a piece of prose fiction. Not all novels are written in prose. There are novels in verse and as for fiction, the distinction between fiction and fact is not always clear.⁵² Novel is extended prose fiction narrative having a central plot. The definition of plot in literary works commonly is a series of story which is formed by some stages of events until they produce a story that is presented by the actor or actress. Life has a story, but the fiction story like novel has a story and plot.

Other kind of imaginative literature is short story. A short story is a work of fiction that is usually written in prose, often in narrative format. A short story usually deals with a few characters and often concentrates on the creation of the mood rather than the plot. A short story is often judged by its ability to provide a complete or satisfying treatment of its characters and subject.⁵³

Short story definitions based on length differ somewhat, even among professional writers, in part because of the fragmentation of the medium into genres. Since the short story format includes a wide range of genres and styles,

⁵²Terry Eagleton, *An English Novel An Introduction*, (United Kingdom: Blackwell Publishing, 2005), 8.

⁵³Santosh Ratodh, *Introduction to Literature*, (Mumbai: University of Mumbai, 2012),49

the actual length is determined by the individual author's preference (or the story's actual needs in terms of creative trajectory or story arc) and the submission guidelines relevant to the story's actual market. Guidelines vary greatly among publishers.

Drama is also one of imaginative literature. The term drama originates from Greek language, which means 'to do'. In a drama, there are some conflicts, actions, events and crisis from the lives of the concerned characters. Drama is the specific mode of fiction represented in performance. It is primarily a performing art. It is the most powerful literary expression as action is presented on the stage, engaging the audio-visual faculties of the audience.⁵⁴

Drama is an ancient form of literature having a long history of more than 2500 years. Historically speaking following are the stages in the development of drama:⁵⁵

1. Greek Drama

History of literature shows the origin of drama in Greece in 6th century B.C. In ancient Greece dramatic competitions were held to celebrate the festival of God Dionysus. The dramatists participating in this competition were required to present a tetralogy of plays consisting of three tragedies and a satyr play. The plays performed in this period were tragedy, comedy and the

⁵⁴Santosh Ratodh, *Introduction to Literature*, (Mumbai: University of Mumbai, 2012), 101-103

⁵⁵*Ibid.*,

satyr play. Aeschylus, Sophocles, Euripides, Aristophanes and Menander are the best-known dramatists of Ancient times.

2. Roman Drama

Greek drama came in contact with the Romans after the Roman Empire expanded into Greece territories in the 3rd century B.C. Roman dramatists of this period like Andronicus and Naevius took drama all over Europe. During the 2nd century B.C. it had become one of the chief means of entertainment with many men of letters practicing it. The comedies written by Plautus and Terence became very popular, many of which have survived. The Roman tragedian, Seneca popularized tragedy so much so that it is called Senecan tragedy.

3. Medieval Drama

The drama of the Middle Ages dealt with Bible stories and allegorical mysteries. It was being written in the regional languages of the times. To help the laymen understand the teachings of the religion, the clergymen used to perform the incidents from Bible in dramatic form. The plays of this period are called Mystery and Miracle plays.

4. Elizabethan Drama

With the construction of Globe Theatre in London, drama as a major form of literature flourished in England. The main practitioners of this form in 16th and 17th century are Ben Jonson, Shakespeare and Christopher Marlowe.

The plays of this period were written on the themes like ancient history and Greek and Roman mythology, and contemporary socio-political issues.

5. Modern Drama

Henrik Ibsen and Bertolt Brecht dominate the modern drama of 19th and 20th Century respectively. Ibsen started a new kind of drama by making an ordinary housewife as the heroine of his play, 'A Doll's House'. Anton Chekhov, Eugene O'Neill, Luigi Pirandello, Samuel Beckett, Harold Pinter, John Osborne and George Bernard Shaw are the important dramatists of this period.

Drama has some elements. They are plot, character, subject or theme, music and spectacle (the visual elements of the production of a play).⁵⁶

C. NOVEL

Novel is a long narrative, normally in prose, which describes fictional character and events, usually in the form of a sequential story.⁵⁷ In other words, novel is a prose that describe fictional or factual story about a sequential story. Usually novel consists of more than one hundred pages.

Every country has different story related to the rise of novel, for example America. In the early American novel, most accounts of the American novel show it serving to shape the nation or what Benedict Anderson calls an

⁵⁶*Ibid.*,

⁵⁷<https://en.m.wikipedia.org/wiki/novel> accessed on May10th2018.

“imagined community.”⁵⁸ These accounts scour early American novels for self-conscious signs of national aspiration, nominate characters as early versions of the ideal citizen-subject, analyze plots for what they may say about a national politics, study landscapes for their uniquely American topography, and explain the sheer number of gothic and sentimental texts in terms of how they sought to unite a disparate readership around those aspirations, ideals, and political goals. While a few novels reward the stalwart critic with evidence to justify one or more of these procedures, most do not, especially those written before the 1820s. American novels written between the 1780s and 1820s tell a different story. Novels by Hugh Henry Brackenridge, Leonora Sansay, Charles Brockden Brown, Royal Tyler, Isaac Mitchell, Susannah Rowson, and other writers of the early republic are modeled on a cosmopolitan view of America. These novels pull off the amazing feat of detailing both the peculiar practices and idiosyncratic kinship rules of local communities and situating those people and their practices within an Atlantic circuit of people, goods, services, and information that cross regional and national boundaries. A novel has many aspects. They are:⁵⁹

1. Theme

The central idea of a novel is the theme. It is a concern or a subject on which the story rotates. For a novelist the theme is like a design that comes to

⁵⁸Olakunle George and friend, *The Encyclopedia of the Novel*, (UK: Blackwell Publishing Ltd, 2011), 263.

⁵⁹Santosh Ratodh, *Introduction to Literature*, (Mumbai: University of Mumbai, 2012), 65-66

the mind, sprouts like a seed and a story with plot and characters are woven around it.

2. Plot

The framework of the story is the plot. It has an opening, a center and a conclusion. It progresses with the help of characters, events and actions. There can be even sub-plot in a plot but they are linked to each other in the main theme. Plot is thus the structure of the actions which work together to accomplish an artistic outcome. And as these actions are performed by the characters, plot and character are inter-dependent on each other. It is the plot that arranges and re-arranges the story according to the mode of narrative.

3. Characterization

The writer offers some ethical or dispositional qualities to the characters which they expose through their actions. How should the person act, react, learn and change all constitute the art of characterization. With the advancement of the story a character grows slowly and has the power to make the reader so involved that he might feel very close to the character participating and sharing the emotional fluctuations as well. A character has the potentiality of moving the readers and forcing them to remember it forever and this indicates the accomplishment of the art of characterization.

4. Point of View

This indicates how a story is narrated. It is the perception through which the author depicts the characters, controls their actions and relates the

events. The story can be in first person narration where the narrator reports the incidents with 'I' which represent that it is he who has been a spectator to the events of life.

5. Time and Place

A story originates and moves within a particular time and place and the author cannot detach himself from it. Use of place decides the location and use of time assures the way the events are structured. It is not required for a novelist to mention the name of the place but through the setting and the background the ambience is created. In some novels the author uses place to give cultural support to the story and in some the place is used as a source of significance and building the atmosphere around the story.

6. Style

Each writer has his/her own style of writing. It is the manner in which the author narrates the story keeping in view the language and expression. The characters, situations and events are expressed maintaining a unique diction, choice of words, sentence structure etc. and it is this style that distinguishes one author from the other.

There are many kinds of novel, such as:⁶⁰

- a. A picaresque novel is an early form of the novel; some call it a precursor of the novel. It presents the adventures of a lighthearted rascal (pícaro=rogue).

It is usually episodic in structure, the episodes often arranged as a journey.

⁶⁰<http://www2.anglistik.uni-freiburg.de/intranet/englishbasics/ProseTypes.htm> June 5th 2018.

The narrative focuses on one character who has to deal with tyrannical masters and unlucky fates but who usually manages to escape these miserable situations by using her/his wit. The form of the picaresque narrative emerged in sixteenth-century Spain. Examples are: Cervantes, *Don Quixote*; and in the English tradition: Thomas Nash, *The Unfortunate Traveler*; Mark Twain, *The Adventures of Huckleberry Finn*; Daniel Defoe, *Moll Flanders*.

- b. The historical novel takes its setting and some of the (chief) characters and events from history. It develops these elements with attention to the known facts and makes the historical events and issues important to the central narrative. (e.g. Walter Scott, *Ivanhoe*; Charles Dickens, *A Tale of Two Cities*)
- c. The bildungsroman (novel of education) is a type of novel originating in Germany which presents the development of a character mostly from childhood to maturity. This process typically contains conflicts and struggles, which are ideally overcome in the end so that the protagonist can become a valid and valuable member of society. Examples are J.W. Goethe, *Wilhelm Meister*; Henry Fielding, *Tom Jones*; Charles Dickens, *Dave Copperfield*; James Joyce, *A Portrait of the Artist as a Young Man*.
- d. The gothic novel became very popular from the second half of the eighteenth century onwards. With the aim to evoke chilling terror by

exploiting mystery and a variety of horrors, the gothic novel is usually set in desolate landscapes, ruined abbeys, or medieval castles with dungeons, winding staircases and sliding panels. Heroes and heroines find themselves in gloomy atmospheres where they are confronted with supernatural forces, demonic powers and wicked tyrants. Examples are Horace Walpole, *The Castle of Otranto*; Ann Radcliffe, *Mysteries of Udolpho*.

