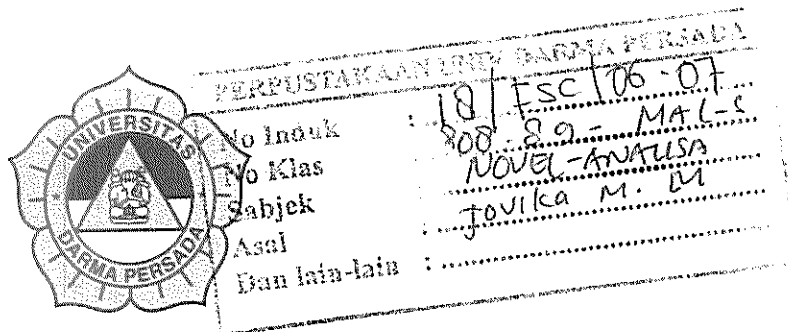# THE STRUGGLE TO BE THE TOUGH-MINDED SOUL MAN IN THE NOVEL OF KIDNAPPED BY ROBERT LOUIS STEVENSON

Submitted in Partial Fulfillment of the Requirement
For Bachelor of Art Degree

Presented by:

JOVIKA MANUELA MALEVA
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STRATA-I ENGLISH DEPARTMENT
FACULTY OF LETTERS
DARMA PERSADA UNIVERSITY
JAKARTA
2006

The Thesis is entitled

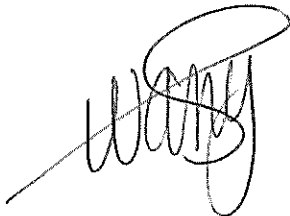# THE STRUGGLE TO BE THE TOUGH-MINDED SOUL MAN IN THE NOVEL OF *KIDNAPPED* BY ROBERT LOUIS STEVENSON

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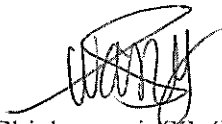
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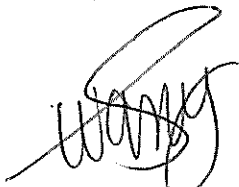
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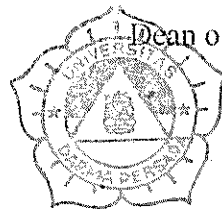
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THE STRUGGLE TO BE THE TOUGH-MINDED SOUL MAN IN THE NOVEL OF *KIDNAPPED* BY ROBERT LOUIS STEVENSON

This thesis is a scholarly work that I arranged under guidance of Dr. Hj. Albertine S. Minderop, MA and Swany Chiakrawati, SS, Spsi, MA. The thesis is not plagiarism of another thesis or works, a part or all of it. The contents become fully my own responsibility.

I write this statement in truth in Jakarta, June 8, 2006

Writer

(JOVIKA MANUELA MALEVA)

PREFACE

First of all, I would to say thank you to My Lord Jesus Christ for blessing, mercy and giving me strength to finish this thesis titled The Struggle to Be the Tough-Minded Soul Man in the Novel of *Kidnapped* By Robert Louis Stevenson.

The thesis is presented to complete the regulations to reach a bachelor's degree for undergraduate program.

1. Dr. Hj. Albertine S. Minderop, MA as the Dean of faculty of Letters and advisor I of my thesis for all the directions and suggestions.

2. Swany Chiakrawati, SS, Spsi, MA as the Head Of English Department and advisor II for reading, advice and editing this thesis

3. My parents and my sisters: Jocylina and Jovania Anastasia for all supports and attention so I can finish my English thesis and also Rebbeca (My Aunty)

4. My friends in Darma Persada Univeristy to all support: Vira Farhana, Anjar, Nina, Yuli, Ratna, Sammy, Yanti, Devi, Riska Permana, Mela, Ajeng, Riska Mirlina (my friends in Topik Khusus Class), Besty, Rifa and my others friends that I can't mention one by one. Reni (London School), Stanley (Atma Jaya)

5. All lectrures in English Department of Darma Persada University especially for. Agustinus Haryana, SS thanks for Topik Khusus class and my Advisor Academic Drs. Rusdy M. Yusuf, MA and Mrs. Nora Suzuki for advice and sharing experience during Current Issue Class)

6. Library of Darma Persada thank you for all the books which is help me to finish my thesis and also Robert Louis Stevenson the author novel of *Kidnapped*

