

HEROISM IN PAOLINI'S *ERAGON*



A Thesis

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On Friday, February 10th 2023, the Board of Thesis Examination has kindly approved a thesis by Ahmad Fadhil Bandang (F041181307) entitled “**Heroism in Paolini’s *Eragon***” submitted in fulfillment one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

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ABSTRAK

Ahmad Fadhil Bandang. 2023. *Heroisme Pada Novel Paolini Eragon*.
(Dibimbing oleh **M. Amir P** dan **Abbas**)

Penelitian ini bertujuan untuk menganalisis mengenai heroisme karakter utama, Eragon dalam novel *Eragon* karya Christopher Paolini. Penelitian ini juga membahas dampak yang dihasilkan oleh tindakan heroik Eragon terhadap karakter lain di dalam novel.

Penelitian ini menggunakan metode kualitatif dalam mengolah data yang diperoleh dari novel *Eragon* karya Christopher Paolini. Analisis pada novel dilakukan melalui Pendekatan Struktural, suatu teori penelitian sastra yang menitikberatkan pada unsur-unsur intrinsik sastra seperti karakter dan watak, alur, latar dan tema. Konsep heroisme turut digunakan guna mengarahkan isu penelitian pada novel *Eragon*. Data penelitian utama adalah novel *Eragon* yang berkaitan dengan aspek heroisme pada rumusan masalah.

Berdasarkan hasil analisis, penulis menemukan sejumlah aksi heroik Eragon yang berdampak terhadap karakter-karakter lain yang ada di dalam novel. Tindakan heroik Eragon tersebut adalah Eragon mencoba menyelamatkan Garrow dari Ra'zac, Eragon mempelajari cara mengubah debu menjadi air agar memiliki suplai air di gurun Hadarac, Eragon mengalihkan para Urgal untuk menyelamatkan Murtagh, dan Eragon menyembuhkan Arya. Dampak atas tindakan tersebut meliputi Eragon terluka di bagian kaki dan bahu serta tidak terselematkannya nyawa Garrow, Eragon sekarat dan berhasil mendapatkan suplai air untuk grupnya saat di Gurun Hadarac, Eragon tertangkap dan menyelamatkan nyawa Murtagh, dan Eragon hampir kehabisan energi dan berhasil menyelamatkan nyawa Arya.

Kata Kunci: *Heroisme, novel Eragon, tindakan heroik*

ABSTRACT

Ahmad Fadhil Bandang. 2023. *Heroism in Paolini's Eragon*. (Supervised by **M. Amir P** and **Abbas**)

This research aims to analyse heroism of main character, Eragon in the novel *Eragon* by Christopher Paolini. This research also discusses the impacts of the heroic acts from Eragon to other characters in the novel.

The research used qualitative method in organizing the data obtained from the novel *Eragon* by Christopher Paolini. Analysis of the novel was done by using structural approach which focuses on intrinsic elements in literature such as character and characterization, plot, setting and theme. Concept of heroism also used in order to guide research problem in novel *Eragon*. The main research data was novel *Eragon* which is related to the heroism aspect on research questions.

Based on the result of the analysis, the writer found some heroic acts from Eragon which has impacts to the other characters in the novel. Those heroic acts from Eragon are Eragon tried to save Garrow from Ra'zac, Eragon learned how to convert dirt into water to prepare the water supplies for them in Hadarac Desert, Eragon distracted the Urgals to save Murtagh and Eragon healed Arya. The impacts of those acts are Eragon injured on his leg and shoulder and Garrow's life could not be saved, Eragon almost dead and succeeded to provide water for the group in Hadarac Desert, Eragon captured and saved Murtagh's life and Eragon almost lost all of his energy and successfully saved Arya.

Keywords: *heroic acts, heroism, novel Eragon*

CHAPTER I

INTRODUCTION

This chapter consists of background of study, identification of problem, scope of study, research questions, objective of study, significances of study, and sequence of writing.

