

**THE ADVENTURE OF MAIN CHARACTER IN STEVENSON'S
*KIDNAPPED***



THESIS

*Submitted to the Faculty of Cultural Sciences, Hasanuddin University
in Partial Fulfillment of Requirement to Thesis
in English*

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MAKASSAR**

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THESIS
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KIDNAPPED

By

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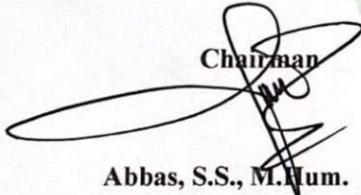
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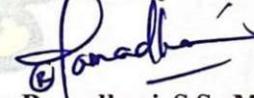
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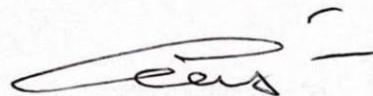
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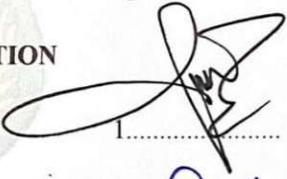
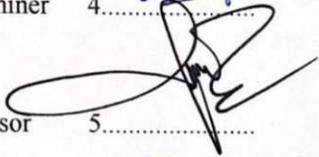


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Today, Monday, 7 September 2020, the Board of Thesis Examination has kindly approved a thesis by ULFI DWI ARNITA (Student No. F21116005) entitled, **THE ADVENTURE OF MAIN CHARACTER IN STEVENSON'S *KIDNAPPED***, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

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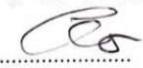
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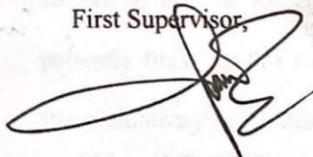
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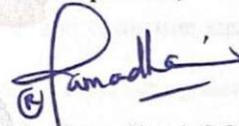
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Dengan ini menyatakan bahwa skripsi ini benar-benar karya saya sendiri. Sepanjang pengetahuan saya tidak terdapat karya yang ditulis atau diterbitkan orang lain kecuali sebagai acuan atau kutipan, dengan mengikuti tata penulisan karya ilmiah yang lazim.

Makassar, 9 September 2020

Yang menyatakan,


Ulfi Dwi Armita



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Next, my much gratitude, my special thanks, is dedicated to my family. To my father Muhammad Yunus and my mother Nani Sultan S.pd, I dedicated this thesis for both of you. Thank you for the love, support, and pray. May God always bestow mercy, health, and blessings in the world and hereafter for the kindness that has been given to the writer.

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Makassar, 1st August 2020
The writer,

Ulfi Dwi Arnita



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ABSTRAK

Ulfi Dwi Arnita. 2020. *The Adventure of Main Character in Stevenson's Kidnapped*. (Dibimbing oleh **Abbas** dan **Rezky Ramadhani**)

Penelitian ini bertujuan untuk mengeksplorasi petualangan seorang pemuda dalam novel *Kidnapped* karya Robert Louis Stevenson. Penulis tertarik menelusuri tantangan dan kesulitan yang dihadapi tokoh utama, David Balfour dalam berpetualang guna memperoleh hak-hak atas hartanya yang direbut oleh pamannya, Ebenezer Balfour.

Pada penelitian ini, penulis menggunakan pendekatan strukturalisme dan konsep adventure untuk menganalisis petualangan tokoh utama dalam novel ini. Pendekatan strukturalisme mencakup karakter, plot, setting dan tema. Metode yang digunakan dalam penelitian ini adalah metode kualitatif. Kemudian, data hasil penelitian disajikan secara deskriptif.

Hasil dari penelitian ini menunjukkan, di dalam novel memberikan nuansa petualangan yang sangat kuat dan dalam petualangan tokoh utama penuh dengan jiwa kepahlawan. Seorang anak laki-laki yang berumur tujuh belas tahun dapat berpetualang, dengan situasi yang sulit dan penuh bahaya. Dengan demikian, tokoh utama dapat melaluinya serta begitu banyak efek dari petualangan tokoh utama dapatkan misalnya, tokoh utama dapat belajar tentang kebiasaan orang-orang di sekitar kota yang dia lalui dan juga berhasil memperoleh kembali apa yang menjadi haknya yaitu, warisan dari ayahnya, rumah Shaws.