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CHAPTER III: THE STRUGGLE TO BE THE TOUGH-MINDED SOUL MAN IN THE NOVEL OF *KIDNAPPED* BY ROBERT LOUIS STEVENSON

CHAPTER 1

INTRODUCTION

A. Background of the Problem

Robert Louis Stevenson was born in November 13, 1850, Edinburgh. He was a weak child and spent most his time in bed. His childhood memories, he wrote in his poem '*A Child Garden of Verses*'. When he grew up his father wanted Stevenson became engineer like him, but Stevenson believe his talent in literature world. Stevenson struggle and tried hard worked as a writer. The others Stevenson's works are: *Kidnapped, Treasure Island, Dr. Jekyll and Mr. Hyde*. Stevenson died 44 at his age.[1]

Kidnapped is a story about David's Journey, David Balfour was 16 years old. The story started begun when David received his father last letter that he entrusted to a minister Campbell before he died. In his letter David's father wanted David to come and live with his bother Ebenezer at House of Shaws, house where his father had lived before he married. After David met Ebenezer, he disappointed because Ebenezer hated David. Even Ebenezer paid someone to kidnap David and sold him as a slave in Carolinas, when David in ship named Convenant. In Convenant he met Alan Breck and made a friendship, he became David's close friend who helped David came back to Shaws.

Another important character in this novel is Rankeillor, a lawyer who helped David to met and against Ebenezer. Rankeillor also knew everything about Balfour family and he a famous lawyer with good reputation in society. Finally, Rankeillor wrote two letters to David. One letters referred to the British Linen Company to place a credit to David name and letter referred to Lord Advocate Grant about murder case. David also got two clear thirds of the yearly income of Shaws

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[1] Joan Macintosh, *Kidnapped* (Jakarta: Gramedia Pustaka Utama, 2003) hlm 5

In this novel David had to struggle and face many obstacles in outside world. The obstacle not only came from his uncle Ebenezer but also from people whom he met in his adventure.

B. Identification of the Problem

Based on the background of the problem I identify the problem that is David had to struggle when he came into outside world and the obstacle that David face made him to be the tough-minded soul man. Then I assume that the theme is the struggle to be the tough-minded soul man.

C. Limitation of the Problem

Based on the identification of the problem, I limit research on the analyzing of characterization, plot, setting, symbol and theme through intrinsic elements.

D Formulation of the Problem

Based on the limitation of the problem I formulate the problem from the story: Is it true my assumption that is the struggle to be the tough-minded soul man could be analyzes through intrinsic elements? To answer this question, I formulated the problem as follow:

1. Can characterization, setting, plot, and symbol be analyzed?
2. Can the theme be constructed through the analysis of characterization, setting, plot and symbol results?

E. Objective of the Research

Based on formulation of the problem, I want to show that the assumption of this novel is the struggle to be the tough-minded soul man. To reach this purpose I do a few steps, as following:

1. To analyze character, plot, setting and symbol in order to present the rite of passage David from youth to adulthood this novel?
2. To prove that the theme could be constructed using the literature concepts?

F. Theoretical of framework

Based on the research of the problem, I use theoretical framework. The Theories of literature that I use are: Characterization, setting, plot, symbol and theme.

1. Characterization

Part of the fascination with characters of fiction is that we come to know them so well, perhaps at times too well. In real life we come to know people for the most part only on the basis of externals-on the basis of what they say and what to do; the essential complexity of their inner lives can only be inferred, in at all, after years of close acquaintance. Fiction on the other hand, often provides us with direct and immediate access to that inner life-to the intellectual, emotional, and moral complexities of human personality that lie, beneath the surface.[2]

James H Pickering and Jeffrey D Hooper in *Concise Companion to literature* distinguish characterization into two basic methods or techniques. The methods are telling and showing. Following, theoretical of framework that I use based on *Concise*

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[2] James H Pickering and Jeffrey D Hooper, Concise *Companion to Literature* (New York: Macmillan Publishing Co, 1994) Page 23

Companion to literature and *Metode Karakterisasi Telaah Fiksi* by Albertine Minderop to analyzes *Kidnapped*:

a. Characterization through the Method of Telling (Use of Name)

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance.[3]

> *Nama tokoh dalam suatu karya sastra kerap kali digunakan untuk memberikan ide atau menumbuhkan gagasan, memperjelas serta mempertajam perwatakan tokoh. Para tokoh diberikan nama yang melukiskan kualitas karakteristik yang membedakan dengan tokoh lain. Nama tersebut mengacu pada karakteristik dominan si tokoh.*[4]

b. Characterization through the Method of Telling (Through Appearance)