1.1 Background of The Study

Heroism is a principle of someone that would prioritize others' happiness over their happiness, also can be described as an act of kindness in order to help others but in order to do that they need to sacrifice something, whether it is small sacrifice or big sacrifice. Ordinary people can be a hero for others too. For instance, stand up for your friend who is bullied by others can be called heroism, specifically *Small "h" Heroism*. Heroism is the peak of human behavior (Franco, 2011:99). By having heroism in their heart, people can be called heroes which bring hope to other people. Heroism can also be defined as perks that heroes have. Characteristic such as considerate, willing to sacrifice, loving, prioritize others before themselves, brave, and wise are often we found on heroes. They are someone who people can rely on when life seems hopeless.

Heroes are not limited to someone who fights for their nation's independence in the past. People even call fire-fighter a hero because they are willing to risk their lives to save a cat. This means, heroes can also be described as someone who is willingly sacrifice himself/herself and do something they do not really want to in order to help people in dire need. Heroes are not always the one who wearing capes. They can be a friend who stands for you when you are being

bullied, they can be a good father who are willing to sacrifice his dream then do a job in order to put the food on the table, or they can be someone who are listening to your problems while in the other hand they might have a bigger problem than you. They can be anyone.

This heroism not only exists in real life, but also in a fiction story. Many authors who see these heroic acts then inspired and bring it to the novel they write. There are so many stories to heroes with their heroic acts in novels. For instance, *The Lost Hero* by Rick Riordan, *The Quest of Kadji* by Lin Carter, *The Dark Tower: The Gunslinger* by Stephen King, *The Hobbit* by J.R.R Tolkien, and *Eragon* by Christopher Paolini.

One of the novels that bring heroism in its story is a novel called *Eragon*. It tells a story about Eragon, an ordinary farm boy that destined to be the hero of Alagaesia to save the people from the cruelty of King Galbatorix. One day, Eragon was just going for hunting in the Spine. Then, he found a stone that was actually a dragon egg. This moment, turns Eragon into Dragon Rider. After finding out that the dragon has hatched, King Galbatorix sends his monstrous servants, the Ra'zac, to hunt Eragon down and retrieve the dragon. Razac then found Eragon's house and they killed Eragon's uncle, Garrow. Together with his mentor, Brom, and his dragon named Saphira, three of them run away from the Ra'zac and travel the land of Alagaesia in order to seek a protection for them to train the new Dragon Rider.

One of the heroic acts that exist in *Eragon* is the moment when Eragon, Saphira, and Murtagh are on their search of the hideout of the Varden. At that time, Eragon has a dream of an elf girl tortured by a Shade named Durza. After getting

that vision, Eragon decided to go to save this elf girl. Unfortunately, they are ambushed on their way to the prison by a group of Urgals. They had a fight with them and as a result, Eragon get caught by the Urgals and they bring him to the same prison as the elf girl.

There is also a moment when Eragon, Brom, and Saphira arrive in a village named Yazuac. Brom asks Eragon to buy some supplies for their long journey when he looks for some information about Razac. Unfortunately, they meet Urgals. Both Brom and Eragon must fight for their life, and the moment of magic happen. Eragon, with full intention of saving Brom, casts his first spell. The arrows shot by him is covered by fire and hit one of the Urgals that unfortunately killed by this mystical arrow. But, Eragon pays a huge price for it. Just like Brom's explanation, a strong spell will also have a big sacrifice for it. After casting a powerful and deadly spell like that, Eragon fainted away and Brom brings him away from Yazuac.

Another heroic moment in *Eragon* happened when an old lady in Farthen Dur, the city of Dwarf, asks Eragon to bless her daughter. Eragon, with good intention to help this little girl's life, start his prayer with elven language. After he gives his blessing to this child, people in Tronjheim give her the best service she could have. They give her the best room in Tronjheim, they give him the best food they could make, and many more. They do this because they believe this child would be a great people when she grows up by getting a blessing from the Dragon Rider, Eragon.

After reading the novel *Eragon*, the writer finds out there are so many heroic acts in the novel and how these heroic acts can affect Eragon and other characters in the novel as well, which is interesting and worth to be studied. Nowadays, people only looking for their heroes and tends to forget to be the heroes themselves. By doing this research, the writer can get an insight of how important to have heroism in ourselves and how it can affect other person's life. With that reason, the writer decides to entitle this research *Heroism in Paolini's Eragon*.