Kata Kunci: *Petualangan, Pendekatan Strukturalisme, Novel Kidnapped*



ABSTRACT

Ulfi Dwi Arnita. 2020. *The Adventure of Main Characters in Stevenson's Kidnapped.* (Supervised by **Abbas** dan **Rezky Ramadhani**)

This research of to explore the adventures of a young man in Robert Louis Stevenson's *Kidnapped* novel. The writer is interested to explore the challenges and difficulties faced by the main character, David Balfour in an adventure in order to obtain the rights to his property which was seized by his uncle, Ebenezer Balfour. The writer also explains the impact of the adventure on the main character in this fiction.

In this study, the writer used a structuralism approach and an adventure concept to analyze the main character's adventures in the novel. The structuralism approach includes characters, plots, settings and themes. The method used in this research is a qualitative method. Then, the data of the research results presented descriptively.

The results of this study indicate that in the novel gives a very strong adventure feel and in the adventure of the main character is full of heroism soul. A seventeen years old boy can be adventurous with difficult and danger-filled situations. Thus, the main character can go through it as well as so many effects of the main character adventure get example, the main character can learn about the habits of people around the city that he went through and also managed to regain what is the right, the inheritance of his father, Shaws House.

Keywords: *Adventures, Structuralism Approach, Novel Kidnapped*



CHAPTER I

INTRODUCTION

In this chapter, the writer discusses about introduction, which consist of background, identification of problem, research question, objective of the study, significant of the study and the sequence of writing.

1.1 Background

Humans make various efforts to defend their lives through the skills and experience they have taken in various ways, including adventure. This activity is one of human efforts to overcome the problems or difficulties they face. A person who has difficulty managing the farm due to technical problems in cultivating land and pest attacks, he will travel to various places to find experience and skills in overcoming this problem. Another example, a young man who fails to find love will go travelling to find his true love. Humans are born to be adventurous, which is to move from one time to another, from one place to another, from one phase of life to the next phase of life, from one event to another, and others.

The reality that is often found by humans in adventure is opportunities and challenges. Opportunities are a way to achieve goals, while challenges are obstacles in finding goals. The problem is that humans often fail to take advantage of opportunities and are unable to overcome obstacles so that they never realize their goals. In a fact of life that requires humans to adventure, he/she must be prepared to suffer and be able to fight over the obstacles he faces because he/she will meet

of humans who are not always friendly or to him. Some literary works tell of humans who have to struggle to overcome obstacles in their adventures



as experienced by a fictional character named David Balfour in Robert Louis Stevenson's *Kidnapped*.

Kidnapped is a novel that describes a fictional character named David Balfour, a young man from the Lowlands, Southern Scotland. Balfour at the age of sixteen was an orphan who was cared for by an evil uncle who tried to kill him. The background of his uncle's desire kills him because his uncle wants to have Balfour's inheritance. However, Balfour escaped death by escaping from the top of the tower. This is his first lesson in survival that he must continue to struggle to overcome the obstacles he faces.

In the story, one day when Balfour was kidnapped, he was placed on a ship to be sent to America and sold as a slave. On the boat named Covenant, he befriended a young man named Alan. Captain Hoseason, the ship captain treated the ship cruelly and planned to kill his newfound friend, Alan. To survive, they both managed to plan to defeat Captain Hoseason. After surviving the battle with the captain, Balfour fell into the sea so he had to fight again to survive, especially because he did not know how to swim properly. He and Alan managed to reach the beach after overcoming the ferocious waves of the ocean. Their success is a lesson in survival.

After an arduous journey to Appin and facing a murder case, Balfour meets Red Fox and accidentally sees his murder. He was suspected of being an accomplice to murder and had to flee to survive. He and Alan took a dangerous journey through the mountains. Sometimes the journey was so heavy and tiring that Balfour lost his way. He almost died, but Alan was always there to protect him. In the end, the two of them survived.



them survived the difficult journey and reached the Lowlands, where David successfully confronted his uncle and regained his identity and inheritance.

Belfour's adventure in the *Kidnapped* novel is a heroic event of a young man in overcoming various kinds of obstacles and suffering, including being deceived, accused, attempted murder, and others. He also did a lot of good in this adventure as part of human values that must be possessed by humans in life. Belfour succeeded in completing his adventure mission and regained his rights which were taken away by his uncle. Based on these fictional facts, the author is interested in analyzing Belfour's adventures in a thesis study entitled *The Adventure of Main Character in Stevenson's Kidnapped*.