- e. The social novel, also called industrial novel or Condition of England novel, became particularly popular between 1830 and 1850 and is associated with the development of nineteenth-century realism. As its name indicates, the social novel gives a portrait of society, especially of lower parts of society, dealing with and criticizing the living conditions created by industrial development or by a particular legal situation (the poor laws for instance). Well-known examples are: Elizabeth Gaskell, *Mary Barton*; Charles Dickens, *Oliver Twist*; Benjamin Disraeli, *Sybil* and Charles Kingsley, *Alton Locke*.
- f. Science fiction novel is a type of prose narrative of varying length, from short-story to novel. Its topics include quests for other worlds, the influence of alien beings on Earth or alternate realities; they can be utopian, dystopian or set in the past. Common to all types of science fiction is the interest in scientific change and development and concern for social, climatic, geological or ecological change (e.g. Mary Shelley, *Frankenstein*; H.G. Wells, *The Time Machine*; Aldous

Huxley, *Brave New World*; George Orwell, 1984; Anthony Burgess, *A Clockwork Orange*).

- g. A romance novel is a fictional narrative in prose or verse that represents a chivalric theme or relates improbable adventures of idealized characters in some remote or enchanted setting. It typically deploys monodimensional or static characters that are sharply discriminated as heroes or villains, masters or victims. The protagonist is often solitary and isolated from a social context; the plot emphasizes adventure, and is often cast in the form of a quest for an ideal or the pursuit of an enemy. Examples: Anonymous, *Sir Gawain and the Green Knight*; Sir Philip Sidney, *Arcadia*; Percy B. Shelley, *Queen Mab*; Nathaniel Hawthorne, *The House of the Seven Gables*.

In novel there are two structures: intrinsic (consists of plot, character, point of view, setting and moral value) and extrinsic⁶¹. Plot is an outline in a novel. Character is person in novel. Character can be categorized in protagonist (main person in a story) and antagonist (person who actively opposed protagonist). Both of protagonist and antagonist are need to build the story in a novel.

Setting is related to the place, time, and social environment and how is the situation of an event in a novel happened. Place is the geographical location of the story, a country or a city, a large city or a small village, indoors

⁶¹www.artikelsiana.com/2014/10/pengertiandanunsur-unsurnovel accessed on May 10th 2018

or outdoors, or both. Time is the period in history, the season of the year, the day of the month, and/or the hour of the day in which the events of the story occur. Social environment means the location of characters and events in a particular society and/or a particular social class (lower, middle, or upper class).⁶²

Other structure in novel is point of view. There are three types of point of view: objective point of view, third person point of view, first person point of view, **omniscient and limited omniscient points of view**. With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer. **Third person point of view** means that the narrator does not participate in the action of the story as one of the characters, but lets the readers know exactly how the characters feel. In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting. **Omniscient points of view** means a narrator who knows everything about all the characters all knows or omniscient. A narrator whose

⁶²Ibid.,

knowledge is limited to one character, either major or minor, has a limited omniscient point of view.⁶³

Moral value refers to the value of the story. The moral value is an explicit or implicit message that delivers by the writer.

D. FRANKENSTEIN NOVEL

Frankenstein is a novel written by English author Mary Shelley (1797–1851) that tells the story of Victor Frankenstein, a young scientist who creates a grotesque but sapient creature in an unorthodox scientific experiment.⁶⁴ It is as though there are two distinct halves to one character. Each half competes for attention from the other and for the chance to be the ruler of the other half. In the end, this competition reduces both men to ruins.⁶⁵

There are some characters in Frankenstein Novel. The first is Victor Frankenstein, the creator of the monster. Victor becomes obsessed with the idea of creating the human form and acts upon it. Immediately after creating the monster, he falls into a depression and fear. He leaves the school and returns home to his family, only to find tragedy there. Not fully aware of the consequences of his creating a new human, he spends his entire life trying to destroy the same creation. The second is monster, creature created by Victor

⁶³ <https://www.learner.org/exhibits/literature/read/pov2.html> accessed on June 5th 2018

⁶⁴ <https://en.wikipedia.org/wiki/Frankenstein> accessed on April 23rd 2018

⁶⁵ <https://www.cliffsnotes.com/literature/f/frankenstein/about-frankenstein> accessed on May 20th

Frankenstein while at the University of Ingolstadt. Formed into a hideous and gigantic creature, the monster faces rejection and fear from his creator and society. The monster's rejection from society pushes him to commit murder against his creator's family. The third is **Henry Clerval**. **He is** Victor's best friend who helps Victor in his time of need. The monster kills Henry after Victor breaks his promise of creating a female companion for the monster. He studies language at University of Ingolstadt and is totally unaware of Victor's creation. The fourth is [Elizabeth Lavenza](#). **She is** the orphan child taken in by the Frankenstein family and lovingly raised with Victor. Elizabeth later becomes Victor's wife and is killed by the monster on their honeymoon. She is a champion for the poor and underprivileged. The fifth is **Alphonse Frankenstein**. He is Victor's father. He suffers from illness probably brought on from his advanced age and depression from the events that have happened. The sixth is **Caroline Beaufort Frankenstein**. She is Victor's mother. Caroline dies of scarlet fever when Victor is 17. Caroline was very involved in charity work especially for families in poverty. The last is **William Frankenstein**. He is Victor's youngest brother who is killed by the monster. Symbolically, William's murder is the turning point of the novel, when turmoil engulfs the Frankenstein family and all innocence is lost in the family. Also, William's death signals for the reader the end of Victor's belief that his actions can have no consequences.⁶⁶

⁶⁶<https://www.cliffsnotes.com/literature/f/frankenstein/about-frankenstein> accessed on May 20th 2018

The novel begins with explorer Robert Walton looking for a new passage from Russia to the Pacific Ocean via the Arctic Ocean. After weeks at sea, the crew of Walton's ship finds an emaciated man, [Victor Frankenstein](#), floating on an ice flow near death. In Walton's series of letters to his sister in England, he retells Victor's tragic story.

Growing up in Geneva, Switzerland, Victor is a precocious child, quick to learn all new subjects. He is raised with [Elizabeth](#), an orphan adopted by his family. Victor delights in the sciences and vows to someday study science. Victor prepares to leave for his studies at the University of Ingolstadt, when his mother and Elizabeth become ill with scarlet fever. Caroline dies from the disease, and Elizabeth is nursed back to health.

At the university, Victor meets his professors M. Krempe and M. Waldman. For two years, Victor becomes very involved with his studies, even impressing his teachers and fellow students. He devises a plan to re-create and reanimate a dead body. He uses a combination of chemistry, alchemy, and electricity to make his ambition a reality.

After bringing the creature to life, Victor feels guilty that he has brought a new life into the world with no provisions for taking care of the "[monster](#)." He runs away in fear and disgust from his creation and his conscience. The monster wanders the countryside while Victor seeks solace in a tavern near the university. Henry Clerval appears to save Victor and restore him to health.

Alphonse writes to Victor telling him to come home immediately since an unknown assailant murdered his youngest brother, William, by strangulation. [Justine Moritz](#), their housekeeper, is falsely accused of the murder of William, and she goes to the gallows willingly. Victor knows who the killer is but cannot tell his family or the police. He journeys out of Geneva to refresh his tortured soul and visits Mount Montanvert when he sees the monster coming to confront his maker with a proposition — "make me a mate of my own." Victor refuses, and the monster asks that his part of the story be heard. The pair retreats to a small hut on the mountain where the monster tells his story.

The monster has taught himself to read and understand language so that he can follow the lives of his "adopted" family, the De Lacey's. While the monster wanders the woods, he comes upon a jacket with a notebook and letters that were lost by Victor. From the notes, the monster learns of his creation. He has endured rejection by mankind, but he has not retaliated upon mankind in general for his misfortune. Instead, he has decided to take revenge on his creator's family to avenge the injury and sorrow he endures from others.

Victor refuses to make a second monster, but is convinced when the monster assures Victor that he will leave Europe and move to South America. Victor agrees to begin work on a second creation and makes plans to go to England and Scotland, with Henry Clerval, to begin his secret work. Before he leaves Geneva, Victor agrees to marry Elizabeth immediately upon his return from the British Isles. Victor takes up residence in the Orkney Islands, off the

coast of Scotland. Victor destroys his project and goes out to sea to dispose of the remains. The monster vows revenge on Victor not upholding his end of their bargain.