1.2 Identification of The Study

In this study, the writer focuses on structural aspect that emphasizes the intrinsic element, specifically the heroic acts of the character named Eragon reflected in the novel *Eragon* by Christopher Paolini and the impact of Eragon's heroic acts to other characters in the novel as a current issue that is discussed in this study. After reading the novel, the writer had classified the problem in several points, there are:

1. Heroism is an act of sacrificing from someone for others in order to make the others feel happy.
2. As a good human being, everyone needs to have heroism in them in order to create a better society.
3. Literary work especially fantasy theme novel often has a hero-type male main character which are also often seen doing heroic acts. In this case, the heroic acts done by Eragon which is the main character in novel *Eragon*.
4. The impact of Eragon's decision to help others in *Eragon*.

5. The heroic acts done by Eragon and its impacts towards the other characters in novel *Eragon*.

1.3 Scope of The Study

After finding the problems in the novel *Eragon*, the writer limited the problem discussed in this research so it could be more focused. In this research, the problem which the writer discussed was the heroic acts done by Eragon and its impacts towards the other characters in novel *Eragon*.

1.4 Research Questions

After reading the novel *Eragon* by Christopher Paolini, the writer can relate the existing background with several problems which can be raised as follows:

1. What are the heroic acts of the character Eragon reflected in the novel *Eragon* by Christopher Paolini?
2. What are the impacts of Eragon's heroic acts to other characters in the novel?

1.5 Objective of The Study

Based on the research questions, the writer determines the purposes of this analysis as follows:

1. To describe the heroic acts of the character Eragon reflected in the novel *Eragon* by Christopher Paolini.
2. To explain the impacts of Eragon's heroic acts to other characters in the novel.

1.6 Sequence of The Writing

This study consists of five chapters which are introduction, literature review, methodology, analysis, and conclusion. Chapter One includes background of the study, research question, objective of the study, significance of the study, and sequence of writing. This chapter explains the basis of the study which became the background of choosing the novel and examines some point limitations of the problem under this study.

Chapter Two provides the literature review which reveals some previous studies and supporting theories used in this study. The writer uses structuralism approach which further explains the heroism Eragon does in Paolini's *Eragon* and its impact to others. It also more focuses on the intrinsic elements of the novel that being studied.

Chapter Three consists of the methodology used in this study. This chapter contains the method of collecting data, analysis of the data, and the procedures of analyses this study. This part is focusing more on how and what steps the writer would take in executing this research.

Chapter Four is the main chapter of this study. It provides two points outline of the study. This chapter also explaining the findings of the analysis which has been obtained by the writer based on the framework that has been described in the previous chapters. Chapter Five which becomes the last chapter of this analysis includes the conclusions of the findings under this research and consists of suggestion.

CHAPTER II

LITERATURE REVIEW

This chapter consists of three parts. The first part presents the theoretical basis as a benchmark for scientific theory the writer uses in this study. The second part presents the previous relevant researches which are used as a basis for current theory development. The last section presents the theoretical framework used as a big picture and the main steps in this research.

2.1 Previous Studies

The writer has found some previous related studies using wide variety of theory and approaches in the same object of research. This part is important for this research because it may contain some data that can help the writer for this study. Those previous related studies are done by Muhammad Rian Toha (2011) from Universitas Negeri Sunan Gunung Djati, Willy Aji (2016) from Universitas Komputer Indonesia, and Aulia Andito Purbo and Rahmawan Jatmiko (2019) from Universitas Gadjah Mada.

The first one is written by Muhammad Rian Toha (2011) on his research under the title *Symbols of The Dragons in Christopher Paolini's Novel Eragon* using Semiotics Approach. The result shows the dragons in this novel are symbols that have different meaning which could be missed if readers do not pay enough attention. Saphira, for example, is the symbol of love and friendship as she cares so much to Eragon and she always by his side no matter what happen. Shruikan is the symbol of evil. People will run away if they hear his name, as he is Galbatorix' black dragon. Thorn is the symbol of betrayal. He hatches as Murtagh betray

Eragon and join Galbatorix' forces. Meanwhile, Glaedr is the symbol of knowledge. He is Oromis' dragon. Both have the best knowledge in Elf hideout. In Ellesmera, Oromis teaches Eragon all he need to know about the Dragon Riders while Glaedr becomes the mentor of Saphira. This study, while using the same object, it must have differences. His research focuses on finding the symbols of the dragons in *Eragon*. Meanwhile, this study uses Structuralism Approach and focuses on intrinsic aspect specifically the main characters and his acts.