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.[5]

> *Walaupun dalam kehidupan sehari-hari kerap kali terkecoh oleh penampilan seseorang, bahkan kita dapat tetipu oleh penampilannya, demikian pula dalam suatu karya sastra, faktor penampilan para tokoh memegang peranan penting sehubungan dengan dengan telaah karakterisasi. Penampilan tokoh dimaksud misalnya, pakaian apa yang dikenakan atau bagaimana ekspresinya*[6]

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[3] *Ibid* page 28
[4] Albertine Minderop, *Metode Karakterisasi Telaah Fiksi* (Jakarta: Yayasan Obor Indonesia, 2005) page 8
[5] James H pickering, *Op Cit*, page 28
[6] Albertine Minderop, *Op Cit*, page 8

c. Characterization through the Method of Showing (Through Action)

To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the characters, about their unconscious attitudes and values. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or a facial expression usually carries with it less significance than some larger and overreact. But this is always the case. [7]

> *Untuk membangun watak dengan landasan tingkah laku, penting bagi pembaca untuk mengamati secara rinci berbagai peristiwa dalam alur karena peristiwa-peristiwa tersebut dapat mencerminkan watak para tokoh, kondisi emosi dan psikis-yang tanpa disadari-mengikutinya serta nilai-nilai yang ditampilkan.*[8]

d. Characterization through the Method of showing (the identity of the person or persons the speaker is addressing)

Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself.[9]

> *Penutur di sini berarti tuturan yang disampaikan tokoh dalam cerita; maksudnya tuturan yang diucapkan tokoh tertentu tentang tokoh lainnya.*[10]

e. Characterization through the Method of showing (what is being said)

To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing

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[7] James H Pickering and Jeffrey D Hooper, *Concise Companion to Literature* (New York: Macmillan Publishing Co, 1994) Page 38
[8] Albertine Minderop, *Op Cit*, page 38
[9] James H Pickering and Jeffrey D Hooper, *Op Cit*, page 38
[10] Albertine Minderop, *Op Cit*, page 31

action of the plot. In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody.[11]

> *Pertama-tama pembaca harus memperhatikan substansi dari suatu dailog. Apakah dialog tersebut sesuatu yang terlalu penting sehingga dapat mengembangkan peristiwa-peristiwa dalam suatu alur atau sebaliknya. Bila si penutur selalu berbicara tentang dirinya sendiri tersembul kesan ia seorang yang berpusat pada diri sendiri dan agak membosankan. Jika si penutur selalu membicarakan tokoh lain ia terkesan tokoh yang senang bergosip dan suka mencampuri orang lain.[12]*

2. Setting

Setting give concrete and obvious to stand on for give real impression to the reader, so the reader able to follow author's imagination obviously and critical to understanding about setting in the story.

> *Latar memberikan pijakan jelas dan konkret demi memberikan kesan realistis kepada pembaca. Dengan demikian para pembaca dengan jelas dapat mengikuti imajinasi pengarang.[13]*

There are three setting; place, time relation and social area where events happen being told. According Ajar book that wrote by Dr. Albertine Minderop, MA, setting distinguish into three, following the explanation:

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[11] *Ibid.*, page 32
[12] Albertine Minderop, *Op Cit.* page 23
[13] Dr. Albertine Minderop. MA, *Memahami Teori-teori: Sudut Pandang, Teknik Pencerita dan Arus Kesadaran dalam Telaah Sastra.* (Jakrta: UNSADA, 1999) hlm 28

b. Social Setting

Refer to the things that connecting with social life behavior on society where told in fiction.

> *'Menyaran pada hal-hal yang berhubungan dengan perilaku kehidupan sosial suatu masyarakat di suatu tempat yang diceritakan dalam sebuah ceita fiksi.'*[14]

c. Spiritual Setting

Spiritual setting is relationships idea between physical settings with social setting. Principles, spiritual setting that more refer to values culture of society, soul, characterization, values of life that has role to clarify characterization of characters.