While at sea, Victor's boat is blown off course by a sudden storm, and he ends up in Ireland. Henry Clerval's body has washed up on the shores of Ireland, and Victor is set to stand trial for murder. Fortunately, Mr. Kirwin, a local magistrate, intercedes on Victor's behalf and pleads his case before a court, which then finds Victor innocent of the crime. Victor is miserable knowing he has caused the deaths of so many, but recovers enough to finalize the plans for his marriage to Elizabeth.

With a wedding date set, Victor torments himself with the thought of the monster's threat to be with him on his wedding night. The wedding goes off as planned. While Victor makes sure he covers all possible entrances that the monster could use to get into the wedding chamber, the monster steals into Elizabeth's room and strangles her.

Victor now wants revenge and chases the monster through Europe and Russia. Victor nearly catches the monster near the Arctic Circle when Robert Walton discovers him. Victor, now near death, is taken aboard Walton's ship to recover from exhaustion and exposure. The monster appears out of the mists and ice to visit his foe one last time. The monster enters the cabin of the ship and tells Walton his side of the story. Victor dies, and the monster tells Walton that he will

burn his own funeral pyre. The monster then disappears in the waves and darkness, never to be seen again.

Frankenstein is widely adapted into a movie. The first release of the film titled "Frankenstein" in 1910. And many more films that adapted from Frankenstein novel with various versions. There are a total of 34 films to date that are officially recorded as a Frankenstein adaptation.⁶⁷ Film Since the novel's publication, the name "Frankenstein" has often been used to refer to the monster itself. This usage is sometimes considered erroneous, but commentators regard it as well-established and acceptable. In the novel, the monster is identified by words such as "creature", "monster", "demon".



⁶⁷[https://en.wikipedia.org/wiki/Frankenstein_\(film\)](https://en.wikipedia.org/wiki/Frankenstein_(film)) accessed on April 23th 2018.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Approach

Descriptive research is concerned with the present and attempts to determine the status of the phenomenon under investigation. The main objectives of this research are : to identify present conditions and point to present needs, to study immediate status of a phenomenon, to examine the relationships of traits and characteristics (trends and patterns) and facts finding.⁶⁸ In other word, the result of descriptive research can explain clearly about the phenomenon.

Qualitative research is a process inquiry aimed at understanding human behavior by building complex, holistic pictures of the social and culture settings in which such behavior occurs.⁶⁹ According to Creswell, qualitative research is the research process designed according to a clear methodological tradition of research, whereby researchers build up a complex, holistic framework by analyzing narratives and observations, conducting the research work in the habitat.⁷⁰ Therefore, it can be conclude that qualitative research is a research that conducts in natural setting to understand phenomena.

There are some kinds of qualitative research:

⁶⁸Yogesh Kumar Singh, *Fundamental of Research Methodology and Statistics*, (New Delhi : New Age International (P), Ltd., Publisher, 2006), 104-105.

⁶⁹Mohammad Adnan Latief, *Research Methods on Language Learning*, (Malang : UM Press, 2013), 75.

⁷⁰Iztok Devetak and friends, *The Role of Qualitative Research in Science Education Edition.6*, (Eurasia Journal of Mathematics, Science & Technology Education, 2010), 77-84.

1. Ethnography

Ethnography is a particular kind of qualitative research that seeks to describe culture or parts of culture from the point of view of cultural insiders.⁷¹ It was developed by anthropologists who spent extended periods of time doing fieldwork within cultural groups. Fieldwork usually involves participant observation, informant interviewing, and artifact collection in an effort to come to understand the cultural knowledge that group members use to make sense of their everyday experiences. Contemporary ethnographers often study subcultures, communities, or even classrooms, but their goals remain consistent with classic fieldworkers, that is, “to account for the behavior of people by describing what it is that they know that enables them to behave appropriately given the dictates of common sense in their community.

2. Narrative Studies

Narrative Studies is qualitative research that is focused on gathering and interpreting the stories that people use to describe their lives is called by various names that fit under this heading. Different types of narrative studies include life histories, life story research, biography, personal experience methods, oral history, and narrative inquiry.

⁷¹J. Amosh Hatch, *Doing Qualitative Research in Education*, (USA : State University of New York Press, 2002), 21.

3. Case Study

Case studies are a special kind of qualitative work that investigates a contextualized contemporary (as opposed to historical) phenomenon within specified boundaries. There are three kinds of case study. First is an exploratory case study. This type of study may be seen as a prelude to a large social scientific study. Nonetheless, the study must have some type of organizational framework that has been designed prior to beginning the research. The second type is explanatory case studies. Explanatory case studies are useful when conducting causal studies. Particularly in complex studies of organizations or communities, one might desire to employ multivariate cases to examine a plurality of influences. The last kind is descriptive case studies. Descriptive case explorations require that the investigator present a descriptive theory, which establishes the overall framework for the investigator to follow throughout the study. What is implied by this approach is the formation and identification of a viable theoretical orientation before enunciating research questions. The investigator must also determine before beginning the research exactly what the unit of analysis in the study will be.

Based on the explanation above, the researcher can conclude that qualitative descriptive is a research of phenomenon that conducted in natural setting, need depth study and clear explanation about the research object. This research can be categorized in case study because it investigates a

phenomenon in deep. Thus, the researcher conducted this research by qualitative descriptive. The reason of using qualitative descriptive in this research is because this research asks the researcher to understand phenomena in natural setting and explain clearly about the phenomenon. Besides that, plot in novel of Mary Shelley's *Frankenstein*, as the object of this research consists of some forms that need study in depth.

B. Data Source

Data source is the the subject where the data come from. In qualitative research, data sources are generally categorized as verbal and nonverbal. Verbal data sources include items such as personal diaries, letters, media reports, surveys/interviews, and fieldnotes. Within the group of interviews the data can come from in-depth/unstructured interviews, semi-structured interviews, structured interviews, questionnaires containing substantial open ended comments, focus groups, and so on. Nonverbal data sources include items such as student concept maps, kinship diagrams, pictures, video, film, art, and print advertisements.⁷²The data source can be classified into two:

1. Primary Data

The primary data is those data which are collected afresh and for the first time, and thus happen to be original in character.⁷³ The sources of data

⁷²Lisa M. Given, *The Sage Encyclopedia of Qualitative Research Methods*, (USA : SAGE Publications, Inc., 2008), 185-186.

⁷³C. R Khotari, *Research Methodology*, (New Delhi : New Age International Publisher, 2004), 95.

come from the direct outcomes of events or records of participants like diaries, report, relicts, remains, artifacts, etc. Based on the explanation above, the primary data of this research are taken from novel of Mary Shelley's *Frankenstein*.

2. Secondary Data

Secondary data sources include any publications written by an author who was not a direct observer or participants in the events described.⁷⁴ It helps the researcher to understand and analyze primary data sources. The researcher takes secondary data such as books, sources from internet, journals and thesis to support the novel's analysis.

C. Technique of Data Collection

Collecting data is a process in exiting data for the research. There are some techniques to collecting data in qualitative: observation, interview and documentation. In this research, the researcher used documentation as technique of collecting data.

Documentationis technique of collecting data from source not people. J. Amosh Hatch defines that data as unobtrusive data.⁷⁵ Unobtrusive data consists of artifacts, traces, documents, personal communications, records, photographs, and archives. Another term of unobtrusive data is document which explained as a

⁷⁴ Muhammad Adnan Latief, *Research Methods on Language Learning: An Introduction*, (Malang : UM Press, 2013), 44.

⁷⁵ J. Amosh Hatch, *Doing Qualitative Research in Education Setting*, (USA: State University of New York Press, 2002), 116.

text-based file that may include primary data (collected by the researcher) or secondary data (collected and archived or published by others) as well as photographs, charts, and other visual materials.⁷⁶

Based on that explanation, data of this research were taken from novel of Mary Shelley's *Frankenstein*.

D. Technique of Analyzing Data

Many qualitative data analysts taken from forms of content analysis. Bruce L. Berg defines content analysis as any technique for making inferences by systematically and objectively identifying special characteristics of messages.⁷⁷ Krippendorp defines it as a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.⁷⁸ In other word, content analysis focuses on summarizing, interpreting, and reporting the main contents of data and their messages.

Content analysis can be undertaken with any written material, from documents to interview transcriptions, from media products (films, reports) to personal interviews. It is often used to analyze large quantities of text, facilitated by the systematic, rule-governed nature of content analysis, not least because this enables computer assisted analysis to be undertaken.

⁷⁶ Lisa M. Given, *The Sage Encyclopedia of Research Method*, (USA: SAGE Publications, Inc., 2008), 232.

⁷⁷ Bruce L. Berg, *Qualitative Research Method for Social Science*, (USA: California University, 2001), 240.

⁷⁸ Louis Cohen, Lawrence Manion and Keith Morriss, *Research Method in Education Sixth Edition*, (London : Routledge, 2007), 475.

