

CAKRAWALA PENDIDIKAN

FORUM KOMUNIKASI ILMIAH DAN EKSPRESI KREATIF ILMU PENDIDIKAN

Analisis Kesulitan Belajar Siswa Menurut Polya pada Materi Turunan

Upaya Meningkatkan Kemampuan Mengemas Produk dan Motivasi Belajar dengan Penerapan Pembelajaran Berbasis Proyek pada Siswa Kelas XII Bisnis Daring dan Pemasaran SMK PGRI 4 Blitar Tahun Pelajaran 2019/2020

The Effectiveness of Mind Mapping Method with Facebook Media in Teaching Writing for Senior High School Students

Peran Tenaga Kerja Wanita di Luar Negeri dalam Meningkatkan Kesejahteraan Keluarga

Multiple Correlation of Browsing Internet and Watching English Movie toward Speaking Mastery of Junior High School Students

Evaluasi Penyelenggaraan Perkuliahan Daring Mata Kuliah Media Pembelajaran Matematika I Program Studi Pendidikan Matematika UNIPA Kampus Blitar

Persepsi Mahasiswa Program Studi PPKn Terhadap Pelaksanaan Hukuman Mati di Indonesia

An Analysis on Intrinsic Aspects and Moral Values in the Novel of "Little Women" by Louisa May Alcott

Analisis Pembelajaran Daring melalui Grup *WhatsApp* pada Mata Kuliah Geometri Analitik Bidang dan Ruang

An Analysis of Intrinsic Aspect and Moral Lesson in "Moby Dick" Novel by Herman Melville

Pemahaman Konsep Siswa terhadap Materi Aritmetika Sosial

Penguatan Partisipasi Politik Masyarakat dalam Pemilihan Umum

An Analysis of Figurative Language in the Lyrics of Bruno Mars Album "Doo-Wops & Hooligans"

The Effectiveness of Reading Guide Using Wattpad in Teaching Reading for Junior High School

Digital Storytelling Affect in Multimedia Feature Writing Skill at Paragraph Writing

CAKRAWALA PENDIDIKAN
Forum Komunikasi Ilmiah dan Ekspresi Kreatif Ilmu Pendidikan

Terbit dua kali setahun pada bulan April dan Oktober
Terbit pertama kali April 1999

Ketua Penyunting

Feri Huda

Wakil Ketua Penyunting

Saiful Rifa'i

Penyunting Pelaksana

Udin Erawanto

Suryanti

Annisa Rahmasari

Penyunting Ahli

Miranu Triantoro

Riki Suliana

Khafid Irsyadi

Pelaksana Tata Usaha

Kristiani

Suminto

Sunardi

Alamat Penerbit/Redaksi : Universitas PGRI Adi Buana Kampus Blitar: Jl. Kalimantan No. 111 Blitar, Telp. (0342) 801493. Langganan 2 Nomor setahun Rp. 200.000,00 ditambah ongkos kirim Rp. 50.000,00.

CAKRAWALA PENDIDIKAN diterbitkan oleh Universitas PGRI Adi Buana Kampus Blitar. **Direktur Operasional** : Dra. Riki Suliana RS., M.Pd.

Penyunting menerima artikel yang belum pernah diterbitkan di media cetak yang lainnya. Syarat-syarat, format dan aturan tata tulis artikel dapat diperiksa pada *Petunjuk bagi Penulis* di sampul belakang dalam jurnal ini. Artikel yang masuk akan ditelaah oleh Tim Penyunting dan Mitra Bestari untuk dinilai kelayakannya. Tim akan melakukan perubahan tata letak dan tata bahasa yang diperlukan tanpa mengubah maksud dan isinya.

Petunjuk Penulisan Cakrawala Pendidikan

1. Artikel belum pernah diterbitkan di media cetak yang lainnya.
2. Artikel diketik dengan memperhatikan aturan tentang penggunaan tanda baca dan ejaan yang baik dan benar sesuai *Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan (Depdikbud, 1987)*
3. Pengetikan Artikel dalam format Microsoft Word, ukuran kertas A4, spasi 1.5, jenis huruf *Times New Roman*; ukuran huruf 12. Dengan jumlah halaman; 10 – 20 halaman.
4. Artikel yang dimuat dalam Jurnal ini meliputi tulisan tentang hasil penelitian, gagasan konseptual, kajian dan aplikasi teori, tinjauan kepustakaan, dan tinjauan buku baru.
5. Artikel ditulis dalam bentuk esai, disertai judul sub bab (heading) masing-masing bagian, kecuali bagian pendahuluan yang disajikan tanpa judul sub bab. Peringkat judul sub bab dinyatakan dengan jenis huruf yang berbeda, letaknya rata tepi kiri halaman, dan tidak menggunakan nomor angka, sebagai berikut:

PERINGKAT 1 (HURUF BESAR SEMUA TEBAL, RATA TEPI KIRI)

Peringkat 2 (Huruf Besar-kecil Tebal, Rata Tepi Kiri)

Peringkat 3 (*Huruf Besar-kecil Tebal, Miring, Rata Tepi Kiri*)

6. Artikel konseptual meliputi; (a) judul, (b) nama penulis, (c) abstrak dalam bahasa Indonesia dan Inggris (maksimal 200 kata), (d) kata kunci, (e) identitas penulis (tanpa gelar akademik), (f) pendahuluan yang berisi latar belakang dan tujuan atau ruang lingkup tulisan, (g) isi/pembahasan (terbagi atas sub-sub judul), (h) penutup, dan (i) daftar rujukan. Artikel hasil penelitian disajikan dengan sistematika: (a) judul, (b) nama-nama peneliti, (c) abstrak dalam bahasa Indonesia dan Inggris (maksimal 200 kata), (d) kata kunci, (e) identitas penulis (tanpa gelar akademik), (f) pendahuluan yang berisi pembahasan kepustakaan dan tujuan penelitian, (g) metode, (h) hasil, (i) pembahasan (j) kesimpulan dan saran, dan (k) daftar rujukan.
7. Daftar rujukan disajikan mengikuti tata cara seperti contoh berikut dan diurutkan secara alfabetis dan kronologis.

Anderson, D.W., Vault, V.D., dan Dickson, C.E. 1993. *Problem and Prospects for the Decades*

Ahead: Competency Based Teacher Education. Barkeley: McCutchan Publishing Co.

Huda, N. 1991. *Penulisan Laporan Penelitian untuk Jurnal*. Makalah disajikan dalam Loka

Karya Penelitian Tingkat Dasar bagi Dosen PTN dan PTS di Malang Angkatan XIV, Pusat Penelitian IKIP MALANG, Malang, 12 Juli.

Prawoto, 1998. *Pengaruh Pengirformasian Tujuan Pembelajaran dalam Modul terhadap Hasil*

Belajar Siswa SD PAMONG Kelas Jauh. Tesis tidak diterbitkan. Malang: FPS IKIP MALANG.

Russel, T. 1993. An Alternative Conception: Representing Representation. Dalam P.J. Nlack & A. Lucas (Eds.) *Children's Informal Ideas in Science* (hlm. 62-84). London:Routledge.

Sihombing, U. 2003. *Pendataan Pendidikan Berbasis Masyarakat*.
<http://www.puskur.or.id>.Diakses pada 21 April 2006.

Zainuddin, M.H. 1999. Meningkatkan Mutu Profesi Keguruan Indonesia. *Cakrawala Pendidikan*. 1 (1):45-52.