The second one is written by Willy Aji (2016) on his research under the title *Class Struggle Keluarga Eragon Dalam Novel Eragon Karya Christopher Paolini*. This research was using the Structuralism Approach with the same object of novel Eragon by Christopher Paolini. However, his research was focused more on what factor that forces Eragon's family did the class struggles and its impact to his family through the whole story. While this research also uses Structuralism Approach, this study is focusing more on what heroic phenomenon that Eragon experience and what is the impact of that acts to Eragon himself and people around him. The conclusion of his research was showed that everyone can get to the upper class by doing the hard work, and by that hard work, people could gain respect from others. Despite his thesis using the same object and same approach with this study, but his research and this study still have differences. This study focuses more on heroism aspect in the novel especially Eragon's acts as the main study.

The last one is written by Aulia Andito Purbo and Rahmawan Jatmiko (2019) on their research under the title *The Role of Villains in Developing the Main Character in Christopher Paolini's The Inheritance Cycle*. Their research was

using Structuralism Approach and focusing on analyze the villains in *The Inheritance Cycle*, specifically their characterization and their impacts to the character development of the main character, Eragon. The conclusion of their research was the villains in *The Inheritance Cycle* not only giving bad impacts to Eragon, but also the good impacts. Ra'zac make Eragon becomes a worse person by killing his uncle, and after that incident, Eragon tends to forget his main objective to find the Varden hideout and focuses more on chasing after Ra'zac and get his revenge. Meanwhile, Durza makes Eragon a better person by captivate Arya. This incident makes Eragon a braver person as he realizes that he will meet many people stronger than him, but he must believe in himself that he can save the world. Murtagh also gives Eragon a good lesson to learn. From Murtagh, he learns that not everyone deserves his trust as some people might just want to exploit his kindness. While this study has the same approach and same object, it still has differences. While Aulia and Rahmawan's research focuses on what impact does Eragon get from other characters specifically villain, this research focuses more on what impact does Eragon give to other characters through his heroic acts.

Overall, this study focuses more on finding heroism which portrayed in Christopher Paolini's Eragon and how people look at the acts as an example for them. People tend to look for heroes instead of becoming the heroes themselves. There is nothing wrong with having a hero in your life, but remember that anyone could become someone's hero and create a better environment. Hero is not always someone who wears cape or the one who has superpowers. People can be a hero just by doing good things such as taking your brother to school, treat a meal to

your friends, helping kids cross the road, and many more. Some people may think that it will not help much, but the impact could be big for someone. Just by helping someone, you can make someone's day. And this is what the writer tries to tell to the readers that anyone could also contribute to the society starting by doing small things.

2.2 Structuralism Approach

Structuralism approach was invented by Ferdinand De Saussure. He expresses that language as a system of signs, and the signs divided into signifier and signified. Saussure considered language as a structure, not only as a media to communicate. This approach analyses literary works without an interaction with other aspects of that literary works itself. Structuralism, despite starting from study of linguistics, has extended itself to other various fields. One of the fields which have a connection with structuralism approach is literature. In literature, structuralism used to analyse literary works such as poetry, drama play, and novel.

In structuralism, objective reality does not exist. Many components such as basic elements, phonemes, and simple speech do not have an obvious meaning. Bello-Kano (2002) said that literature should be treated as a system of codes. Structuralism wants to reveal the universal structure of language as an arranged system of rules. Each system in it is divided into several pieces with the possibility of infinite set. Each system, together with its elements, can be shown not complete in its set. Instead, some of the first part is considered as the second part, some of the second part is considered as the third part, and so on. For instance, a poem can be analysed as a structure while still treating each line as more or less meaningful.

Meaning in structuralism is not stable. It really depends on readers' perspective. Some readers will just enjoy what they read without thinking too much while some of them will spend their time to analyse the patterns in the story and find the hidden meanings put by authors. Therefore, each literary text has a potential to transform the whole system which has produced it. Literary text is also able to change the linguistic system it adopts; it does not only show the characteristic form of the language it uses, but also expands and modifies that language.