> *Tautan pikiran antara latar fisik dengan latar sosial. Pada dasarnya latar spiritual lebih mengacu pada nilai suatu budaya suatu masyarakat, jiwa, watak atau pandangan hidup yang perannya dapat memperjelas perwatakan para tokoh.'*[15]

3. Plot

In *Concise Companion to Literature* book by James H Pickering and Hooper divided plot into five phases. The plot of the traditional short story is often conceived of as moving through five distinct sections or stages. In some novels this five-stage structure is repeated in many of the individual chapters while the novel as a whole builds on series of increasing conflicts and series[16], here the explanation:

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[14] *Ibid*, hlm 29
[15] *Ibid.*, page 29
[16] James H Pickering and Hooper, D. Jeffrey, *Concise Companion to Literature* (New York: Macmillan Publishing Co, 1994) Page 16

a. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation and dates the action. It may also introduce the characters and the conflicts, or the potential for conflict.[17]

b. Complication

The complication which is sometimes referred to as the rising action break the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.[18]

c. Crisis

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity. It is the turning point of the plot, directly precipitating its resolution.[19]

d. Falling Action

One the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.[20]

e. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion or the denouement.[21]

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[17] *Ibid.,* page 16

[18] *Ibid.,* page 16
[19] *Ibid,* page 17
[20] *Ibid., page* 17

4. Symbol

In *Concise Companion to Literature* book by James H Pickering and Hooper said that most of our daily making and symbol reading is unconscious and accidental, the inescapable product of our experience as human beings. In literature, symbols in the form of words, images, objects, setting, events and characters are often used deliberately to suggest and reinforce meaning, to provide enrichment by enlarging and clarifying the experience of the work and to help to organize and unify the whole.

A symbol, according to Webster's Dictionary, is 'something that stands for or suggest something else by reason of relationships, association, convention, or accidental resemblance. A literary symbol brings together what is material and concrete within the work (the visible half of Tindall's metaphor) with its series of associations (that 'which remains unstated and indefinite'); by fusing them, however briefly, in the reader's imagination, new layers and dimensions of meaning, suggestiveness, and significance are added.[22]

5. Theme

According Burhan Nugiyantoro in his book *Teori Pengkajian Fiksi* theme is a meaning that belongs to the story. Theme became base to develop a whole story, so theme has characteristic be soul of the whole part of the story. So to find out theme of fiction, theme has to imply from the whole story. Not only based on certain parts of story. Theme is main meaning in fiction. Theme is total work that support by the story. Automatically theme will be 'hide' behind the story that support it.

> *Tema adalah makna yang dikandung oleh sebuah cerita. Tema menjadi dasar pengembangan seluruh cerita, maka ia pun bersifat menjiwai seluruh bagaian cerita itu. Dengan demikian, untuk menemukan tema sebuah karya fiksi, ia haruslah*

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[21] *Ibid., page* 17
[22] *Ibid.,* page 69

disimpulkan dari keseluruhan cerita, tidak hanya berdasarkan bagian-bagian tertentu cerita. Tema sebagai makna pokok sebuah karya fiksi tidak (secara sengaja) disembunyikan karena justru inilah yang ditawarkan kepada pembaca. Namun, tema merupakan makna keseluruhan yang didukung cerita dengan sendirinya ia akan 'tersembunyi' di balik cerita yang mendukungnya.[23]

G. Method of the Research

In this research I use Literature research method along with *Kidnapped* as text source and back up by many sources that related with the research. First of all I read *Kidnapped* novel carefully. Second I found out problem in *Kidnapped* novel. Third, I read books that related with research. Last, I organized and orderly until supported and reinforce research.

H. The benefit of the Research

The benefit of this research, are: The research can benefit for people who have interest to broaden knowledge in this major. This research is benefit because conducted through new perspective and not closed off for next research and increasing knowledge for me in Literature

I. Systematical Presentation

The systematical presentation, as following:

Chapter I

This chapter contains background of the problem, identification of the problem, limitation of the problem, formulation of the problem, objective of the problem, theoretical framework, method of the research, The benefit of the research, Systematical Presentation

---

[23] Burhan Nurgiyantoro, *Teori pengkajian Fiksi* (Yogyakarta: Gajh Mada University, 1995) page 68

Chapter II

      This chapter analyzes Intrinsic Elements of *Kidnapped* by Robert Louis Stevenson using characterization, setting, plot, and symbol

Chapter III

This chapter analyzes the theme from *Kidnapped;* the struggle to be the tough-minded soul man through characterization analysis

Chapter IV

      This is closing chapter consist of conclusion and the summary of thesis

ABSTRACK

BIOGRAPHY OF THE WRITER

SUMMARY OF THE NOVEL

BIBLIOGRAPHY

SCHEME

AUTOBIOGRAPHY