8. Pengiriman Artikel via email ke hudaferi@gmail.com paling lambat 3 bulan sebelum bulan penerbitan.

CAKRAWALA PENDIDIKAN

Forum Komunikasi Ilmiah dan Ekspresi Kreatif Ilmu Pendidikan

Volume 24, Nomor 2, Oktober 2020

Daftar Isi

Analisis Kesulitan Belajar Siswa Menurut Polya pada Materi Turunan.....	1
<i>Cicik Pramesti, Youngky Putra Ramadhana</i>	
Upaya Meningkatkan Kemampuan Mengemas Produk dan Motivasi Belajar dengan Penerapan Pembelajaran Berbasis Proyek pada Siswa Kelas XII Bisnis Daring dan Pemasaran SMK PGRI 4 Blitar Tahun Pelajaran 2019/2020	12
<i>Ekbal Santoso</i>	
The Effectiveness of Mind Mapping Method with Facebook Media in Teaching Writing for Senior High School Students	25
<i>Feri Huda</i>	
Peran Tenaga Kerja Wanita di Luar Negeri dalam Meningkatkan Kesejahteraan Keluarga	42
<i>Kadeni</i>	
Multiple Correlation of Browsing Internet and Watching English Movie toward Speaking Mastery of Junior High School Students.....	60
<i>M. Ali Mulhuda</i>	
Evaluasi Penyelenggaraan Perkuliahan Daring Mata Kuliah Media Pembelajaran Matematika I Program Studi Pendidikan Matematika UNIPA Kampus Blitar	68
<i>Mohamad Khafid Irsyadi</i>	
Persepsi Mahasiswa Program Studi PPKn Terhadap Pelaksanaan Hukuman Mati di Indonesia	79
<i>Miranu Triantoro</i>	
An Analysis on Intrinsic Aspects and Moral Values in the Novel of “Little Women” by Louisa May Alcott.....	88
<i>Ratna Nurlia</i>	
Analisis Pembelajaran Daring melalui Grup <i>WhatsApp</i> pada Mata Kuliah Geometri Analitik Bidang dan Ruang	101
<i>Riki Suliana</i>	

An Analysis of Intrinsic Aspect and Moral Lesson in “Moby Dick” Novel by Herman Melville	121
<i>Saiful Rifa'i</i>	
Pemahaman Konsep Siswa terhadap Materi Aritmetika Sosial.....	149
<i>Suryanti, Desy Nikmatul Nur Azizah</i>	
Penguatan Partisipasi Politik Masyarakat dalam Pemilihan Umum	150
<i>Udin Erawanto</i>	
An Analysis of Figurative Language in the Lyrics of Bruno Mars Album “Doo-Wops & Hooligans	171
<i>Varia Virdania Virdaus</i>	
The Effectiveness of Reading Guide Using Wattpad in Teaching Reading for Junior High School	190
<i>Wiratno</i>	
Digital Storytelling Affect in Multimedia Feature Writing Skill at Paragraph Writing	201
<i>Yulia Nugrahini</i>	

AN ANALYSIS OF INTRINSIC ASPECT AND MORAL LESSON IN “MOBY DICK” NOVEL BY HERMAN MELVILLE

Saiful Rifa’i

rifai.saiful@gmail.com

Universitas PGRI Adi Buana Kampus Blitar

Abstrak: Masalah penelitian ini adalah: (1) Apa sinopsisnya, (2) Siapa tokohnya dan bagaimana penokohnya, (3) Apa sudut pandangnya, (4) Bagaimana settingnya, (5)) Apa gaya bahasa yang digunakan, (6) Bagaimana tone dan mood cerita, (7) Bagaimana plotnya, (8) Apa pelajaran moral dari novel “Moby Dick” karya Herman Melville. Penelitian ini menerapkan pendekatan kualitatif. Dalam mempelajari novel ini, seluruh rangkaian peristiwa dalam “Moby Dick” karya Herman Melville menjadi populasi penelitian ini. Sampelnya adalah peristiwa, dialog dalam novel. Yang ada kaitannya dengan balas dendam antara tokoh utama, tokoh datar dan tokoh bulat. Dari pembahasan pada bagian sebelumnya, peneliti telah membuat kesimpulan berdasarkan tujuan peneliti tentang aspek intrinsik dan pelajaran moral novel Moby Dick Karya Herman Mellvile dan memberikan saran berdasarkan kajian literatur khususnya prosa.

Kata Kunci: novel, aspek intrinsik, nilai moral

Abstract: The problem of the study are: (1) What is the synopsis, (2) Who are the characters and how are their characterization, (3) What is the point of view, (4) How is the setting, (5) What is the language style used, (6) How is the tone and mood of the story, (7) How does the plot, (8) What is the moral lessons of the novel “Moby Dick” by Herman Melville. The study applied the qualitative research. In studying this novel, the whole sequence of events in “Moby Dick” by Herman Melville were the population of this study. The sample is the events, the dialogues in the novel. Which have relation with the revenge between main characters, flat characters and round characters. From the discussion in the previous section, the researcher has made conclusion based on the researcher objectives on about the intrinsic aspects and moral lessons of the novel ”Moby Dick” By Herman Mellvile and gives suggestion based on the study of literature especially prose.

Key Words: novel, intrinsic aspects, moral lessons

INTRODUCTION

Literature is an expression of human expression in the form of written or oral works based on thoughts, opinions, experiences, to feelings in an imaginative form, a reflection of reality or original data wrapped in aesthetic packaging through

language media. Koesnosoebroto (1988:1) has said, “*Literature has its roots in one of the most basic human desire for pleasure. Since the invention of language, men have taken pleasure in following and participating in the imaginary adventures and imaginary*

experiences of imaginary people.” According to the literary genre can be divided into three, namely: prose (fiction), poetry and drama. In the sense of literary, prose also called fiction, narrative text, or narrative discourse. Fiction is a narrative prose whose nature is the imagination or non-scientific writing of the author and not based on reality. In other words, fiction does not occur in the real world and is only based on one's imagination or thoughts. Even though fiction is only the author's imagination, fiction still makes sense and can contain truths that can dramatize relationships between humans.

Novel or often referred to as romance is a fictional prose story in a certain length, which depicts the characters, movements and real scenes that are representative in a plot or a situation that is somewhat chaotic or tangled. The novel has the characteristics of depending on the character, presents more than one impression, presents more than one effect, presents more than one emotion (Tarigan,1991:164-165). As matter of fact there are many problems in analyzing literature work, especially novel. They think that reading literature, especially novel needs thinking and challenging intelligence. Moreover, they consider that reading novel just waste of time. The purpose of this study was to describe : 1) synopsis of “Moby Dick”, 2) describe the plot of the story in “Moby Dick”, 3)the character of the novel “Moby Dick”,

4)the setting the story of “Moby Dick”, 5) the theme of the novel “Moby Dick” and 6)the moral lessons of the novel “Moby Dick”

THEORETICAL REFERENCES

According to Koesnosoebroto (1998), literature presents something that pleasure us. And it pleases us by imitating life, or more preciously, by showing its author's fiction of life, event or experience as it or as the is. And Jones Jr. (1968) says that literature is simply another way the readers can experience the word around them through their imagination. The meaning that they can use their brain or their imagination to describe or to interpret the things around them.

Literature can be divided into to different groups namely informative literature and imaginative literature. informative literature deals with fact, explanation of real peoples life, and history that aims to conveying knowledge to the reader. This writing involves short stories, novel, poetry, and drama. Hudson (1916) said “Literature is composed of those books, and of those books only, which, in the first place, by reason of their subject-matter and their mode of treating it, are of general human interest and in which, in the second place, the element of form and the pleasure which form gives are to be regarded as essential”. Literature in the true sense of the term is that kind of writing which is charged with human interest, and characterized by

permanence, coloring of imagination, and artistic embellishment. It deal with the life of man and his destinies on earth. It expresses thoughts, feelings, emotions and attitudes toward life, which are permanent and universal which, in other word, do not change of time and place. It is this permanence and universality which distinguishes literature from journalism and advertisement, which sometimes contain brilliant pieces of descriptions, and thoughtful discussion. While the view and thoughts expressed in newspaper outline, their utility and relevancy in a year or two, these literature go on appealing to man thought the corridors of time.

Kinds of Literature

According to experts Kinds of literature is divided into four kinds, they are Poetry, Drama, Novel, and Short story.

Poetry

Poetry (from the Greek poiesis ποιησις meaning a "making", seen also in such terms as "hemopoiesis"; more narrowly, the making of poetry) is a form of literary art which uses aesthetic and rhythmic qualities of language such as phonaesthetics, sound symbolism, and metre to evoke meanings in addition to, or in place of, the prosaic ostensible meaning. Hudson (1916), in his "An Introduction to the Study of Literature" said that poetry is "the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by

means of words what the painter does by means of colours".

Drama

The word drama or theater derived from the Greek, from the verb dran meaning "to act or to do". Etymologically, drama prioritizes action, movement, which is the essence core of each work of drama. Then Moulton said that "drama is life presented in action", or Bhatasar Verhagen who stated that "drama is art of painting nature and human behavior by motion". (Tarigan, 2011).