1.2 Identification of Problem

Based on the background of writing there are some problems that are identifying in this research as follows :

1. In literature there are many moral values
2. Kidnapped is a boy's adventure story
3. Various difficulties faced by the main character David Belfour in his adventures.
4. The danger that the main character goes through in the adventure

1.3 Question of Research

According to the identification of problem, the writer formulates the questions of this study, as follows:

What is the difficult situation faced by main character in the novel *Kidnapped* by Robert Louis Stevenson?



2. What is the adventure effect to main character in the novel?

1.4 Objective of Research

Based on the statements of the questions above, the writer determines the objective of the researches as follow:

1. To describe the difficult situation faced by main character in the novel *Kidnapped* by Robert Louis Stevenson.
2. To explain the adventure effect to main character in the novel.

1.5 Sequence of Writing

This study consists of five chapters. Chapter one is an introduction, which consists of background of the study, identification of the problem, research questions, objective of the study, and sequence of writing. Chapter two is literature review, which consists of previous studies that have been conducted on the some objects and theories that are used in this research. Chapter three is research methodology, which explains the method of research, method of collecting data, and data analysis. Chapter four discusses the result of the analysis that has been done or is the answer the problem formulations are describes in the first chapter. Finally, chapter five contains conclusion and suggestion. It is concluding the whole analysis and recommends some suggestion for future analysts.



CHAPTER II

LITERARY REVIEW

In this chapter, the writer discusses about literary review, which consist of previous research, structural approach, and Adventure concept.

2.1 Previous Study

Some studies have been done by students related to the novel *Kidnapped* with some various issues, namely personality development, main character analysis, and others. Those studies were done by Cyprian Maria (2001) and Ken Retno Yuniwati (2008). Also, the issue of adventure according to the writer analysis has been written by Misriadi Afandi (2014) but the object of analysis is differed from literary works.

The first research, Cyprian Maria (2001), has done a title called *David Belfour's Personality Development in Robert Louis Stevenson's Kidnapped*. The writer focuses on the process of developing David Belfour's personality, and the values of his friendship with Alan Breck Stewart. The results of her research are the writer found that David Belfour experienced a change in personality from an immature child to an older child. The personality changes experienced by David Belfour are caused by several conditions, which allow for these changes. David Belfour's personality change is categorized as a change for the better (better changes) which shows the efforts made by David Belfour to make himself better.

Next, Ken Retno Yuniwati (2008), the title of the thesis is *Coping Behavior in Robert Louis Stevenson's Kidnapped: An Individual Psychological*

The purpose of this study is to analyze the structural elements of the analyze the character of David Balfour based on individual psychological



analysis developed by Alfred Adler. The results of his research, show that the character of David Belfour get maturity in his personality that was formed from his efforts to overcome problems in achieving his life goals. In achieving his life goals, David Belfour with his creative self to overcome obstacles, he became a person who has rational thinking and manages his actions well in every problem he faces.

The last, Misriadi Afandi (2014), the title of the thesis is *The Adventure of The Main Character in J.R. Tolkien's The Hobbit*. The purpose of this study is to analyze the relationship between the main character and other characters and changes in the character of the main character in several stages of the journey. The results of his research show that the relationship between the main character and the other characters is ultimately good, although some of them initially were not good. Some character changes occur in the main character, such as gaining courage, compassion, responsibility, and wisdom.

This study is different from two studies outline above. The first study of the writer focuses more on the development of the personality of the main character and the second study is that the writer focuses more on the structural elements of the novel and the main character uses psychological analysis while the focus of this study examines the issue of the adventure effect to play the characters in the novel. The similarity to this study is using the same object, novel *Kidnapped* by Robert Louis Stevenson.

The third study is similar to this study which focuses on the adventure of the character. The difference is that this study uses *Kidnapped* novel by Robert Stevenson. David Belfours as the main object and refers to how the main faces adventure. Meanwhile, Misriadi Afandi analyzed another object,



novel *The Hobbit* by J.R.R Tolkien and analyzed the relationships between characters. After studying previous studies, the writer do not any plagiarism from the previous studies.

2.2 Structuralism Approach

In analyzing novel *Kidnapped*, the writer uses a structural approach. According to Susanto (2012: 88), structuralism is a genre of philosophy that appears in France. The term "structuralism" often confuses various circles. This is because the term of "structure" itself is widely used in various fields or disciplines as well as structuralism. The term structuralism is not only used in the field of science, but also in other areas, such as biology, psychology, sociology, history, philosophy, language or linguistic, and other disciplines of science. Determining the origins of understanding or thinking of these structuralism will also find a variety of difficulties.