If puts into model of literature approach, structuralism examines literature on their intrinsic aspects. It means that structuralism focuses only on what is inside of literature and ignores the extrinsic aspects. Structuralism approach examines literary work as an independent text hence makes it more objective than other theories. It sees the text on a literature as an art itself that cannot be interrupted by extrinsic part. Rene Wellek and Austin Warren (1990) said that structuralism is an analysis of the intrinsic part of the literature. This intrinsic analysis intends to know the components which create the literary work. Also, Abrams (1993) said that structuralism approach focuses on the elements of the literary work and their correlations. Based on those statements, it can be concluded that structuralism in fact is a perspective about things as a structural system which created by functional relations between the intrinsic elements of literary works such as character, plot, setting, and theme.

2.2.1 Character and Characterization

When authors decided to write a novel, one of the first elements they think about is the character of the story. Character is a figure of person who does a role in the story. Character is such an important element of the novel because novel follows the story of the character, especially the main character. Characters can be categorized in many types such as major, minor, protagonist, antagonist, and so on. A name of the character can also be important depends on the literary work. For instance, Paolini has reason why the main character in *The Inheritance Cycle* named Eragon. Eragon was the name of the first Dragon Rider in the series. Eragon's name is inspired by two things; dragons and an-era-gone. Eragon has a very strong bond with his dragon, Saphira, and with her, everyone hope Eragon could end the era of cruelty ruled by King Galbatorix. Characters always have the characterization. It could be found by looking at what the characters say, what they do, and what the author says. According to Abrams (1981: 20), characters are person which shown in a literature with quality of moral based on what they do in the story. Based on Jordan-Hanley (1998:136), characters can be categorized as follows:

1. Major Characters and Minor Characters

Major characters are the characters which had more screen time and more important role to the story. The story usually follows the story of this characters and use the point of view of the main character. Major characters also have huge impact to the story. They can make an impact to the story even when they do little action. They often involved in the conflict directly

and drag the other characters to the conflict. Minor characters are the characters which had lesser screen time and less important role to the story. They might not appear in every scene in the novel, but their action could also have an impact to the other characters as well, even though it is not as powerful as the main characters’.

2. Protagonists and Antagonists

Protagonists are the characters sided with the main characters. The story angled the protagonists as if the world runs around them. Usually they are in the side of justice. Antagonists are the characters who oppose the protagonists. Antagonists are not always the one with evil and ruthless personality. Some story has the protagonists with evil side, while the antagonists with the justice and have a kind heart.

3. Round and Flat Characters

Round characters are characters with complex personality and usually feel like real people. Round characters are interesting for readers because they often get character development and have backstory, thus leading readers to invest in these characters strengths, weaknesses, successes, and failures. For instance, when they are forced to choose between two options, they tend to be realistic and choose the options which they believe is better for them. Flat characters are the characters with lack of personality. Because their lack of personality, they usually do not get readers attention as readers cannot really relate to them. However, it does not mean that they are not important. By seeing the flat characters, readers can compare them to round

characters which have more complex backstory and personality and give their sympathy to these round characters. Flat characters are also useful as guide for readers through the story as they do not have strong personality and they will not get in the way of plot details.

4. Dynamic and Static Characters

Dynamic characters are just like their name, they have a dynamic change into their personalities. Dynamic characters can be change from a kind and sweet person into a completely evil person. Static characters are characters which do not get a significant character development and tends to have the same personalities from the start to the end of the story.

As conclusion, character is person who plays a role in the story. Character also has personalities or characterization. By having this, author will be easier to appeal readers' feelings. Character also has many categories such as major and minor characters, protagonists and antagonists, round and flat characters, dynamic and static characters.

2.2.2 Plot

If novel is a journey, then plot is the path. Without path, you will get lost on your journey. Plot is a structured progression of the story in literary works especially novels, short story, and drama. Plot must have an event, action, or turning point which creates conflict or make a dramatic question, leading to sub-event connected to each other to answer the conflict. Based on Scholes (1981:21), chronologically, plot is divided into: exposition, rising action, climax, falling action, and resolution.