Novel

The word 'Novel' derived from the Latin word 'Novellus' which was also derived from 'novies' mean "new". It is said new as compared to othe literary genres such as poetry and drama, the novel comes later. According to Albert Liddell "the first Britain's novel was Famela written in 1740. (Ibid, p. 167). In the Oxford Dictionary it can be found statement "the novel is a story long enough to fill a complete book, in which the characters and events are usually imaginary". (Hornby, 1997)

Short Story

A short story is a brief work of literature, usually written in narrative prose. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of

evoking a "single effect" or mood. Edgar Allan Poe said that, "short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques." (Kennedy and Peoples, 2019)

Novel

According to The American College Dictionary (in Tarigan, 1986:164), novel is a fictive prose having certain length, describing characters, representative moves and true story scene in a certain plot or messy conditions and Kenney (1983: 93), novel is a book - length story in prose, whose author tries to create, the sense, while we read, we experience actual life. "A lot of novels have young people as the main characters, for it is often the young who feel themselves to be most at odds with conventional standards". You will have made considerable progress in understanding the particular novel you are reading if you can see how it sets certain individuals against society or their family." (John Peck and Martin Coyle, 2013).

However, make the mistake of believing that the novel is written to put

across the point. Some novels are moralists. The message of their novels tells about the update reality in our society. Nowadays the novel

not only tells about the young people love relationship but also the moral crisis, education and other social life. But it would be so simple to say that the important thing about their novel messages they perch. A novel is a long narrative that is normally in prose, which describes fictional characters and events, usually in the form of a sequential story. Novel is the same as a short story. They both are included in prose narrative fiction. Their similarity is in the intrinsic element such as plot, character, setting, etc. (Sumardjo & Saini, 1997:29). A novel may have complex themes, many characters of various atmospheres. Novel can be divided in three themes. They are romantic novel, adventure novel and fantasy novel (Sumardjo & Saini 1991:29).

Elements of Novel

Some elements of novel that will be discussed in this study Include: intrinsic aspect deals with: character, plot, conflict, theme, point of view, setting, style, tone and mood. Extrinsic covers: moral lesson that covers literature and biography, literature and psychology, literature society, and literature and thinking.

Character and characterization

Kenny (in Koesnoesoebroto, 1988) defines that a character not only a person but also the elements of nature such as the win, the way, the glass, the stone, the event, or the animal. The story will exist only because these things will be treated as if they were human rather than as that as what they know they are a

nature. Characterization is the process of conveying information about characters in a fictional work. The information may be such as personality, appearance, age, gender, social status, sexual orientation, beliefs, motivation, etc. Through the characterization, the reader can understand each character and therefore be able to understand the whole story. Based on its importance and role level, character can be divided into two categories, namely main character or supporting character.

1. Main character refers to the character that has important role in the story. The main character can be identified by finding out the character that is mostly mentioned in the story.
2. Supporting character, in contrary, refers to the character that has less important role in the story. Supporting character is supposed to be supporting, helping, and completing the main character.

According to Jauhari Heri (2010) these are the ways used by author to describe characters' appearance, personality, and characterization:

- Physical description (describing characters' physical appearance)
- Priortrayal of though stream or of conscious thought (describing characters' way of thinking)
- Reaction to event (describing characters' toward the event)

- Direct author analysis (the author analysis the characterization of character directly)
- Discussion of environment (the author describe the situation around the character)
- Reaction of other to character (the author describe the characters' way of thinking toward the main character.
- Conversation of other about character (the other characters talk about the main characters' personality)

Generally, character can be categorized into main character and minor character. Main character is the most important character in story. Basically, a story is about this character, but he doesn't stand on his own, he needs other character to make the story more convincing and lifelike. Minor character is character of less importance than the main character or major character. Based on the personality character divided into two groups, firstly flat character and secondly round character. In flat character there is no changing in the characteristic of the actor or actress in the story. For example, the actor has a good characteristic from the beginning up to the end of story. On the other hand, round character is, there is changing in characteristic of the actor or actress in the story. For instance, at first, the actor has bad characteristic but the end of the story he has good characteristic. Furthermore, character can be

categorized in several kinds of characters, they are:

Protagonist

Protagonist is the character who take the leading part in story. The main character in the story.

Antagonist

Antagonist is the character who take the leading part in the story, the character or force that opposes the protagonist.

Round Character / Foil Character

Round or Foil character is also called complex character and included major character. It is character who is told in detail and has a lot of attitude. The round character can surprise us, because he can change his attitude sometime at any point of story. A character who provides a contrast to the protagonist.

Flat Character

Flat character is also called simple character. It is the character that is told in brief. Meanwhile, there are two kinds of characterization. They are dramatic and analytic. In dramatic we form our opinions of the character from what he does or says, from his environment, and from other characters think him. In the analytic method the comment upon the character, explaining his motives, his appearance and his thought.

Plot

According to Stanton (1965: 14 in Yemne 2014) state that the plot is story that contains the sequence of events, but each incident was only connected in cause and effect, the events that caused one and also cause the occurrence of other events.

While in another book, Koesnosoebroto (1988:29) calls the plot as a series of tied together chronological events every which has casual and thematic connection in a story. According to Koesnosoebroto (1988:10), the first part which is called *Exposition* is the beginning section of the plot. Here the author provides the necessary background information; he sets the scene and established situation. Then the dates the action, and may also introduce the character and some of the conflicts. The plot is basically sequences of events in logical and chronological relations are interrelated and are caused or experienced by the characters. The plot outline is divided into three parts, namely, early, middle, and end. The first part contains the exposition that contains instability and conflict. The middle part contains the climax which is the height of the conflict. The final section contains troubleshooting. In accordance with the composition of the events or its parts, the plot can be divided into several types. there are the progressive plot and regressive plot. In a progressive plot, the events arranged: early, middle, end. A novel is called progressive if the events which are narrated chronologically, the first event followed by the events that happened later. While the regressive plot also called as flash back plot is arranged on the contrary, for example: the middle, beginning, end or the end.

Theme

According Kenney (1966), theme is meaning of the story by the theme, the writer means the necessary implication of the whole story, not a separable part of the story. Theme is purpose of the story, it is the same that might be called the messages or the moral of the story (Jones: 1968). Theme is complete idea and it should be stated in a complete sentence.

Point of View

Point of the view determines how must the reader know and can know of what happens in the story. A story can be told from one or four different points of view. The following are several kinds of the point of view commonly used in telling story. Point of view is an angle of considering things, which shows us the opinion, or feeling of the individuals involved in situation. Point of view is the way an author permits us to observe the story. Point of view is an integral tool of description in the author's hands to portray personal emotions or characters' feelings about an experience or situation. Writers use a point of view to express effectively what they want to convey to their readers. The following are several kinds of the point of view commonly used in telling story. They include:

First person point of view

First person point of view or participant is the used of first person as a narrator of a story, he or she takes a part in the action. In this point of view, the narrator is involved in the story. First person

point of view for telling a story uses the word "I". the story is told as if the author is in it. He involves himself in the story and became the narrator.

Third person point of view

The narrator relates what he wishes about the thought as a character. He has receded from the story, he is outside of the story and appears as a character by calling their names or their substitutes he, she, and hey. The name of character, especially main character is called continuously. So, the readers know easily who the characters are.

Dramatic point of view

Dramatic point of view is the point of view to tell the story by showing some actions. The readers are an observer. He is permitted to see and hear as he might with real people, but he is not permitted to get into their thoughts.

Omniscience point of view

The narrator relates what he wishes about the thought as well as the deeds of this characters. When he chose the omniscient, narrator enters the main of any or all his characters.

Setting

Setting is the place or time of story. It include geography, era, season, and society. That setting is narrative actions occur in time and place and writers of fiction accordingly. Setting is the foundation that leads to understanding the place, time relations, and social environment where the occurrence of the events described. In fiction, the background can be divided into three kinds,

namely the setting place, time, and social. The setting of place is related to geographical problems, the location where the incident occurred, in what village, what city, and so forth. The setting of time is related to matter of time, days, hours, and historical.