According to Hawkes (1997: 173), structuralism is essentially a way of thinking about the world that primarily cleave to the perception and description of the structure. According to what Jean Piaget (1970: 16) defined, the structure is the order of the entities that fundamentally manifest three fundamental ideas, namely the idea of the whole, idea of transformation and ideas on self-regulation. In contrast, Claude Levi Strauss in Susanto (2012:97) was also influenced and used the concept of Ferdinand de Saussure. His own structuralism also could not be detached from the semiology of Ferdinand de Saussure, the linguists of Prague, and Russian formalism.

ism itself began to gain much attention around the 1960's, as a mode of in the field of philosophy in France.



Since the Greek era, Aristotle has introduced structuralism with the concepts of wellness land wholeness, unity, complexity, and coherence. This represents that the integrity of meaning depends on the coherence of the entire literary element. Overall is very valuable compared to the stand-alone element because each element has a linking that forms the system of meaning. Each unit of literary text structure will only be meaningful if attributed to its relationship with other structures. The relationship can be paretic, herewith, inversion, and equality. The most important thing is how the relationship function brings its overall meaning.

Structuralism is a philosophical understanding that sees the world as a structured reality. The world as an orderly thing is as a relation and a necessity. This relation network is an autonomous structure. Because of the regularity of the structure, it will form a standard system in literary research. According to Junus (1990 : 1), structuralism is indeed often understood as a form. Literary works are forms so structuralism is often considered to be merely modern formalism.

There is a similarity between structuralism and formalism, which equally seeks the meaning of the text itself. However, through the presence of Levi-Strauss and Propp who analyzed the mythical structure (folklore), structuralism relates also to philosophy. Structuralism is capable of describing the criteria owner's thought. This means that structuralism in both modern literature and traditional literature will still relate to things outside the structure

Aminuddin (1990: 62) revealed the internal structural research of literary the ontological structure of the work of art. It appears that literary works zed whole has various constituents, the combining elements in totality relation and mutual dependencies, and between the building elements of



totality it has a stratification of certain relationships. The structuralism approach in literary research is as an effort to complement the actual literary research. Because, always linking literature with other fields. In fact, the work itself has been built by certain codes that have been agreed upon, so as to enable independent understanding.

Literary works have a verbal structure, which has its own autonomy regardless of other elements outside it. The literary text, on the other hand, is seen as a complete work and has its inner coherence. So, to understand the literary work, we must understand all aspects that develop structures. According to Luxemburg Basl Westeijin (1989 : 38), the structure is intended to contain a sense of reciprocal relations between its parts and between the whole. The structure of literary works (fiction) consists of the plot, the creation, the themes, the background and the message is the most supporting and dominant element in building literary works.

The steps that need to be taken by the writer in structural approach according to Endraswara (2011: 52), namely:

- a. Developing literary structure theory in accordance with the genre under study. The structure developed must be able to describe a reliable structural theory, so that it is easily followed by the researchers themselves.
- b. Doing a careful reading, noting the structural elements contained in the reading, so that it is easy to analyze.

Analyzing the theme first, before discussing other elements. Because the theme will always be directly related comprehensively with other elements. Therefore, repeated readings will facilitate analysis.



- d. After analyzing the theme, then the flow analysis, conflict, style and setting point of view.
- e. The most important thing, that is, all interpretations of the elements must be connected with other elements, so as to realize the cohesiveness of the structural meaning.
- f. Interpretation must be done carefully, because the relationship between elements is very important.

A structuralism approach is an approach in literary sciences, which is used to multiply a literary work based on its elements structure, which builds literary work from within. Meanwhile, the structure of the literary work consists of the form and the content, in which form is the author's way of writing, while the content is the idea of an exported author in his writings. So, structural approach is an approach that focuses on analysis of the structure of literary works. In this approach, the literary work is regarded as a structure. It exists and is built by a number of elements that play an important role functionally.

2.2.1 Character

The role of characters in a novel is very important to develop the story. Without character involvement, the story of a novel cannot be formed as a complete literary work. But the development of the plot in the novel is largely determined by changes in attitude and behavior of the bacteria that occur in the story. There are several definitions in the characters that occur in the story. Kennedy (1991: 47)

that a character is a presumably and imagined person who inhabits a story.

words, the characters are put by the author into literary works that is the



result of the author's imaginations. One cannot claim that the character in the story is human or other, but the name in a story is a word that has meaning.