According to those explanations above, the researcher conclude that content analysis was a method in analyzing meaning and characteristics of written texts or literatures and visual materials. Content analysis tried to found content and meaning from documents. In this research, the researcher used the conversation that taken from novel of Frankenstein that's why content analysis was chosen by researcher as technique of analysis data.

The stages of analysis applied in this research:

1. Reduction

Data reduction refers to the process of focusing, selecting, simplifying, abstracting and transforming the data that appear in written up field notes or transcription⁷⁹. Through documentation, the researcher obtained plot in novel Frankenstein. That data did not focused on the title of research, so the researcher organize, analyze, classify coding and focused the data. In this step, the researcher gave some codes to helped the analyzing process.

The researcher use code:

Number	Code	Meaning
1.	EX	Exposition
2.	RA	Rising Action
3.	C	Climax
4.	FA	Falling Action
5.	R	Resolution
6.	Cr	Characters
7.	St	Setting

⁷⁹Matthew B. Milles and A. Michael Hiberman, *Qualitative Data Analysis*, (USA : SAGE Publications, Inc., 1994), 10.

Number	Code	Meaning
8.	Stu	Situation
9.	CVC	Character Versus Character
10.	CVN	Character Versus Nature
11.	CVS	Character Versus Self
12.	CVSO	Character Versus Society

2. Data Display

Display is an organized, compressed assembly of information that permits conclusion drawing and action. Data display means decided which data should be entered and in what form data will be displayed. There are many ways in displaying data such as matrices, graphs, charts and networks. In this research, the researcher presents the data in table to make it easier to understand. Then the researcher gave explanation about the data.

3. Verification or Conclusion

Verification is process of check or confirms something that something is true.⁸⁰ In drawing conclusion, the researcher must verify the data. Verification may be as brief as a fleeting second thought crossing the analyst's mind during writing, with a short excursion back to the field notes, or thorough and elaborate, with lengthy argumentation and review among colleagues to develop "inter-subjective consensus", or with extensive effort to replicate finding in another data set. In short, the data have to be tested for the validity before the researcher takes the conclusion and present it to the readers.

⁸⁰ A. S. Hornby, *Oxford Advanced Learner's Dictionary of Current English: Fifth Edition*, (Oxford: Oxford University Press, 1995), 1324.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter presents findings and discussions about plot in Frankenstein Novel. The purpose of this chapter is to answer the problem statements in the first chapter. The researcher analyzed plot and kinds of plot in Frankenstein Novel that consists of 277 pages by Mary Shelley and this novel is categorized as science fiction novel that can help the reader not only get the entertainment but also get some knowledge from the story like philosophy and science. The science fiction novel also can help the lecturer or teacher to teach their students about literature subject, especially in understanding plot and this novel consist of complete structures of Freytag's theory.

The data in this novel were analyzed through five structures of Freytag's theory. They are exposition, rising action, climax, falling action and resolution. So, the results of analysis one explained on the following.

A. Research Findings

1. Synopsis of Frankenstein Novel

The novel begins with explorer Robert Walton looking for a new passage from Russia to the Pacific Ocean via the Arctic Ocean. After weeks at the sea, the crew of Walton's ship finds an emaciated man, Victor Frankenstein, floating on an ice flow near death. In Walton's series of letters to his sister in England, he retells Victor's tragic story.

Growing up in Geneva, Switzerland, Victor is a precocious child, quick to learn all new subjects. He is raised with Elizabeth, an orphan adopted by his family. Victor delights in the sciences and vows to someday study science. Victor prepares to leave for his studies at the University of Ingolstadt, when his mother and Elizabeth become ill with scarlet fever. Caroline dies from the disease, and Elizabeth is nursed back to health.

At the university, Victor meets his professors M. Krempe and M. Waldman. For two years, Victor becomes very involved with his studies, even impressing his teachers and fellow students. He devises a plan to re-create and reanimate a dead body. He uses a combination of chemistry, alchemy, and electricity to make his ambition a reality.

After bringing the creature to life, Victor feels guilty that he has brought a new life into the world with no provisions for taking care of the "monster." He runs away in fear and disgust from his creation and his conscience. The monster wanders the countryside while Victor seeks solace in a tavern near the university. Henry Clerval appears to save Victor and restore him to health.

Alphonse writes to Victor telling him to come home immediately since an unknown assailant murdered his youngest brother, William, by strangulation. Justine Moritz, their housekeeper, is falsely accused of the murder of William, and she goes to the gallows willingly. Victor knows who the killer is but cannot tell his family or the police. He journeys out of Geneva to refresh his tortured soul and visits Mount Montanvert when he sees the

monster coming to confront his maker with a proposition — "make me a mate of my own." Victor refuses, and the monster asks that his part of the story be heard. The pair retreats to a small hut on the mountain where the monster tells his story.

The monster has taught himself to read and understand language so that he can follow the lives of his "adopted" family, the De Lacey's. While the monster wanders the woods, he comes upon a jacket with a notebook and letters that were lost by Victor. From the notes, the monster learns of his creation. He has endured rejection by mankind, but he has not retaliated upon mankind in general for his misfortune. Instead, he has decided to take revenge on his creator's family to avenge the injury and sorrow he endures from others.

Victor refuses to make a second monster, but is convinced when the monster assures Victor that he will leave Europe and move to South America. Victor agrees to begin work on a second creation and makes plans to go to England and Scotland, with Henry Clerval, to begin his secret work. Before he leaves Geneva, Victor agrees to marry Elizabeth immediately upon his return from the British Isles. Victor takes up residence in the Orkney Islands, off the coast of Scotland. Victor destroys his project and goes out to sea to dispose of the remains. The monster vows revenge on Victor not upholding his end of their bargain.

While at sea, Victor's boat is blown off course by a sudden storm, and he ends up in Ireland. Henry Clerval's body has washed up on the shores of

Ireland, and Victor is set to stand trial for murder. Fortunately, Mr. Kirwin, a local magistrate, intercedes on Victor's behalf and pleads his case before a court, which then finds Victor innocent of the crime. Victor is miserable knowing he has caused the deaths of so many, but recovers enough to finalize the plans for his marriage to Elizabeth.

With a wedding date set, Victor torments himself with the thought of the monster's threat to be with him on his wedding night. The wedding goes off as planned. While Victor makes sure he covers all possible entrances that the monster could use to get into the wedding chamber, the monster steals into Elizabeth's room and strangles her.

Victor now wants revenge and chases the monster through Europe and Russia. Victor nearly catches the monster near the Arctic Circle when Robert Walton discovers him. Victor, now near death, is taken aboard Walton's ship to recover from exhaustion and exposure. The monster appears out of the mists and ice to visit his foe one last time. The monster enters the cabin of the ship and tells Walton his side of the story. Victor dies, and the monster tells Walton that he will burn his own funeral pyre. The monster then disappears in the waves and darkness, never to be seen again.⁸¹

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⁸¹<https://www.cliffsnotes.com/literature/f/frankenstein/about-frankenstein> accessed on May 20th 2018

2. Plot in Frankenstein Novel

Plot in Frankenstein novel consists of five stages. They are exposition/introduction, rising action, climax, falling action, and resolution. The first stage is exposition or introduction. Exposition or introduction of this novel starts by the existing of many characters like Victor, Robert Walton, etc. It also occurs when the background information of the characters are mentioned by the writer. The second stage is rising action. Rising action in this novel starts when Victor meets his professors M. Krempe and M. Waldman at university. For two years, Victor becomes very involved with his studies, even impressing his teachers and fellow students. He devises a plan to re-create and reanimate a dead body. He use a combination of chemistry, alchemy, and electricity to make his ambition a reality.

The third is climax. Climax of this novel occurs when Victor's wife was murdered by the daemon. The falling action here, start when Victor decides to find the daemon and killed him as Victor's responsibility of his creature. The last is resolution. Resolution in this novel is when the daemon tells Walton that he will burn his own funeral pyre. The daemon then disappears in the waves and darkness, never to be seen again.

B. Discussion

1. Plot Diagram

There are five elements of plot by Gustav Freytag applied in Frankenstein Novel. Here is the diagram of Freytag concerning with plot discussion:

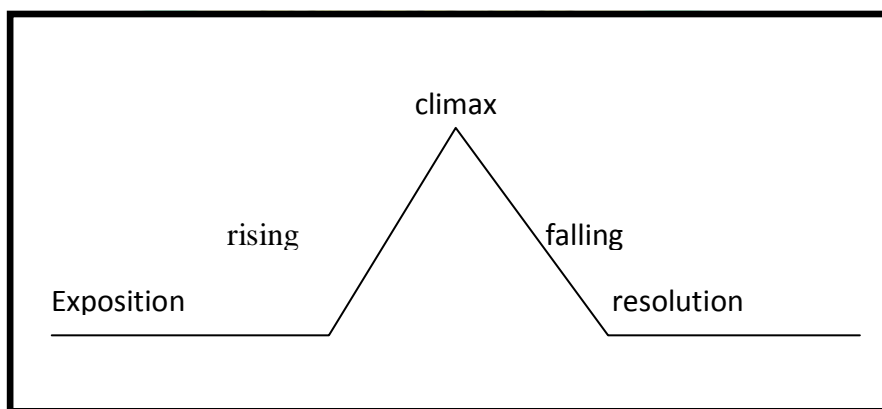


Figure 4.1 Plot diagram

The diagram above shows that plot consists of five elements. They are exposition or introduction, rising action, climax, falling action and resolution.