Style

Style is everything the author does with words, including his way of arranging words into longer units or sentences. It is added by Jacob Sumarjo, 1988 that style is the special method to explain someone, the way how the author chooses the theme, problem, search the problem and tell it into story, that's an author style.

Style has four general elements as follows:

Diction

Diction is author's choice of words, the analysis of fiction is meant to recognize the choices have been made. There are two kinds of things we should take into account when we analysis the diction of short story or novel, those are:

Denotation

Denotation is meant dictionary meaning which can be looked up from the dictionary.

Connotation

Connotation is suggestions and associations aroused by it.

Imagery

Imagery is a concrete representation of a sense impression, a feeling, or an idea which appeals to one or more of our senses. Imagery refers to the collection of image in a work fiction:

the mental pictures created by the author's words. Writers use concrete images to go beyond physical description in order to express feeling and states of mind. It includes literal images, recurrent images, figurative images and symbols. Literal images are similar to denotative meanings. Recurrent images are images which recur frequently, it can be still literal images, yet is repeated. While figurative images may often lead to shaper impression and a more forceful emotive tone than a bed statement will be active.

Syntax

Syntax is sentence structure and word order. Basically, syntax is the rules by which signs are combined to make statements. Syntax is meant the way in which the writer constructs his sentence. In analyzing syntax we went to see whether the author uses simple or complex sentence.

Language Form

How to study language form in fiction is difficult enough. The difficult is how to differentiate figurative language form. A language form which has gradation of social or moral value, such as formal, informal, children words, euphemism or vulgar.

Tone and Mood

Tone means the expression of attitudes and it is considered as the quality, primary a quality or style that reveals the attitudes of the author toward her audiences. Mood is the atmosphere created by the setting, and actions of people and characters

in it. It is also relates to how the reader emotionally responds to these elements like sadness for a tragedy.

Moral Lessons

To analyze the novel from moral side, it is quite essential to know the approach dealing with moral. Moral approach comes contrary to the basic assumption that one of the purpose of art's of real is to improve the value of human prestige as the one who has cultural, thought, and God. By moral approach, the writer wants to know far the art work has a moral sense.

The Biography of The Author

Herman Melville (born Melvill, 1 August 1819 – 28 September 1891) was an American novelist, short story writer and poet of the American Renaissance period. Among his best-known works are *Moby-Dick* (1851), *Typee* (1846), a romanticized account of his experiences in Polynesia, and *Billy Budd*, a posthumously published novel. Although his works were not widely appreciated at the time of his death, the centennial of his birth in 1919 was the starting point of a Melville revival in which critics re-evaluated his work and his novels became recognized as world classics. Melville was born in New York City, the third child of a prosperous merchant. His formal education ended suddenly after the death of his father in 1832 left the family in financial strait. He took to sea in 1839 as a common sailor on a merchant ship and then on the whaler *Acushnet* but jumped ship in the Marquesas Islands. *Typee*, his first

book and its sequel, *Omoo* (1847) were travel-adventures based on his experiences there. Their success gave him the financial security to marry Elizabeth "Lizzie" Shaw, a daughter of a prominent Boston family. His first book not based on his own experience, *Mardi* (1849), was not well received. His novels, *Redburn* (1849), and *White Jacket* (1850), were given better reviews but did not provide financial security. *Moby-Dick* (1851), although now considered one of the great American novels, was not well received by contemporary critics. His psychological novel, *Pierre or The Ambiguities* (1852) was also scorned by reviewers. From 1853 to 1856, Melville published short fiction in magazines, which was collected in 1856 as *The Piazza Tales*. In 1857, he traveled to England and then toured the Near East, and that same year published his last work of prose *The Confidence-Man* (1857). He moved to New York in 1863 to take a position as Customs Inspector. From that point, he focused his creative powers on poetry. *Battle-Pieces and Aspects of the War* (1866) was his poetic reflection on the moral questions of the American Civil War. In an emotionally jarring incident, in 1867, his eldest child Malcolm died at home from a self-inflicted gunshot. Melville's metaphysical epic *Clarel A Poem and Pilgrimage in the Holy Land* was published in 1876. In 1886, his other son Stanwix died of apparent tuberculosis, and Melville retired.

During his last years, he privately published two volumes of poetry, left one volume unpublished, and returned to prose of the sea. The novella *Billy Budd* was left unfinished at his death but was published posthumously in 1924. Melville died from cardiovascular disease in 1989.

METHOD

According to Sugiyono (2006, p.1), research is a scientific way to obtain data with specific purposes and uses, there are two major types of research. They are quantitative and qualitative. Quantitative research employs numerical alphabet or number, statistical computation and cardinal number, while qualitative research present primarily the description of certain concept or phenomenon. This study was to answer about the intrinsic aspect and some moral lessons in “*Moby Dick*” novel. The researcher used descriptive qualitative method to analyze the problem.

Data Collection

The data of this research are thirty six subtitle and one epilogue of the “*Moby Dick*” novel. The data have been selected on the basic of the purpose of the research. The steps of collecting the data of this research were as follows:

1. Reading and understand the novel “*Moby Dick*” by Herman Mellville.
2. Choosing the data dealing with the problem which is going to be investigated.

3. Selecting the data dealing with the purpose of the research in the novel “*Moby Dick*”.

Data Analysis

After the data have been collected, the next turn that should be done by the researcher was analyzing the data. First, predicting the data dealing with the purpose of the research. Second, analyzing the data dealing with the problems to be investigated. And third drawing conclusion based on the data analysis.

FINDING AND DISCUSSION

The researcher discussed the result of the study in relation with the problems which have been stated namely: the synopsis, plot, character and characterization, setting, language style, theme and the moral lesson of the story in “*Moby Dick*”.

The Synopsis of “*Moby Dick*”

The ship’s captain is Ahab, who Ishmael and his friend Queequeg soon learn is losing his mind. Starbuck, Ahab’s first-mate, recognizes this problem too, and is the only one throughout his disapproval of Ahab’s increasingly obsessive behavior. This nature of Ahab’s obsession is first revealed to Ishmael and Queequeg after the Pequod’s owners, Peleg and Bildad, explain to them that Ahab is still recovering from an encounter with a large whale that resulted in the loss of his leg. That whale’s name is *Moby Dick*. The Pequod sets sail, and the crew is soon informed that this journey will be unlike their other

whaling missions: this time, despite the reluctance of Starbuck, Ahab intends to hunt and kill the beastly Moby Dick no matter the cost. Ahab and the crew continue their eventful journey and encounter a number of obstacles along the way. Queequeg falls ill, which prompts a coffin to be built in anticipation of the worst. After he recovers, the coffin becomes a replacement lifeboat that eventually saves Ishmael's life. Ahab receives a prophecy from a crew member informing him of his future death, which he ignores. Moby Dick is spotted and, over the course of three days, engages violently with Ahab and the Pequod until the whale destroys the ship, killing everyone except Ishmael. Ishmael survives by floating on Queequeg's coffin until he is picked up by another ship, the Rachel.

The Plot of "Moby Dick"

a. The Beginning or Exposition

Ishmael arrives in New Bedford on his way to Nantucket to embark on a whaling voyage. He passes by several inns, including the "Sword-Fish Inn," "The Crossed Harpoons" and "The Trap" before reaching "The Spouter Inn," where he chooses to rest that night..

I stuffed a shirt or two into my old carpet-bag, tucked it under my arm, and started for Cape Horn and the Pacific. Quitting the good city of old Manhatto, I duly arrived in New Bedford. It was a Saturday night in December. Much was I disappointed upon learning that

the little packet for Nantucket had already sailed, and that no way of reaching that place would offer, till the following Monday."(Page 29)

Ishmael suggests that he will sleep on a bench instead, but it is too uncomfortable and he must sleep in a bed. Ishmael goes into the harpooner's room, where there are fishhooks and harpoons. The harpooner, who is from New Zealand, appears dangerous. The harpooner, undresses to show his tattooed chest and arms, and has a tomahawk with him. Ishmael gets in bed with him only after the landlord makes him stash his tomahawk away. Ishmael never slept better in his life..

Upon entering the place I found a number of young seamen gathered about a table, examining by a dim light divers specimens

of SKRIMSHANDER. I sought the landlord, and telling him I desired to be accommodated with a room, received for answer that his house was full—not a bed unoccupied. 'But avast,' he added, tapping his forehead, 'you haint no objections to sharing a harpooneer's blanket, have ye? I s'pose you are goin' a-whalin', so you'd better get used to that sort of thing.'