According to Nurgiyantoro (2005:165), character is a person featured in a narrative work, or a drama that the reader interpreted to have a certain moral qualities and tendencies, as expressed in speech and what is done in action. The same opinion is expressed also by Iskandar (2008:18), character is the story actors. This person is not necessarily a human being, depending on who he or she is in the story. Character disposition is the character traits and attitudes of the characters as for the founder is the way the author displays the figures and characters in the story.

Characters are players in events in the literature that they can be people, animals or objects as reflected the human's behavior. Characters that play a role in a story have a variety of functions. Some of them are called main characters or central characters and minor character. It has a function to support the main character.

According to Nurgiyantoro (2002 : 178-181)distinguishes the types of characters in terms of role, character appearance function, and based on characterization However, because focus of the author's research is not on the problem of the issue, then the author will only use two of the types of character distinction, namely the distinction of figures in terms of roles and functions of character appearances such as major character and minor character.

a. Major characters

The protagonist is a character who plays an important role in the story. It's no advocates the main idea or theme in the story. He is the most widely- , both as the perpetrator of the incident, as well as the incident. The main in certain novels present in each event can even be found in each page of



the story book, but there are also novels that do not always feature the main characters in each event, but each incident is closely related to the main character.

b. Minor characters

Meanwhile, the minor character is a character that is only raised once or several times in the story, and it may be in a relatively short portion of storytelling. The minor character is a figure that supports the story and the protagonist. He needed to sharpen and highlight the main character's role and personality and clarify the underlying theme or major theme. These servants may be one or perhaps more than a person, according to their involvement and contributions in presenting the main character and the story.

The role of characters in literature is divided into two, namely the protagonist and antagonist. The protagonist is the one who opposes the antagonist who is usually directed at the role of the main character, while the antagonist is directed at the opposite figure of the character with another character. Nurgiyantoro (2002: 195-198) explained that the protagonist is the main role that supports the idea of the principal in the story and usually has certain plans and intentions. It displays something that fits the reader's look and hope. Compared to other figures, the time used to tell a longer town experience. On the other hand, antagonists mean the role of opponents or second players who usually oppose or attempt to foil the plans and wishes of the main player. Antagonists usually represent evil or wrong parties. Therefore, antagonists are often referred to as the cause of conflicts in a story.



ts, perhaps called Opposition with town characters, directly or indirectly, al or inner. The story's characters, then by the authors are presented to the ng expository technique, the character representation technique in which

the authors let the story figures to demonstrate his own establishment through various activities conducted, both verbally, through word and nonverbal through action or behavior, and also through the events that occur.

Readers can find out more characters in the novel through dialogue between characters and other characters. The character can be known by its response to other characters, although it does not always describe it correctly, so the characters in the novel are the people who make, state, have attitudes that can be assessed by either other characters or readers. This is appropriate with the opinion of Gill (1985: 99-100), the character could be detected and identified by how he talks (how the character speak), the appearance of the hero (the appearance of characters), the character's social life (the social standing of characters), people close to the character (the company of character), and what is being done by the hero (what characters do).

From the description above, it can be concluded that the character is a player who brings events in fiction or novels so that events in fiction or novels so that these events can be called stories. The characters in the novel will control the course of the story in a novel. They will pour out their ideas and resolve conflicts in their own individual way. Therefore, the characters will create their own stories.

2.2.2 Plot

One important element in forming a literary work is the story plot. It is an incident involving a character in a conflict situation. Crane (1963: 36) said the plot

is not just a series of events contained in certain topics but it includes factors causing the event. According to Tompkins (1994:316), the Plot is a of events involving a figure in a conflict situation. The story plot is based



on the goal of one or more figures in the process of achieving goals, story events move figures to overcome conflicts, accomplish goals, and solve problems. Meanwhile, Stanton (1965:14) mentioned that the plot is a story that contains the sequence of events that each event is a causal relationship. The plot is a reflection or a journey of behavioral character in acting, thinking, speaking, and acting in the face of various issues of life.

In this context, building a plot becomes something very complex. Crane (1963: 63) explained that the plot is not only seen from the course of an event. Furthermore, it is necessary to analyze how the urgency of the events that arise is able to build a tension or conflict of characters. In other words, plot analysis is not only seen from the position of one topic among other topics, but must also be related to other elements, such as the character of the actors and, and the thoughts of the author reflected in the characters.