1. Exposition

Exposition includes important information about the story. Exposition usually starts with the backstory for characters, plot, and other narrative elements. This allows the readers to invest emotions to the characters. A good exposition would have a balance between giving little information and exposing too much detail in it.

2. Rising Action

Rising action includes a part of plot which creates tension in the story, shows more background circumstances, and shows characters' flaw. In this part, characters usually will start to make the important decisions which will lead into the creation of climax.

3. Climax

Climax is the part of plot with the highest point of tension. In this structural part of plot, readers will see the decisive moment of the characters in the story. After this part, the problems that the characters faced finally solved one by one.

4. Falling Action

Falling action includes progressive downhill of tension in the story. In this part, the characters finally get the reward they deserve. Without this part, the story feels incomplete and the readers will be unsatisfied.

5. Resolution

Resolution is the last part of the plot. In resolution, characters finally done with their problems or complicated issue in the story. Resolution often

takes place in the last part of the story. If this part is presented poorly, it can lead into a disaster to the story.

As a conclusion, plot is the progression of the story in novel. Plot has a sequence of events which keep the story in the right track. In sequence, the parts of the plot are exposition, rising action, climax, falling action, and resolution.

2.2.3 Setting

Novel will not exist without characters because novel follows the story of the characters especially main character. But, to make the characters in it alive, it needs not only a characterization but also settings. Setting refers to the portrait of time, location, and environment in the story. Settings can be either a fiction or non-fiction. It is often shown with narration description, but it may also be indicated by action, dialogue, or character's thoughts. According to Nurgiyantoro (1995:227), settings can be divided into several parts such as time, location, and situation.

1. Time

Setting of time is the portrayal of time in the story. Setting of time is when the story happens, the minute, the hour, the day, the week, the month, the year, centuries, the historical period, and others. Everything that is related to time can be included as setting of time.

2. Location

Setting of the location is the portrayal of the actual location in the story. Setting of the location is where the story happens, either if it is real location or just an imagination place from the author.

3. Situation

Setting of the situation is the portrayal of the actual situation and norms which is applied in the story. It is what the actual norms in the story. It is also related to the habit or culture of the social life that had been existed in literary work. However, it can also be culture in real life. For instance, if the story is set in The Middle Ages, there will be norms and trends specific to people that live in The Middle Ages.

Based on the explanation above, setting is imaginary of time, location, and situation which made by the author in purpose to guide the readers to feel the situation which happens in the novel. Novel is fiction but setting can be a fiction or non-fiction. For example, novel *Eragon* is a popular literature but the setting takes time of The Middle Ages.

2.2.4 Theme

Theme is the main idea of the literary works. By having theme, it will help readers to know what they should be expecting from this literary works. If we are reading a novel with theme of love, we cannot expect something like the conflict between the good versus the evil being the main courdse. The novel with theme of love will have a big portion of love as the conflict of the story. Of course, we can still have a conflict about other theme for instance revenge. But, if the theme is love, the novel will mainly tell a story about love, not revenge. Gill (1985:195) said that every literary work must have theme. That theme can be found by examines the author, how they visualize their interest, how they show their moral, and how they use the speech and event.

In reading a literary work, readers often find a difficulty determining the theme because different people interpret a literary work differently. While some people say the theme of Cinderella is love, some people also say the theme is actually a tragedy. The meaning of literary work can only be found after a deep search of other elements of it.

2.3 The Concept of Heroism

Heroism is someone's action to make other people in a better situation than their current situation. People who do these actions can be called heroes. For example, if you put smile on your face and people become happier than before, you can call this action as heroism. According to Farley in Cherry (2012:1), heroism involves a risk is harm people; risk-taking behaviour and generosity. People who are willing to sacrifice and risk their lives to others are tend to take bigger risks and they also have a good amount of compassion, kindness, empathy, and altruism.

Heroes are the ones that willing to do something brave or noble. They always prioritize others safety first before theirs. Heroism is a moral concept and needs a rational system to judge it. Without the rational system, people will never know which one is called heroes. They are the individual that has moral value and exceptional ability which allow them to achieve a goal for other people. They do not care how tough the problems are, they always on the side of the good. With this devotion to the good, they worked hard to achieve the goal even when they fail to attain practical victory.