I told him that I never liked to sleep two in a bed; that if I should ever do so, it would depend upon who the harpooneer might be, and that if

he (the landlord) really had no other place for me, and the harpooneer was not decidedly objectionable, why rather than wander further about a strange town on so bitter a night, I would put up with the half of any decent man's blanket..(Page 38)

In New Bedford there is a Whaleman's Chapel, where a scattered and silent congregation worships. There are numerous memorials to whalers lost at sea. Queequeg has a gaze of incredulous curiosity in this chapel, and is the only one to notice Ishmael's entrance into the chapel. Ishmael regards these memorials with deep feelings, knowing that the same fate may be his own, but he somehow grows merry again. There is death in the business of whaling, but he thinks that we have mistaken the matter of Life and Death, and that persons are like oysters observing the sun, thinking the thickest water to be the thinnest of air..

In this same New Bedford there stands a Whaleman's Chapel, and few are the moody fishermen, shortly bound for the Indian Ocean or Pacific, who fail to make a Sunday visit to the spot. I am sure that I did not.

Returning from my first morning stroll, I again sallied out upon this special errand. The sky had changed from clear, sunny cold, to driving sleet and mist. Wrapping myself

in my shaggy jacket of the cloth called bearskin, I fought my way against the stubborn storm. Entering, I found a small scattered congregation of sailors, and sailors' wives and widows. A muffled silence reigned, only broken at times by the shrieks of the storm. Each silent worshipper seemed purposely sitting apart from the other, as if each silent grief were insular and incommunicable. The chaplain had not yet arrived; and there these silent islands of men and women sat steadfastly eyeing several marble tablets, with black borders, masoned into the wall on either side the pulpit (Page 69)

Queequeg had been diligently consulting Yojo, the name of his black little god, in preparation for selecting their craft. There are three ships up for three-year voyages: the Devil-Dam, the Tit-bit, and the Pequod. The Pequod is named after a celebrated tribe of Massachusetts Indians. The Pequod is a ship of the old school, rather small and with an old fashioned claw-footed look. The Captain was once Peleg, now retired after many years. Ishmael introduces himself to Peleg, who is suspicious because Ishmael has no whaling experience. Peleg tells Ishmael that Ahab is now captain of the ship, and he has only one leg, for the other was lost by a whale

In bed we concocted our plans for the morrow. But to my

surprise and no small concern, Queequeg now gave me to understand, that he had been diligently consulting Yojo—the name of his black little god—and Yojo had told him two or three times over, and strongly insisted upon it every way, that instead of our going together among the whaling-fleet in harbor, and in concert selecting our craft; instead of this, I say, Yojo earnestly enjoined that the selection of the ship should rest wholly with me, inasmuch as Yojo purposed befriending us; and, in order to do so, had already pitched upon a vessel, which, if left to myself, I, Ishmael, should infallibly light upon, for all the world as though it had turned out by chance; and in that vessel I must immediately ship myself, for the present irrespective of Queequeg.

I have forgotten to mention that, in many things, Queequeg placed great confidence in the excellence of Yojo's judgment and surprising forecast of things; and cherished Yojo with considerable esteem, as a rather good sort of god, who perhaps meant well enough upon the whole, but in all cases did not succeed in his benevolent designs. (Page 119)

Inciting Force

Captain Ahab finally appears on deck one day, bearing no signs of

illness and looking like a man cut away from the stake. He seems to be made of solid bronze. There is a slender rod-like mark on his face that appears branded upon him. Ahab stands on an ivory leg, fashioned from the bone of a Sperm Whale's jaw. Ahab gives an appearance of fortitude, but soon withdraws into the cabin. After that morning, he is visible every day to the crew and eventually becomes a little genial and less and less a recluse. In one instance, he even appears to give what in another man would be considered a smile.

The mates regularly relieved each other at the watches, and for aught that could be seen to the contrary, they seemed to be the only commanders of the ship; only they sometimes issued from the cabin with orders so sudden and peremptory, that after all it was plain they but commanded vicariously. Yes, their supreme lord and dictator was there, though hitherto unseen by any eyes not permitted to penetrate into the now sacred retreat of the cabin.

Every time I ascended to the deck from my watches below, I instantly gazed aft to mark if any strange face were visible; for my first vague disquietude touching the unknown captain, now in the seclusion of the sea, became almost a perturbation. This was strangely heightened at times by the ragged Elijah's

diabolical incoherences uninvitedly recurring to me, with a subtle energy I could not have before conceived of. But poorly could I withstand them, much as in other moods I was almost ready to smile at the solemn whimsicalities of that outlandish prophet of the wharves. But whatever it was of apprehensiveness or uneasiness—to call it so—which I felt, yet whenever I came to (Page 196)

Some days elapse and the Pequod reaches the bright Quito spring in the Tropics. Every twenty-four hours at night Ahab would aid the sailors with the rope, a "touch of humanity" in him. When Stubb makes a joke at Ahab's expense, Ahab sharply reprimands him and calls him a donkey, then a mule. He finally kicks Stubb. Stubb wonders how Ahab seems to sleep only three hours each night, and says that Ahab is afflicted with "what some folks ashore call a conscience." Stubb admits that "coming afoul of that old man has a sort of turned me wrong side out."

The starred and stately nights seemed haughty dames in jewelled velvets, nursing at home in lonely pride, the memory of their absent conquering Earls, the golden helmeted suns! For sleeping man, 'twas hard to choose between such winsome days and such seducing nights. But all the witcheries of that unwaning

weather did not merely lend new spells and potencies to the outward world. Inward they turned upon the soul, especially when the still mild hours of eve came on; then, memory shot her crystals as the clear ice most forms of noiseless twilights. And all these subtle agencies, more and more they wrought on Ahab's texture.

Old age is always wakeful; as if, the longer linked with life, the less man has to do with aught that looks like death. Among sea-commanders, the old greybeards will oftenest leave their berths to visit the night-cloaked deck. (Page 202)

Climax

When Stubb had departed, Ahab stands leaning over the bulwarks, where he remarks that smoking no longer soothes, and he tosses the lighted pipe into the sea then paces around the ship.

"In old Norse times, the thrones of the sea-loving Danish kings were fabricated, saith tradition, of the tusks of the narwhale. How could one look at Ahab then, seated on that tripod of bones, without bethinking him of the royalty it symbolized? For a Khan of the plank, and a king of the sea, and a great lord of Leviathans was Ahab.

Some moments passed, during

which the thick vapour came from his mouth in quick and constant puffs, which blew back again into his face. 'How now,' he soliloquized at last, withdrawing the tube, 'this smoking no longer soothes. Oh, my pipe! hard must it go with me if thy charm be gone! Here have I been unconsciously toiling, not pleasuring—aye, and ignorantly smoking to windward all the while; to windward, and with such nervous whiffs, as if, like the dying whale, my final jets were the strongest and fullest of trouble. What business have I with this pipe?'" (Page 207)

There are some who are ready to give chase to Moby Dick despite the warnings against such an undertaking. The body of Moby Dick is so streaked and spotted and marbled that in the end it has gained his distinctive appellation of the White Whale. Ahab had piled on all the general rage and hate felt by his whole race from Adam down into the whale. Ahab has a "special lunacy" that storms his general sanity and carries it..

I, Ishmael, was one of that crew; my shouts had gone up with the rest; my oath had been welded with theirs; and stronger I shouted, and more did I hammer and clinch my oath, because of the dread in my soul. A wild, mystical, sympathetic feeling was in

me; Ahab's quenchless feud seemed mine. With greedy ears I learned the history of that murderous monster against whom I and all the others had taken our oaths of violence and revenge." (Page 278)

Resolution

The Pequod comes upon another ship, the Rachel. The captain of the Rachel tells the Manxman that he saw the White Whale yesterday, and asks whether the Pequod has seen a whale-boat adrift. Ahab soon recognizes this captain as a man from Nantucket that he once knew. This captain wishes to unite with the Pequod on a search for this whale-boat by sailing several miles apart on parallel lines. Stubb seems skeptical about the request, but they soon learn that the sailor in the lost whale-boat is the captain's son.