According to According to Perrine (1973:41), plot can be divided into five parts, as follows:

a. Exposition

Exposition or introduction, this known as the beginning of the story where characters and setting are established. The conflict or main problem is introduced as well.

b. Rising action

Rising action occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered.



c. Climax

Climax or the main point of the plot, this is the turning point of the story and it is meant to be the moment of highest interest and emotion. The readers wonder what is going to happen next in the story.

d. Falling action

Falling action or the winding up of the story. Events and complications begin to resolve and the result of actions of the main character are put forward.

e. Resolution

Resolution is the end of the story and ends with either a happy or a tragic ending.

Without a plot, a literary work cannot be referred to as literary work, because the plot has an important role to make the reader feel the effects of the events occurring in a literary work, be it a sad or happy feeling. Plot is also consisting of several phases representing a series of stories from start to finish. The plot is one important element in a story where a series of action phases are written. It may also reveal why and how an event or conflict can occur, and then reveal the consequences of the events occurring.

2.2.3 Setting

Setting is a depiction of the time, place, atmosphere, and when the events in take place. The analysis of literary works needs to be preceded by knowing ground first. Without setting, literature will not be formed so it is a very element of story formation. Scholes stated setting in the following as:



Setting is a term that, in its broadest sense, encompasses both the physical local that frame the action and the time of day or year, the climatic conditions, and the historical period during which action takes place. Setting may serve (1) to provide background for the action; (2) as an antagonist; (3) as a means of creating appropriate atmosphere; (4) as a means of revealing character, and (5) as a means of reinforcing theme (Scholes, 1981: 36).

In some cases the setting should be able to form specific themes and plots, which in their dimensions are related to certain characters due to environmental situation or its era, way of life, and way of thinking. Nurgiyantoro in Sentoso (2012:17) stated that the setting is basic, leading to the sense of place, the time relationship and the social environment where the events are told. The various settings are setting of place, setting of time, setting of event, and setting of atmosphere.

a. Setting of Place

Setting of Place is where the drama event is setting. The setting of place can also be said to be the backdrop of dramatic events happening, events are fictionalized events that become the results of the dramatist writers.

b. Setting of Time

Setting of time is the time that the background of events, scenes, and rounds happened. It leads to "when" the occurrence of events told in a literary work, for example year, season, day, and hour.

c. Setting of Event

Setting of event is an event where the scene is happening and can also be the one that has the drama happening. It leads to things related to the social life behavior of the community, in a place told in literary works, such as life habits, customs, traditions, beliefs, views of life, ways of thinking and attitudes.



d. Setting of Atmosphere

The atmosphere or mood contained in an event, usually closely related to the setting of the story. Certain story settings can create a certain atmosphere. This atmosphere can be an inner atmosphere and can also be a birth atmosphere. The existence of inner atmosphere consists of tense, hate, happy, indifferent, sympathy, sad, and son.

In literary work, setting is an element of story formation which is very important, because the element will be able to determine the general situation. Describing a clear time and place in a story, creating a mood and moving the story. The Setting is also very closely related to the figure that is outside the femininism in humans generally and perpetrators in an event. Therefore, setting strongly supports the story plot in literary work and without setting, the storyline will be confusing and tedious.

2.2.4 Theme

According to Tarigan (2011: 167), the theme is one element of intrinsic literary work and a major idea or principal mind. Meanwhile, according to Suharianto (2005: 17), the theme is a problem that is the point of starting the author in drafting the story or literary work, as well as a problem that the author wants to solve with the work. As an issue, the theme is neutral. In the essence, in the theme there is no attitude. The tendency to favoring, therefore any problem can be used as a theme of literary work.

The presence of the theme in a literary work is very important, because in the the theme could even become the common thread of story. Without a



theme, a literary work would not have the power to establish itself. Themes can also help authors to stay focused, so the depiction of events in the story is not widened. Generally, a literary work may have several themes, but only one of them is main theme and the others are only supporting themes. Theme is the soul of all parts of the story. Therefore, it becomes the basic for developing the whole story. Theme in many ways is "binding" the presence or absence of events, conflicts and situation, including the various elements of the other intrinsic.