There are four components of heroism: action against the opposition, victory for the good, moral value, and ability. The first component, action against the opposition means heroes must handle the situation if the evil attempt to mistreat the good. For example, if the evil planned to destroy a village of the innocent, heroes must stand for the village and give their best to protect the village, not just by words. The second component, victory for the good means heroes must achieve a victory after they solve the problem for the good. For example, victory is not always about who wins the war against the evil. If they are outnumbered and heroes can do something to minimize the victim of the war as less as possible, it can also be considered a victory for the good. The third component, moral value means heroes must have the ability to precisely judge which one is categorized as good and bad deeds. Also, they must believe they take the best decision if they are faced against tough problems. For example, if heroes are forced to choose one of the two options; save the whole city but the evil will kill the one they love or save their loved one but the evil will destroy the city, they must take the decision they believe is the best and be ready for all the consequences which come with that. The last component, ability means they have added value which allow them to stand for the good. For example, heroes must have added value such as a bravery to fight the evil in order to save the good. If they do not possess this ability, they might just hesitate to help others and decide to just avoid the problem.

Based on Farley (2012:1), heroism is divided into two categories such *Big "H" Heroism* and *Small "h" Heroism*.

1. *Big “H” Heroism*

Big “H” heroism includes significant risk. This risk could include death, injury, imprisonment, or other serious consequences. Farley (2012:1) says that there are at least three categories of that; 1) Situational Heroism, 2) Life-Long Heroism, and 3) Professional.

- a) Situational Heroism is where the act is done by someone who might never show such an extreme behavior in the past and possibly never show it again depending on whether he/she survives and on the condition that might happen in the future.
- b) Life-Long Heroism is where the act is done by someone and the impact of this act has long effect for human life.
- c) Professional is those whom their job is often the part of the heroism such as firefighters, police, military, etc.

2. *Small “h” Heroism*

Small “h” heroism is the opposite of Big “H” heroism. If Big “H” Heroism often happened in a big event, small “h” heroism is everyday heroism. Action such as helping others, doing good things, showing kindness are categorized as small “h” Heroism.

Small “h” heroism have low to zero risk to our life. But, the effect might be significantly helps other such as standing up to someone who is bullying your friend.

As conclusion, the concept of heroism is based on what heroes do. Heroes’ actions are based on moral concept which is always stands for the good. Heroes

must have moral value and exceptional ability to stand for the good despite the risk of it. They are always on the side of the good no matter how difficult their situation. With their will of steel, they would try their best to achieve the victory despite the chaotic situation.

CHAPTER III

METHODOLOGY

This chapter consists of the methodological design, qualitative research, descriptive analysis, method of collecting data, method of analyzing data, and procedure of research.

3.1 Methodological Design

In doing this research, the writer used methods and methodologies. Method is a procedure utilized to achieve certain goal while research methodology is a sequence of activities, rules and procedures applied by researchers. Methodology is a theoretical analysis of the methods applied to a field of study. The writer described this part using the method of qualitative research and descriptive analysis.

3.1.1 Qualitative Research

In this research, the writer used qualitative method. Qualitative research can be found in many researches on the literature. Qualitative method is done in descriptive form. Creswell (2008:16) defines this method as an approach which it focuses on exploring and understand a phenomenon. This method points out the observation of phenomena and focuses more on the meaning of those phenomena. Qualitative research is the opposite of quantitative research. It involves collecting and analyzing non-numerical data. The analysis of this method is greatly affected by the power of the words and sentences. This method also uses in-depth observation as the meaning from the data can be found with it.

Qualitative method is the best method to use to describe a phenomenon in literary work. Based on that, the writer decided to use qualitative method as the best way to describe the heroic actions contained in the novel *Eragon* which will be discussed further in the following chapters.

3.1.2 Descriptive Analysis

Descriptive analysis is a type of data research which helps the researcher to describe, demonstrate, or summarize important point of data so the patterns which created by the point of data can be improved. There are two types of descriptive analysis; qualitative descriptive analysis and quantitative descriptive analysis. In this research, the writer used qualitative descriptive analysis as the instrument to analyze the data he has been collected from primary data and secondary data.