Next day, a large ship, the Rachel, was descried, bearing directly down upon the Pequod, all her spars thickly clustering with men. At the time the Pequod was making good speed through the water; but as the broad-winged windward stranger shot nigh to her, the boastful sails all fell together as blank bladders that are burst, and all life fled from the smitten hull.

'Bad news; she brings bad news,' muttered the old Manxman. But ere her commander, who, with

trumpet to mouth, stood up in his boat; ere he could hopefully hail, Ahab's voice was heard.

'Hast seen the White Whale?'

'Aye, yesterday. Have ye seen a whale-boat adrift?'

Throttling his joy, Ahab negatively answered this unexpected question; and would then have fain boarded the stranger, when the stranger captain himself, having stopped his vessel's way, was seen descending her side..(Page 792)

While leaving his cabin, Ahab finds Pip following him up on deck. Ahab stops him and tells Pip not to follow him, for the hour is coming when Ahab "would not scare thee from him, yet would not have thee by him."

"Lad, lad, I tell thee thou must not follow Ahab now. The hour is coming when Ahab would not scare thee from him, yet would not have thee by him. There is that in thee, poor lad, which I feel too curing to my malady. Like cures like; and for this hunt, my malady becomes my most desired health. Do thou abide below here, where they shall serve thee, as if thou wert the captain. Aye, lad, thou shalt sit here in my own screwed chair; another screw to it, thou must be.'

'No, no, no! ye have not a whole body, sir; do ye but use poor me for your one lost leg; only tread upon me, sir; I ask no more, so I remain a part of ye.(Page 798)

They bring her back down to us after the donated organs are removed.(Page 208)

Ahab is able to stab the whale with his harpoon, but when Moby Dick writhes in pain he tips Ahab's boat over. Ahab orders them to return to the ship as the whale chases them, but the whale smashes the Pequod, which begins to sink. In a possible act of suicide, Ahab throws his harpoon, becomes entangled in its line and goes along with it. As the Pequod goes down, Tashtego attempts to nail a flag to the ship, but a sky-hawk becomes caught in the flag and it goes down with the ship as well. Melville compares the ship to Satan, who "would not sink to hell till she had dragged a living part of heaven along with her."

"'The whale! The ship!' cried the cringing oarsmen. 'Oars! oars! Slope downwards to thy depths, O sea, that ere it be for ever too late, Ahab may slide this last, last time upon his mark! I see: the ship! the ship! Dash on, my men! Will ye not save my ship?'
But as the oarsmen violently forced their boat through the sledge-hammering seas, the before

whale-smitten bow-ends of two planks burst through, and in an instant almost, the temporarily disabled boat lay nearly level with the waves; its half-wading, splashing crew, trying hard to stop the gap and bale out the pouring water..” (Page 854)

Kinds of Plot

It means that the readers must determine what he thinks the resolution might be. This novel is *closed plot*. It means that the author resolves the story for the readers.

“‘AND I ONLY AM ESCAPED ALONE TO TELL THEE’ Job.

The drama’s done. Why then here does any one step forth?— Because one did survive the wreck.

It so chanced, that after the Parsee’s disappearance, I was he whom the Fates ordained to take the place of Ahab’s bowsman, when that bowsman assumed the vacant post; the same, who, when on the last day the three men were tossed from out of the rocking boat, was dropped astern. So, floating on the margin of the ensuing scene, and in full sight of it, when the halfspent suction of the sunk ship reached me, I was then, but slowly, drawn towards the closing vortex..” (Page 860)

Laws of Plot

Laws of plot are the generalizations drawn from the practice of the best writers through their expressions of

their thought in developing plot or stories. The laws of plot of this novel is *foreshadow/ steadily* because the movement of the plot is described by the author steadily or continuously. It progresses forward from beginning and never goes back what happened before. It is defined as the imagination of some events occurred in the future. Then, to foreshadow means to hint what happens next.

“Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world..” (Page 21)

The Character and Characterization

Ishmael - The narrator, and a junior member of the crew of the Pequod. Ishmael doesn’t play a major role in the events of the novel, but much of the narrative is taken up by his eloquent, verbose, and extravagant discourse on whales and whaling.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the

mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me. (Page 21)

- Ahab - The egomaniacal captain of the Pequod. Ahab lost his leg to Moby Dick. He is single-minded in his pursuit of the whale, using a mixture of charisma and terror to persuade his crew to join him. As a captain, he is dictatorial but not unfair. At moments he shows a compassionate side, caring for the insane Pip and musing on his wife and child back in Nantucket. (Page 389)

- Moby Dick - The great white sperm whale. Moby Dick, also referred to as the White Whale, is an infamous and dangerous threat to seamen, considered by Ahab the incarnation of evil and a fated nemesis. (Page 675)
- Starbuck - The first mate of the Pequod. Starbuck questions Ahab's judgment, first in private and later in public. He is a Quaker who believes that Christianity offers a way to interpret the world around him, although he is not dogmatic or pushy about his beliefs. Starbuck acts as a conservative force against Ahab's mania. (Page 550)
- Queequeg - Starbuck's skilled harpooner and Ishmael's best friend. Queequeg was once a prince from a South Sea island who stowed away on a whaling ship in search of adventure. He is a composite of elements of African, Polynesian, Islamic, Christian, and Native American cultures. He is brave and generous, and enables Ishmael to see that race has no bearing on a man's character.

Son of darkness,' he added, turning to Queequeg, 'art thou at present in communion with any Christian church?'

'Why,' said I, 'he's a member of the first Congregational Church.' Here be it said, that many tattooed savages sailing in Nantucket ships at

*last come to be converted into
the churches.* (Page 421)

- Stubb - The second mate of the Pequod. Stubb, chiefly characterized by his mischievous good humor, is easygoing and popular. He proves a bit of a nihilist, always trusting in fate and refusing to assign too much significance to anything. (Page 589)
- Tashtego - Stubb's harpooner, Tashtego is a Gay Head Indian from Martha's Vineyard, one of the last of a tribe about to disappear. Tashtego performs many of the skilled tasks aboard the ship, such as tapping the case of spermaceti in the whale's head. Like Queequeg, Tashtego embodies certain characteristics of the "noble savage" and is meant to defy racial stereotypes. He is, however, more practical and less intellectual than Queequeg: like many a common sailor, Tashtego craves rum. (Page 898)
- Flask - A native of Tisbury on Martha's Vineyard and the third mate of the Pequod. Short and stocky, Flask has a confrontational attitude and no reverence for anything. His stature has earned him the nickname "King-Post," because he resembles a certain type of short, square timber. (Page 444)
- Daggoo - Flask's harpooner. Daggoo is a physically enormous, imperious-looking African. Like Queequeg, he stowed away on a whaling ship that stopped near his home. Daggoo is less prominent in the narrative than either Queequeg or Tashtego. (Page 819)
- Pip - A young black boy who fills the role of a cabin boy or jester on the Pequod. Pip has a minimal role in the beginning of the narrative but becomes important when he goes insane after being left to drift alone in the sea for some time. Like the fools in Shakespeare's plays, he is half idiot and half prophet, often perceiving things that others don't. (Page 189)
- Fedallah - A strange, "oriental" old Parsee (Persian fire-worshipper) whom Ahab has brought on board unbeknownst to most of the crew. Fedallah has a very striking appearance: around his head is a turban made from his own hair, and he wears a black Chinese jacket and pants. He is an almost supernaturally skilled hunter and also serves as a prophet to Ahab. Fedallah keeps his distance from the rest of the crew, who for their part view him with unease. (Page 289)
- Peleg - A well-to-do retired whaleman of Nantucket and a Quaker. As one of the principal owners of the Pequod, Peleg, along with Captain Bildad, takes care of hiring the crew. When the two are negotiating wages for Ishmael and Queequeg, Peleg plays the generous one, although

his salary offer is not terribly impressive.

What do you mean by that, Captain Peleg?’ said I, now jumping on the bulwarks, and leaving my comrade standing on the wharf. (Page 148)

Bildad - Another well-to-do Quaker ex-whaleman from Nantucket who owns a large share of the Pequod. Bildad is crustier than Peleg in negotiations over wages. Both men display a business sense and a blood thirstiness unusual for Quakers, who are normally pacifists.