The writer concluded that the theme was the most important element in the drafting of the story and the initial process of writing, as it was a common idea used by authors to develop the story. The theme is very functional to make it easier for an author to write literary works, so that the writing does not come out of the scope of the discussion of the story. A successful work, dramatic elements give strength to build ideas. When writing an idea, we can discuss what is expressed directly, or combine it with interpretations of character characters and behaviors.

2.3 Concept of Adventure

In an adventure tale, there's always an event or series of events to overcome by adventurers, to get something to survive. The adventure is also characterized by rapid action, inventive plot, and strong emotions as well as kidnapping motifs and pursuits are also common, as in the novel *Kidnapped* by Robert Louis Stevenson. The setting is unusual and the character is clearly divided into criminals and heroes such as it is known as a protagonist. Adventure stories move quickly and don't spend

on character details or long descriptions, about history or background.

According to Strachey (1929:14), in the adventure there are two nature's characteristics which are beauty and strength. The beauty arises and then



on human intellect is its power. In the early thought phases, the power of nature becomes the mind of nature. Adventure is a remarkable or unexpected journey, experience, or event that a person follows as a result of coincidence. Meaning the result of coincidence, is a key element of adventure, the story usually involves the character brought to adventure by chance. The adventure also includes dangerous situations, narrow escapades, problems that must be solved through intelligence, skill, and daring actions.

According to Joseph Campbell accessed on <https://scottjeffrey.com>, adventure is a universal journey or story about the growth of human psychology. That is why adventure is usually a self-discovery story for town. The mythological story is also usually an adventure and as we have all heard, mythology is an ancient culture way of explaining the world and their beliefs. Finally, this is a form of literary work that allows readers to escape from everyday life to enjoy distant lands and wild stories about mystery and inventions, in other words, an adventure that is one of our most important forms of intelligence. Adventure can be an activity with some potential, which can be obtained as physical hazard.

In other sides, the characteristic of adventure according to Daniel Francis accessed on *Elements of an Adventure Story*. Retrieved March, 30, 2020, from Pen&Pad website, <https://penandpad.com/elements-adventure-story-8056905.html> are It's Dangerous Out There, This Doesn't Happen Every Day, Just Do It, Suspense and Surprise.



s Dangerous Out There

e most significant element in an adventure story is danger. In great
venture stories, the protagonist is at risk throughout the story. Often an

adventure story occurs while the protagonist is on a journey. When the hero conquers one danger on the journey, another one appears. In ancient adventures, the gods were often involved, making the hero as frequently at risk to gain the love of a lady.

b. This Doesn't Happen Every Day

A key element of adventure is that the perilous situation is new. The protagonist must find himself or herself in unknown territory. Science fiction uses this element best because the worlds involved are new to both the protagonist and the reader. The element of the unknown is one angle that raises the suspense in the story. For instance, if the protagonist has never been at sea and has to maneuver a ship in a storm, you have an adventure. If the story is about a seasoned captain of a ship enduring yet another storm, the suspense is diminished.

c. Just Do It

Literary novels often spend significant time on developing character through description. The opposite is true of adventure stories. Character are defined in adventures by their actions is how that character is defined, not through any kind of internal investigation or rumination. Adventure heroes seldom spend time thinking because the level of danger in their story does not allow time for thinking.

1. Suspense and Surprise

In adventure stories, rising and falling suspense supply the pace of the story. As one conflict rises, another must be diminishing. To heighten the tension,



the diminishing conflict can move slowly while the rising conflict continues to increase. Some element of surprise enters into the story when the audience comes to expect one action and another action instead takes place. The protagonist's unknown response to the surprise helps increase the suspense and continues to define the hero or heroic.

Based on all the explanations of the experts, the writer concludes that the adventure usually has a fast paced storyline, full of action and interesting stories about distant places, long hidden secrets and travel discoveries. An adventure does not have to wander to distant places, but it can have an event that is able to change something. The adventurers usually come across various forms of risk and very high challenges that can be fatal or injure them. In spite of all that, adventurers are also many who make the challenge and risk as a form of learning, experience and even self-introspection.

David Balfour is the main character in the *Kidnapped* novel by Robert Louis Stevenson, who sees the world from a different point of view, to how to gather courage to make friends with strangers and explore where the main character reside, and choose to see it differently. Adventure is not just to achieve the ultimate goal, but rather something we can feel when doing adventure. An extraordinary feeling cannot be portrayed and only be felt by adventurers. Therefore, through his extraordinary adventures, Balfour learned many important things about life.