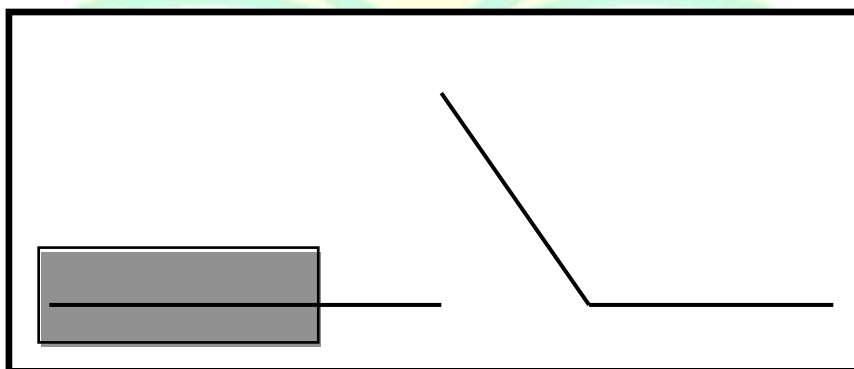


Figure 4.2 Plot diagram of Exposition/introduction

First is exposition or introduction. The flat line on the diagram shows the exposition or introduction. It is where the characters and setting are established. The elements are extremely important because it contains all background information of story and where the plot is going. Exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are and also another fact that support the characters.

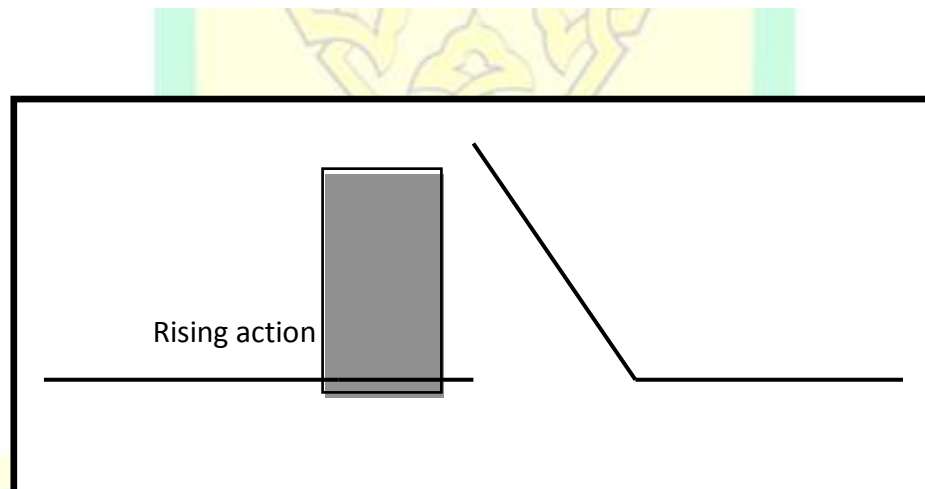


Figure 4.3 Plot diagram of Rising Action

Second is rising action that illustrate by a line with slope upward position in that diagram. This part of the story begins to develop the conflict. Conflict is the essence of fiction. There four types of conflict that lead to the climax. They are character versus character or man against man, character versus nature or man against nature, character versus self or man against himself, and character versus society or man against society.

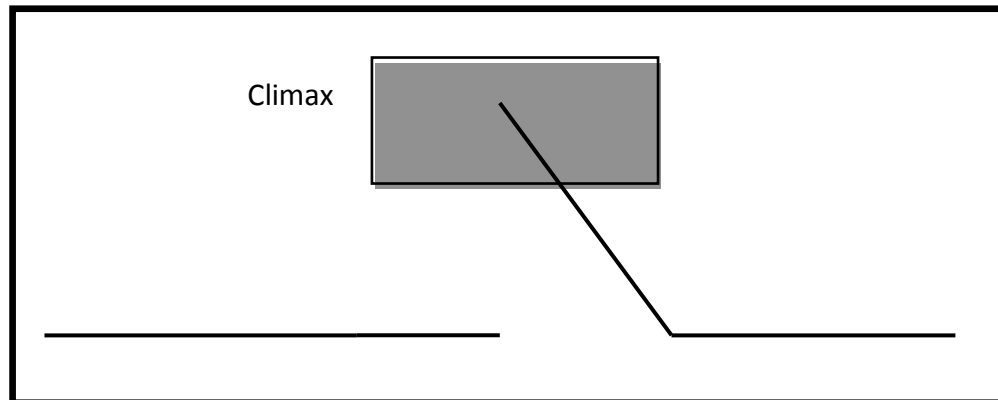


Figure of 4.4 plot diagram of Climax

The third element of a plot is climax. The climax is the most exciting point and the turning point of the story. This is the part of the story that makes the audience want to know what is going to happen next and all of the major action in the story comes to a head.

The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of the story and who he or she is as a person. The dramatic phase that Freytag called the climax is the third of five phases and occupies the middle of the story.

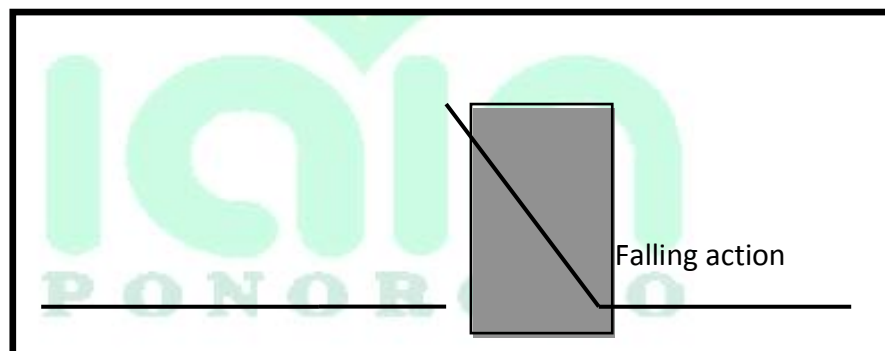


Figure 4.5 Plot diagram of Falling Action

Fourth is falling action. Falling action happens as a result of the climax and the sign of reader that the story will soon end. Falling action is where the conflicts and climax are starting to calm down.

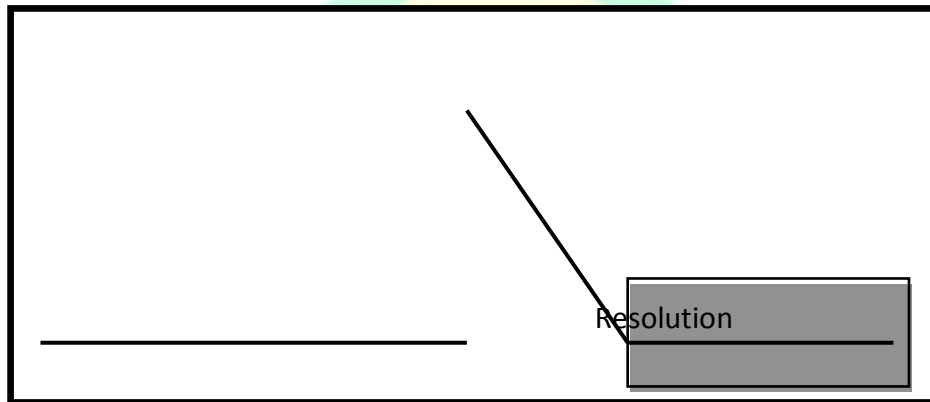


Figure 4.6 Plot diagram of Resolution

The last phase is resolution that illustrated by flat line. Resolution essentially is the end of the story. At this point all of the problems that the characters faced throughout the story are worked out and the story is conclude.

2. Plot Development in Frankenstein Novel

a. Exposition

The first structure of a plot is exposition. It is the portion of a story that introduces important background information to the audience, for example, information about setting, events occurring before the main plot, characters' back stories, etc.⁸²In this structure in Frankenstein Novel

⁸²Sunaryono Basuki Koesnosoebroto, *The Anatomy of Prose Fiction*, (Jakarta: Departemen Pendidikan dan Kebudayaan, 1988), 53.

introduces the name, character, back background and where some characters like Robert Walton, Frankenstein and other characters live.

My lieutenant, for instance, is a man of wonderful courage and enterprise; he is madly desirous of glory, or rather, to word my phrase more characteristically, of advancement in his profession. He is an Englishman, and in the midst of national and professional prejudices, unsoftened by cultivation, retains some of the noblest endowments of humanity.....

The story of Frankenstein novel starts from some letters of Robert Walton to his sister, Margaret. Robert Walton is a man who sailing and found Victor on the sea. In the first letter, Robert Walton mentioned a name who he send his letter to.