I mean,’ he replied, ‘he must show his papers.’

‘Yes,’ said Captain Bildad in his hollow voice, sticking his head from behind Peleg’s, out of the wigwam. ‘He must show that he’s converted. (Page 148)

- Father Mapple - A former whaleman and now the preacher in the New Bedford Whaleman’s Chapel. Father Mapple delivers a sermon on Jonah and the whale in which he uses the Bible to address the whalemens’ lives. Learned but also experienced, he is an example of someone whose trials have led him toward God rather than bitterness or revenge. (Page 220)
- Captain Boomer - The jovial captain of the English whaling ship the Samuel Enderby. Boomer lost his arm in an accident involving Moby Dick. Unlike Ahab, Boomer is glad to have escaped with his life, and he

sees further pursuit of the whale as madness. He is a foil for Ahab, as the two men react in different ways to a similar experience. (Page 123)

- Gabriel - A sailor aboard the Jeroboam. Part of a Shaker sect, Gabriel has prophesied that Moby Dick is the incarnation of the Shaker god and that any attempts to harm him will result in disaster. His prophecies have been borne out by the death of the Jeroboam’s mate in a whale hunt and the plague that rages aboard the ship (Page 890)

Kinds of Character “Moby Dick”

Main Character

Captain Ahab

Sub Character

1. Tashtego
2. Flask
3. Daggoo
4. Pip
5. Fedallah
6. Peleg
7. Bildad
8. Father
9. Mapple

Round Character

1. Pip
2. Fedallah
3. Peleg
4. Bildad
5. Mapple
6. Captain Boomer
7. Gabriel

Flat Characters

1. Fefallah
2. Gabriel
3. Fleece
4. Perth

Protagonist

Captain Ahab

Antagonist

Moby Dick (White Whale)

The Setting of "Moby Dick"

Exposition

Time: 1830's

Place: Nantucket, Morning
at Hotel

Ishmael wake up in the morning, the hotel looked old and nasty. Because many sailor rent a room in there. Brown wall ,door, table ,also the floor.

Entering that gable-ended Spouter-Inn, you found yourself in a wide, low, straggling entry with old-fashioned wainscots, reminding one of the bulwarks of some condemned old craft. On one side hung a very large oilpainting so thoroughly besmoked, and every way defaced, that in the unequal crosslights by which you viewed it, it was only by diligent study and a series of systematic visits to it, and careful inquiry of the neighbors, that you could any way arrive at an understanding of its purpose. Such unaccountable masses of shades and shadows, that at first you almost thought some ambitious young artist, in the time of the New England hags, had endeavored to delineate chaos bewitched. But by dint of much and earnest

contemplation, and oft repeated ponderings, and especially by throwing open the little window towards the back of the entry, you at last come to the conclusion that such an idea, however wild, might not be altogether unwarranted. (page 35)

Conflict

Time: Night

Place: Pequod

Captain Ahab, Starbuck and Ishmael are talking about the White Whale. On the ship named pequod. Small ship but they had a complete tools for hunting a whale. Many of layer and rope every where.

The morning of the third day dawned fair and fresh, and once more the solitary night-man at the fore-mast-head was relieved by crowds of the daylight look-outs, who dotted every mast and almost every spar.

'D'ye see him?' cried Ahab; but the whale was not yet in sight. (page 843)

Time: on night

Place: Atlantic Ocean,Pequod

Chasing the Moby Dick in the middle of night because captain ahab want to revenge at any cost.

That night, in the mid-watch, when the old man—as his wont at intervals—stepped forth from the scuttle in which he leaned, and went to his pivot-hole, he suddenly thrust out his face fiercely, snuffing up the sea air as a

sagacious ship's dog will, in drawing nigh to some barbarous isle. He declared that a whale must be near. Soon that peculiar odor, sometimes to a great distance given forth by the living sperm whale, was palpable to all the watch; nor was any mariner surprised when, after inspecting the compass, and then the dog-vane, and then ascertaining the precise bearing of the odor as nearly as possible, Ahab rapidly ordered the ship's course to be slightly altered, and the sail to be shortened.
 "(Page 816)

Resolution

Time: 6 Month after Pequod ramed by Moby Dick

Place: Pacific Ocean

When Ishmael is riding on a coffin. He is the only member of the crew to be alive. He sees a boat named the Rachel that rescues him. The boat takes him to USA. The Rachel are beautiful ship with yellow flag on top of it and has a kind crew in it.

The ship! The hearse!—the second hearse!' cried Ahab from the boat; 'its wood could only be American!'

Diving beneath the settling ship, the whale ran quivering along its keel; but turning under water, swiftly shot to the surface again, far off the other bow, but within a few yards of Ahab's boat,

where, for a time, he lay quiescent.

'I turn my body from the sun. What ho, Tashtego! let me hear thy hammer. Oh! ye three unsundered spires of mine; thou uncracked keel; and only god-bullied hull; thou firm deck, and haughty helm, and Pole-pointed prow,—death-glorious ship! (Page 957)

Point of View

First person point of view

It means the point of view to tell a story by using the word "I".

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically

knocking people's hats off— then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me. (Page 21)

Third point of View

Third point of view is the point of view to tell a story by using name person.

Queequeg was a native of Rokovoko, an island far away to the West and South. It is not down in any map; true places never are.. (Page 100)

The Language Style

Style is everything the author does, with words belonging to words, his way of arranging words into larger units of sentences. The researcher observed the novel that there are many language style such as diction, syntax or language form.

Diction

What we meant by diction is the author's choice of words. Here, the writer used Denotation and Connotation to write the story. The quotation that supported the statement above is:

Denotation. As quoted in...

"I take a deep breath. "A long time ago I got sick and

wound up with an ear infection. But for whatever reason, the medicine didn't work and I got nerve damage. I'm totally deaf in my left ear. "(Page 149)

- *Conotation.* As quoted in...
"My tongue is pinned by the weight of the question that, a moment later, Brian forces out of his own throat: "Is she... is she going to die?". (Page 17).

Imagery

An image is the evocation through words of sensory experience. It is difficult to differentiate image from diction; for images are made of words and a single word can be an image. Imagery means the collection of images in the entire work or in any significant part of work. The imagery of this novel are:

- *Literal images.* As quoted in...
"Is there any place on earth that smells better than a Laundromat? It's like a rainy Sunday when you don't have to get out from under your covers, or like lying back on the grass your father's just mowed—comfort food for your nose. The other thing I like is that Laundromats draw lonely people like metal to magnets. (Page 46)
- *Figurative images.* As quoted in...

“Moby Dick watches Ahab like a Shark watches a fish.” (Page 179).

- *Symbols.* As quoted in..

Anna’s locket, which her father presented to her, symbolizes here some kind of connection, love between the daughter and the father. Selling it, Anna shows that she is eager to give even the most valuable thing for her in order to fulfill her sister’s wish – she will sue using the money for the locket and thus stop Kate’s suffering. (Page 4).

Syntax

Syntax is meant the way in which the writer constructs his sentences. The novel uses simple sentence, compound sentence, complex sentence and compound complex sentence. As quoted in...

- Simple sentence
“Ismael Go from his room to the canteen,.” (Page 22).
- Compound sentence
“I want those harpoon cleaned before you leave the ship today.” (Page 434).
- Complex sentence
“I stopped in on my way back from the deck, where I’d been with starbuck.” (Page 509).
- Compound complex sentences
“We were getting prepared, and I noticed that we had picked the same harpoon ones hooked with rope.” (Page 768).