That was a letter from Robert Walton that told the reader about a lieutenant character, a man who accompanies Robert Walton in sailing. Robert told about the characters of lieutenant. He mentioned that the lieutenant is an English man that retains some of the noblest endowments of humanity. There are not only mentioned about one of the character's name but also the characters. That's why it categorized as exposition.

I am already far north of London, and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my daydreams become more fervent and vivid.....

Robert Walton was in Petersberg and wrote a letter to his sister. He told that he was very happy because he could make his dream come true. He was obsessed by finding something new that he believed existed in this world. He tried to find that thing by making a journey to some places.

The Robert's letter showed about the background information of Robert's character and told the readers about his feelings now.

I am by birth a Genevese, and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics, and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; a variety of circumstances had prevented his marrying early, nor was it until the decline of life that he became a husband and the father of a family.

Victor was found by Robert on the sea and he had a bad condition. Robert and his crew took care of Victor until he was well. After recovering from his sickness, Victor told Robert about himself. He told that he was from Geneva and has a good family with a good reputation. That datum is told about the setting and situation of Victor and can be categorized as exposition.

b. Rising Action

The second structure of a plot is rising action. Freytag said that it starts with a conflict, for example, the death of a character. The inciting

incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action. Rising action involves the buildup of events until the climax.⁸³

In this novel, the rising action of Frankenstein novel began from Victor's desired to make people life forever. His desire came when he studying at university of Ingolstadt. After the beginning of that conflict some conflicts was exited. The researcher found 15 parts of plot in Frankenstein novel that contained of rising action. Then, the researcher divided conflicts in this novel based on character versus character, character versus self, and character versus society.

1. Character vs. Character

William is dead!—that sweet child, whose smiles delighted and warmed my heart, who was so gentle, yet so gay! Victor, he is murdered! I will not attempt to console you; but will simply relate the circumstances of the transaction.

Victor's father told Victor that William was dead through a letter. He told that on last Thursday (May 7th), William played with his brother. They were played together and William had run away to hide himself. But, after waited for a long time, William did not return. On the next morning, William was found dead. In this situation, Elizabeth

⁸³[https://en.wikipedia.org/wiki/Plot_\(narrative\)](https://en.wikipedia.org/wiki/Plot_(narrative)) accessed on May 19th 2018.

was the one who felt so sad and blamed herself. That's why Victor's father asked Victor to come home.

It is categorized as the conflict of character versus character because some characters like Victor, his father and Elizabeth have conflict with the murderer of William that afterwards Victor know that the murderer is the daemon.

- Ernest : "Good God, papa! Victor says that he knows who the murderer of poor William was"
- Father : "We do also, unfortunately, for indeed I had rather have been for ever ignorant than have discovered so much depravity and un-gratitude in one I valued so highly."
- Victor : "My dear father, you are mistaken; Justine is innocent."
- Father : "If she is, God forbid that she should suffer as guilty. She is to be tried to-day, and I hope, I sincerely hope, that she will be acquitted."

Ernest was William's brother. They played together before William murdered. Ernest felt so sad because of losing his brother. He told that the murderer was Justine, an ignorant girl, because she declared that she was the murderer. But Victor did not believe Ernest's word. He tried to tell everyone that the murderer was not Justine but the daemon. Unfortunately, no one trusts him.

This situation is categorized as conflict between characters because Victor try to convince his father and Ernest but they believe with their opinion.

- Elizabeth : “Oh, Justine! Why did you rob me of my last consolation? I relied on your innocence, and although I was then very wretched, I was not so miserable as I am now.”
- Justine :”And do you also believe that I am so very, very wicked? Do you also join with my enemies to crush me, to condemn me as a murderer?”

Elizabeth met Justine to talk to her about Elizabeth’s feeling after losing William and asked her to be honest. Actually Elizabeth did not believe that Justine was the murderer but Justine said that she had chosen her way. The conflict between two woman is categorized as character versus character.

- Victor :“Devil, do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Be gone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!”
- Daemon :”I expected this reception. All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends.”

This is a conflict between Victor and the daemon. Victor was very angry to daemon because he became a murderer. The daemon

threaten Victor would kill everyone around him if Victor did not create a friend for daemon. Daemon told that he became a murderer because he felt alone. This conflict is categorized as character versus character.

Daemon :”The words induced me to turn towards myself. I learned that the possessions most esteemed by your fellow creatures were high and unsullied descent united with riches. A man might be respected with only one of these advantages, but without either he was considered, except in very rare instances, as a vagabond and a slave, doomed to waste his powers for the profits of the chosen few! And what was I?”

This is a conflict between Victor and the daemon. Daemon told about his feeling and tried to release his anger and disappointment to Victor. That’s why this conflict is categorized as character versus character.

2. Character vs. Self

Such were the professor’s words—rather let me say such the words of the fate—enounced to destroy me. As he went on I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being; chord after chord was sounded, and soon my mind was filled with one thought, one conception, one purpose. So much has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve; treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.

Victor got a lecture about science from Mr. Waldman. He was very influenced by Mr. Waldman’s word about the impossibilities in the world. His lecturer inspired him to find a way to make a die person life. This idea filled his head and made him could not sleep along

night. He felt that he must do that but he also fears that he could not find the way. This made Victor had conflict with himself.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

The idea of renew life someone filled his head and made him had conflict with himself. He felt that he must do and got spirit from that thought but he found that he had failed after trying for many times. This made Victor had conflict with himself.

I knew well therefore what would be my father's feelings, but I could not tear my thoughts from my employment, loath some in itself, but which had taken an irresistible hold of my imagination. I wished, as it were, to procrastinate all that related to my feelings of affection until the great object, which swallowed up every habit of my nature, should be completed.

.....

Victor never came from since he did his project. His father sent him some letters but he never replied that letter. His father told in his letter that he asked apologizes to his son because he disturbed him by the letter. Knowing this, Victor felt sorry but he decided that he must continue his work and live in peace with that passion. This conflict is categorized as character versus self.

I traversed the streets without any clear conception of where I was or what I was doing. My heart palpitated in the sickness of fear, and I hurried on with irregular steps, not daring to look about me.

This is other conflict inside Victor. After he tried several times to create new creature, he felt very fear because some horror accidents happened to him. He did not dare to return to the apartment and chose to walk around. He was disappointed because his work looked like would not reach the ending and did not understand what he should do after.

*, ' cried I, putting my hands before my eyes, for I thought I saw the dreaded spectre glide into the room; '*he* can tell. Oh, save me! Save me!' I imagined that the monster seized me; I struggled furiously and fell down in a fit.*

Victor still had his conflict inside himself after working hard for realizing his idea. One day, he was very fear because his imagination. He imagined that the monster seized him. This is also categorized as character versus self because he had conflict with his imagination.

I wept like a child. 'Dear mountains! my own beautiful lake! How do you welcome your wanderer? Your summits are clear; the sky and lake are blue and placid. Is this to prognosticate peace, or to mock at my unhappiness?' I fear, my friend, that I shall render myself tedious by dwelling on these preliminary circumstances; but they were days of comparative happiness, and I think of them with pleasure.

This is other conflict inside Victor. He did not feel happy in his life. He felt that had made a big mistake. That's why he tried to walk

around and hope that would make him get the happiness. This situation also categorized as character versus self because Victor tried to finish his conflict inside him.

Victor : “Justine died, she rested, and I was alive. The blood flowed freely in my veins, but a weight of despair and remorse pressed on my heart which nothing could remove. Sleep fled from my eyes; I wandered like an evil spirit, for I had committed deeds of mischief beyond description horrible, and more, much more (I persuaded myself) was yet behind.”

Victor felt very sad seeing Justine died. He felt like he was the real devil who killed William and Justine. This feeling disturbed him and causing conflict inside himself.

Victor was very sad and felt regret by all the things happened to his family. He thought to leave his family, but he could not. He wanted to protect his family but he was too fear. He could not decide what he should do. This feeling disturbed him and causing conflict inside himself.

3. Character vs. Society

‘God knows,’ she said, ‘how entirely I am innocent. But I do not pretend that my protestations should acquit me; I rest my innocence on a plain and simple explanation of the facts which have been adduced against me, and I hope the character I have always borne will incline my judges to a favorable interpretation where any circumstance appears doubtful or suspicious.’