Language form

Language form here is that language form which has gradation of social or normal value. This novel uses:

- Formal. As quoted in..
Queequeg carrying his harpoon, Captain Peleg in his gruff voice loudly hailed us from his wigwam, saying he had not suspected my friend was a cannibal, and furthermore announcing that he let no cannibals on board that craft, unless they previously produced their papers. (Page 148)
- Informal. As quoted in...
*“What are you making there?” said a shipmate.
“What do you think? what does it look like?”
“Like a lanyard for your bag; but it’s an odd one, seems to me.”
“Yes, rather oddish,” said the Lakeman, holding it at arm’s length before him; “but I think it will answer. Shipmate, I haven’t enough twine,—have you any?”
“But there was none in the fore-castle.
“Then I must get some from old Rad;” and he rose to go aft. (Page 197)*
- Vulgar. As quoted in..
*‘A steak, a steak, ere I sleep! You, Daggoo! overboard you go, and cut me one from his small!’
Here be it known, that though these wild fishermen do not, as a general thing,*

and according to the great military maxim, make the enemy defray the current expenses of the war (at least before realizing the proceeds of the voyage), yet now and then you find some of these Nantucketers who have a genuine relish for that particular part of the Sperm Whale designated by Stubb; comprising the tapering extremity of the body. (Page 449)

Themes

Theme is called the message or moral of the story. The theme of this novel is The Limits of Knowledge as Ishmael tries, in the opening pages of Moby-Dick, to offer a simple collection of literary excerpts mentioning whales, he discovers that, throughout history, the whale has taken on an incredible multiplicity of meanings. Over the course of the novel, he makes use of nearly every discipline known to man in his attempts to understand the essential nature of the whale. Each of these systems of knowledge, however, including art, taxonomy, and phrenology, fails to give an adequate account. The multiplicity of approaches that Ishmael takes, coupled with his compulsive need to assert his authority as a narrator and the frequent references to the limits of observation, suggest that human knowledge is always limited and insufficient. When it comes to Moby Dick himself, this limitation takes on allegorical significance. The ways of

Moby Dick, like those of the Christian God, are unknowable to man, and thus trying to interpret them, as Ahab does, is inevitably futile and often fatal.

As quoted in page 671
Ere the English ship fades from sight, be it set down here, that she hailed from London, and was named after the late Samuel Enderby, merchant of that city, the original of the famous whaling house of Enderby & Sons; a house which in my poor whaleman's opinion, comes not far behind the united royal houses of the Tudors and Bourbons, in point of real historical interest. How long, prior to the year of our Lord 1775, this great whaling house was in existence, my numerous fish-documents do not make plain; but in that year (1775) it fitted out the first English ships that ever regularly hunted the Sperm Whale; though for some score of years previous (ever since 1726) our valiant Coffins and Maceys of Nantucket and the Vineyard had in large fleets pursued that Leviathan, but only in the North and South Atlantic: not elsewhere. Be it distinctly recorded here, that the Nantucketers were the first among mankind to harpoon with civilized steel the great Sperm Whale; and

that for half a century they were the only people of the whole globe who so harpooned him.

Tone and Mood

Tone is meant the expression of attitudes. In fiction it is considered as the quality, primarily as quality of style, that reveals the attitudes of the author itself is called mood. It is difficult enough for us to determine tone as well as mood without having any understanding of style. Thus, style creates tone. Tone reveals mood and mood appears to be emotional state of the author as his attitude toward his subject. Tone is dependent on style. And mood is related to tone. *The tone used in this novel is simile, and the mood is sadness.* As quoted in...

“Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people’s hats off – then, I account it high time to get to sea as soon as I can “(Page 30)

Moral Lessons

Moral is everything concerning the principles of right and wrong or good and honest in our behavior. A person is called

having moral when he lives in line with norm is the society wherever he stays. Besides moral itself can be got from environment, education event interest counted reading novel. This story include the meaningful above all, like:

- **Don’t Let Your Passions Consume You:**

Captain Ahab had a mission and he was going to fulfill that mission at all costs. His passions consumed him to the point that he no longer considered the other factors associated with winning. All missions should use sound judgment and reasons to balance out the decision-making process.

- **The Whale Represents Greatness:**

At this time in society killing a white whale represented wealth, prestige, and accomplishment. As one of the largest creatures known to man it was difficult to find, harpoon, and bring to market. Moby Dick came to represent man’s desire for material and social recognition.

- **A Piece of American Experience:**

Melville used his experience as a sailor to write the story and became a sensation. The story represents how life was experienced by seafaring people in New England

during the 19th Century. Life was different then and economies made their money from natural resources such as fishing, farming, mining and lumber.

• **Forms of Government:**

The process of gathering sailors from various walks of life is a democratic process where all members are individually judged based on their contributing skills. In a capitalistic society each member is focused on catching whales for economic purposes and has a positive contribution on collective action. Captain Ahab turns into the tyrant who fails to consult with others which eventually leads his crew to death.

REFERENCES

- Alexander. (1975). *Poetry And Prose Appreciation for Overseas Students*. USA.
- Analyzing Short Stories. Retrieved from <http://www.vaniercollage.qc.ca/tlc/tipsheets>, on May 28, 2014.
- Analyzing Intrinsic Aspect. Retrieved from <https://dictionary.reverso.net/english-cobuild/an+intrinsic+aspect>
- Biography of the writer. Retrieved from <https://literature.britishcouncil.org/writer/yann-martel>.
- Burgess, Anthony. (1985). *Flame into Being: The Life and Work of D.H Lawrence*.
- Bocker, W.H. (1963). *How to Plot Novell in One Hour?*. New York: BockerWH
- Cresswel. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Retrieved from <http://fe.unj.ac.id/wp-content/uploads/2019/08/Research-Design-Qualitative-Quantitative-and-Mixed-Methods-Approaches.pdf>, on August 2019.
- D' Ammasa, Don. *Kinds of Novel. WORK IN PROGRESS: A sequel to Scarab.; The Sinking Land, a novel, for Lost Continent Library*. Retrieved from <https://www.encyclopedia.com/arts/educational-magazines/dammasa-don-1946>, on May, 2006.
- Eagleton, Terry. (1983). *Literary Theory*. USA.
- Ellis, John. (1997). *Literature Lost*. USA.
- Hall. (1990). *Character Development in School Beyond*. Retrieved from books.google.co.id
- Hamalian, (1987). *The Man and the Writer Remembered Edited*. Retrieved from books.google.co.id
- Henderson. *Henderson's Orbital Tumors*. Retrieved from books.google.co.id
- How to Analyze a Novel. Retrieved from <http://www.bookrags.com/articles/21.html>, on April 23,2014.
- Jabrohim. (1965). *The Elements of Prose Fiction*. Yogyakarta.
- Kenny, William. (1966). *How to Analyze Fiction*. New York: Monarch Press.
- Koesnobroto, B. S. (1998). *The Anatomy of Prose Fiction*. Jakarta: Departemen Pendidikan dan Kebudayaan Direktorat Jendral Pendidikan Tinggi.

- Literary Devices and Literary Terms. Retrieved from <https://literarydevices.net/>
- Little, Graham. (1966). *Approach to Literature*. London.
- Novel Literature. Retrieved from <https://www.britannica.com/art/novel>
- Nordquist, Richard. *Definition and Examples of Point of View*. Retrieved from <https://www.thoughtco.com/point-of-view-grammar-and-composition-1691652>, on December 27, 2018.
- Nordquist, Richard. (2013). *Point of View in Grammar and Composition*. Retrieved from <https://www.thoughtco.com/point-of-view-grammar-and-composition-1691652>, on December 27, 2018.
- Piscayanti, K.S., (2015). *The Art of Literature Poetry and Prose Fiction*.
- Peck. (2015). *Point of View Free Lessons for First Person, Third Person Limited and Omniscient*. Retrieved from <https://www.teacherspayteachers.com/Product/Point-of-View-Free-Lessons-for-First-Person-Third-Person-Limited-and-Omniscient-209798>, on September 5, 2017.
- Semi, (1988). *Intrinsic Aspect Including Character*. Retrieved from http://eprints.dinus.ac.id/22688/11/bab2_20546.pdf, on January 2016
- Sumarjo, (1988). *Language Style in a Collection of Novel*. Retrieved from ejournal.bunghatta.ac.id
- Saucedo, Erik. (2008). *Knowledge is Power*. California: Kidsmart Company.
- Wellek, Warren. (1997). *Theory of Literature*. New York: HARDCOURT, BRACE AND COMPANY.
- Wiehardt, Ginny. (2015). *Definition of a Protagonist in Literature, With Examples*. Retrieved from <https://www.thebalancecareers.com/protagonist-1277128>, on December 10, 2018.
- Winston Smith. (1984). *Character Traits & Analysis*. Retrieved from <https://study.com/academy/lesson/winston-smith-in-1984-job-and-character-analysis.html>
- Yuhan. (2013). *A Review Research Novel*. Beijing; China