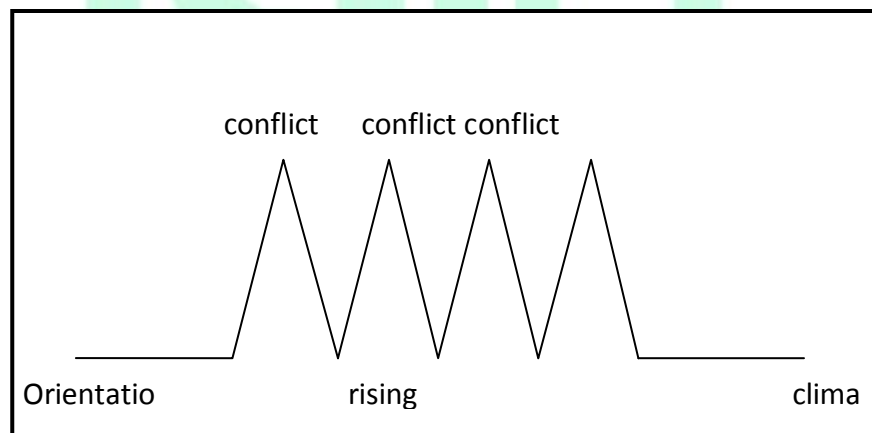
Justine felt that the circumstance judges her because innocent. The circumstance always appears doubtful or suspicious to her. She was actually disturbed with that judgment. This situation is categorized as character versus society because the character here, Justine, must face the circumstance opinion about her innocent.

'I know,' continued the unhappy victim, 'how heavily and fatally this one circumstance weighs against me, but I have no power of explaining it; and when I have expressed my utter ignorance, I am only left to conjecture concerning the probabilities by which it might have been placed in my pocket. But here also I am checked.....'

Justine was disturbed with the circumstance judgment that made her became on the bad situation. The circumstance accused her as the murderer of William. Even she tried to explain that she did not do that, the circumstance gave the pressure with their judgment until Justine declared that she was the murderer. This situation is categorized as character versus society because the character, Justine, must face the circumstance judgment.

From that explanation, the rising action in Frankenstein Novel can be put in a complete diagram below:

Figure 4.7 Rising action's diagram of Frankenstein Novel



c. **Climax**

The third structure of a plot is climax. Climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable.⁸⁴ In this novel, the climax occurred when Elizabeth died murdered by the daemon.

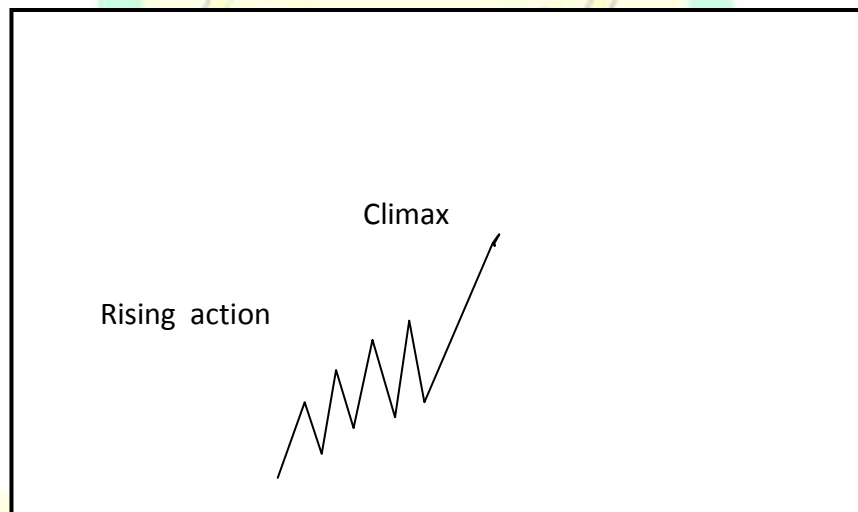
Victor : “She left me, and I continued some time walking up and down the passages of the house and inspecting every corner that might afford a retreat to my adversary. But I discovered no trace of him and was beginning to conjecture that some fortunate chance had intervened to prevent the execution of his menaces when suddenly I heard a shrill and dreadful scream. It came from the room into which Elizabeth hadretired. As I heard it, the whole truth rushed into my mind, my arms dropped, the motion of every muscle and fibre was suspended; I could feel the blood trickling in my veins and tingling in the extremities of my limbs. This state lasted but for an instant; the scream was repeated, and I rushed intothe room. Great God! Why did I not then expire! Why am I here to relate the destruction of the best hope and the purest creature on earth? She was there, lifeless and inanimate, thrown across the bed, her head hanging down and her pale and distorted features half covered by her hair. Everywhere I turn I see the same figure— her bloodless arms and relaxed form flung by the murderer on its bridal bier.”.....

It was night when Victor and his wife, Elizabeth, spent their time together after wedding party. They were in a house. Victor felt fearful and his wife curious with Victor’s reason. Victor walking up and passages and inspecting every corner of their house to made sure everything was alright. Suddenly he heard a shrill and dreadful scream from a room where

⁸⁴William Kenney, *How to Analyze Fiction* (Manhattan: Monarch Press, 1966), 18.

Elizabeth there. He went that room as soon as possible to help Elizabeth but he found that his wife died. Her head hanging down and her pale and distorted features half covered by her hair.

This situation is the highest t point of intensity, from which point the outcome of the story is inevitable. That's why this datum categorized as climax.



The situation above can be illustrate into a diagram below.

d. **Falling Action**

The fourth structure of a plot is falling action. Falling action, or the winding up of the story, occurs when events and complications begin to resolve.⁸⁵ In this novel the falling action showed when Victor made a decision after he lost his wife.

⁸⁵<https://literarydevices.net/plot/> accessed on May 22nd2018

My present situation was one in which all voluntary thought was swallowed up and lost. I was hurried away by fury; revenge alone endowed me with strength and composure; it moulded my feelings and allowed me to be calculating and calm at periods when otherwise delirium or death would have been my portion.....

The deep grief which this scene had at first excited quickly gave way to rage and despair. They were dead, and I lived; their murderer also lived, and to destroy him I must drag out my weary existence. I knelt on the grass and kissed the earth and with quivering lips exclaimed, 'By the sacred earth on which I kneel, by the shades that wander near me, by the deep and eternal grief that I feel, I swear; and by thee, O Night, and the spirits that preside over thee, to pursue the daemon who caused this misery, until he or I shall perish in mortal conflict. For this purpose I will preserve my life; to execute this dear revenge will I again behold the sun and tread the green herbage of earth, which otherwise should vanish from my eyes forever. And I call on you, spirits of the dead, and on you, wandering ministers of vengeance, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me.'

After lost her lovely wife, Elizabeth, Victor felt so sad and made him became much stressed. One day, he decided to come to Geneva, his country land, to calm his feeling after all accidents. One night, he came to cemetery where William, Elizabeth and his father reposed. In there, he felt rage and despair. He finally decided what should he do related to his enemy, Frankenstein. He decided to pursue the daemon, who caused all the mysteries, until the daemon perish in mortal. Then, he did his swear and began to pursue the daemon. After trying to pursue the daemon for several times and almost catch him, the daemon could run again and caused bad

injuries to Victor. Victor was helped by Walton and the falling action of this novel is finish.

e. **Resolution**

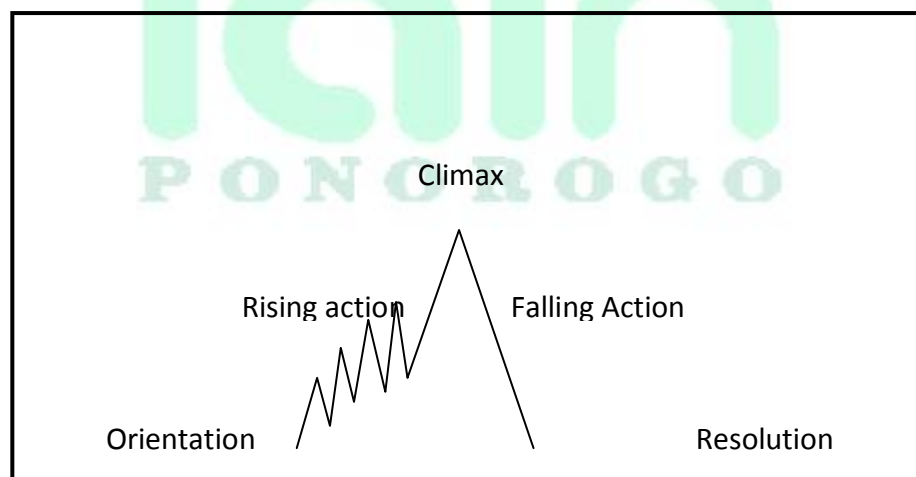
The last structure of a plot is resolution. In this part, the conflict officially ends. In Frankenstein novel, resolution showed when the daemon killed Victor then he lost in darkness.

He sprang from the cabin window as he said this, upon the ice raft which lay close to the vessel. He was soon borne away by the waves and lost in darkness and distance.

After Victor dead in the Robert Walton's vessel, the daemon came to took Victor's body as his promised. Then, he told Robert Walton about all his feeling and his decision to die. He sprang from the cabin window to the ice raft which lay close to the vessel. He was soon borne away by the waves and lost in darkness and distance.

From all the explanations above, the plot of Frankenstein novel can be illustrated in diagram below:

Figure 4 Plot diagram of Frankenstein Novel



3. Kinds of Plot in Frankenstein Novel

In this research, the researcher found that the plot of Frankenstein Novel was categorized as closed plot. The writer stated clearly about the ending of the story by telling that Victor died and the daemon sprang from the cabin window upon the ice raft which lay close to the vessel. He was soon borne away by the waves and lost in darkness and distance. From that explanation, the reader can understand that the ending of the Frankenstein Novel was disappeared of the daemon.

4. Moral values in Frankenstein novel.

In a story, we can see the positive side of character that can be an inspiration, but sometimes it is also quite educational to examine the ways in which characters fail. So we will look at the negative side of Victor Frankenstein and explore his weaknesses which can teach us what it means to be human, the importance of having our responsibilities, and the danger of blaming anything else. It is from us to our mistakes.

a. Unrestrained Passion Can Be Dangerous.

Research is a long process. That doesn't happen overnight. It was months and months of study. Frankenstein noted, telling his story, "It seems that I have lost my soul or sensation just to pursue this one." Frankenstein has been swept away in his studies and obsession.

b. Giving Up Will Not Solve Your Problem

Frankenstein almost gives up pursuing his goal, Frankenstein notes: "This is a strong effort from the spirit of kindness; but it's not effective. Destiny is too strong, and the unchanging laws have decided my terrible destruction. "Then he blamed: "the possibility - or rather the influence of evil, the Angel of Destruction, which affirms the omnipotent power that struck me ..."

Frankenstein has no confidence in his own willingness to overcome his obsession. He has what is called external locus of control - the belief that you are not responsible for your behavior that life happens to you, and then you make it happen. Conversely, a resilient person, trying to have an internal locus of control - the belief that someone is the captain of his destiny and can drive his ship wherever he wants to go. He takes responsibility when things go awry and actively tries to get back on track.

c. When you run away from your responsibilities, you will accept the risk.

What's most frustrating about Victor Frankenstein is that he had multiple chances to take responsibility and own his mistakes and fix them, and each time he shrank like a coward and came up with excuses.

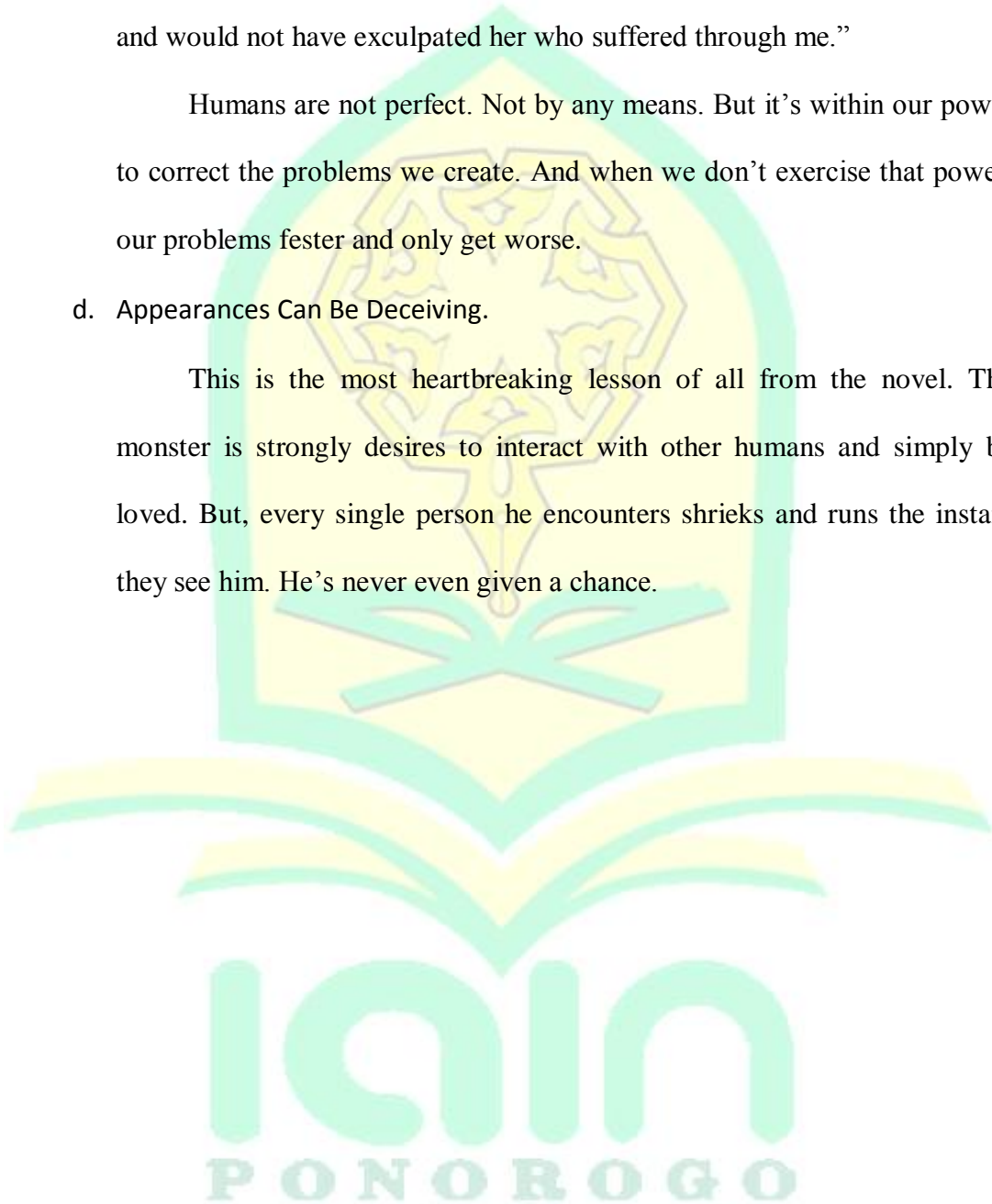
At one point early in the novel, the monster kills Frankenstein's young brother and frames a woman in the village named Justine. She is caught and sentenced to die. Only Frankenstein knew the truth of the matter. He says, "A thousand times rather would I have confessed myself guilty of

the crime ascribed to Justine; but I was absent when it was committed, and such a declaration would have been considered as the ravings of a madman, and would not have exculpated her who suffered through me.”

Humans are not perfect. Not by any means. But it’s within our power to correct the problems we create. And when we don’t exercise that power, our problems fester and only get worse.

d. Appearances Can Be Deceiving.

This is the most heartbreaking lesson of all from the novel. The monster is strongly desires to interact with other humans and simply be loved. But, every single person he encounters shrieks and runs the instant they see him. He’s never even given a chance.



CHAPTER V

CLOSING

This is the last chapter of this thesis. This chapter presents conclusions and recommendations.

A. Conclusion

After finished analyzing the data, the researcher comes to the final step of this research. In this chapter, the researcher concludes some notes as the following:

1. Plot in Mary Shelley's "*Frankenstein*" novel was described through the structure of plot by Freytag's theory and it had consisted of exposition, rising action, climax, falling action, and resolution. First, exposition in this novel was divided into three types that were characters, setting, and basic situation in the story. Second, rising action in this novel was divided into several types of conflict that were character versus character, character versus self, and character versus society. Third, climax in this novel was the dead of Elizabeth that was murdered by the daemon. Fourth, falling action in this novel showed when Victor decided to purpose his life to kill the monster until Robert Walton rescued him on the North Pole. Last, resolution in this novel was contained by sad ending.
2. Plot in Mary Shelley's "*Frankenstein*" novel was closed plot because the ending of the story is stated clearly by the writer.

3. Plot in Mary Shelley's "*Frankenstein*" as imaginative novel gave contribution towards education. It was valued, because it was useful for human life. Imaginative literature was a way to experience a way of life, a time period, a culture, an emotion, a deed, a event that you are not otherwise able, willing (as, say, in the case of murder), or a capable of an encountering in any other manner. Through this novel, students could learn and apply the heroic action like willing to do the best in every chance and challenge, willing to sacrifice, and be responsible for everything they did. Besides that, the students also could learn that every decision has risks like when Victor decided to make a creature and he took the responsibility to catch the daemon after all the daemon did to his families.

B. Recommendations

Based on the result of this research, some suggestions are enclosed as follows:

1. For Teachers

The teacher, especially for English teacher are suggested to improve the detail teaching about plot, especially the way to understanding and identifying plot structures and kinds of plot are used in story. Frankenstein novel is categorized as science fiction novel that can help the reader not only get the entertainment but also get some knowledge from the story like

philosophy and science. Through this novel also can help the lecturer or teacher to teach their students about literature subject, especially in understanding plot and this novel consist of complete structures of Freytag's theory.

2. For students

The students, especially for English Education Department IAIN Ponorogo are suggested to study more about plot in a story. Therefore, they can understand and identify plot in oral or written text such as in novel.

3. For readers.

The reader is suggested to know more about literature, especially plot and kind of plot in the story.

4. For the other researcher

The researcher suggests to another researcher in studying plot especially in understanding and identifying plot and kind of plot in story for crucial issues.

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