Qualitative descriptive analysis is a combination of descriptive analysis and qualitative analysis. In this analysis, the writer collected qualitative data and further explain it using a description. The writer found qualitative descriptive analysis as the best way to explain heroism in novel *Eragon* by Christopher Paolini.

3.2 Method of Collecting Data

A data source is any kind of thing which can provide information regarding data. The main data is the type of data which collected by the writer for the purpose to solve the problem working on. The main data in this research was taken from *Eragon* by Christopher Paolini. It was published by Alfred A Knopf in United States, 2002. The writer analyzed the data by reading the novel carefully and noted the important point in the novel which related to the object of research.

3.3 Method of Analyzing Data

In analyzing data, the writer used the structuralism approach to understand the structure of the intrinsic aspect of the novel such as characters, plot, setting and theme. After having a better understanding to the novel, the writer also examines the heroism done by Eragon using the concept of heroism. Then, the data is analyzed using qualitative descriptive analysis which it collects qualitative data and then describe it.

3.4 Procedure of Research

In order to process this analysis, the writer applied certain steps to arrange this research as follows:

1. Reading novel *Eragon* carefully to obtain primary data. In this step, the writer had read the novel as many times as possible to have a better understanding to the novel and make a note to highlight the heroism which reflected in the novel.
2. Identifying the main problems to be analysed. The writer had made some important point which will further developed into a frame of work.
3. The writer had developed the important points into some chapters which started from the background of the research and continue until the last chapter of this research.
4. Collecting the data from the novel *Eragon* after reading the novel as many times as possible.

5. Analysing the collected data using concept of heroism to find out about Eragon's heroic acts and the impact to the other characters as well. The writer analysed the data using descriptive analysis in order to obtain a conclusion.
6. The writer wrote down the result of data analysis to track the developments during the research from the beginning of the formulation to the result of the research.
7. Proving the point of Eragon's heroic acts by using some quotations from the novel itself and explanation from the writer's perspective.
8. Giving an explanation as the part of concluding this research.

CHAPTER IV

ANALYSIS AND DISCUSSION

This chapter presents the research analysis which contains the heroic acts Eragon has done and the impacts towards the others in Paolini's *Eragon*. The writer analysed the data using structuralism approach.

4.1 Structural Aspects in Paolini's *Eragon*

It has been centuries Alagaesia had not found the new Dragon Rider. With only the Varden fighting the Empire led by Galbatorix, it was almost impossible to dethrone him. Then, suddenly Eragon, a fifteen years old farm boy, destined to be the first dragon rider of the new generation. When he just hunted in the Spine, a dragon egg randomly appeared in front of him. He brought that egg to his home and later on the egg hatched and made him into a Dragon Rider. Everyone in Alagaesia except the one in Galbatorix' side hoped that with the born of Dragon Rider, they can finally end Galbatorix cruel reign. Everyone looked up to Eragon as the hero of the new era, the one who can change the fate of people in Alagaesia. People expected acts of heroism from Eragon, and it has always been a part of Eragon. With this responsibility, he tried to become the best version of himself to finally fight Galbatorix and end the cruel era once and for all.

In analysing this novel, the writer used structuralism approach which leads the writer to find out the structural aspects of the novel. The writer also used a concept of heroism to find out the heroic acts Eragon has done and its impacts to other characters. Therefore, the intrinsic elements of novel which are elaborated in this study consist of characters and characterizations, plot, settings, and theme.

4.1.1 Character and Characterization

The writer believed a character is a person played a role in the story. Character must have a characteristic and characterizations. Characteristic is a feat of description for a character, while characterization is the personality of the character. Characters existed in novel *Eragon* are Eragon, Horst, Katrina, Sloan, Roran, Garrow, Roran, Brom, Saphira, Angela, Jeod, Solembum, Murtagh, Arya, Durza, Orik, The Twins, Ajjihad and Hrothgar.

a. *Eragon*

Eragon was the main character on this novel. Eragon had brown eyes, brown hair, and dark eyebrows. He also had a muscular build after he trained with Brom. He was a master of spell creativity, casting fire, wizard duels, and swordsmanship, which if combined turning him into an excellent Dragon Rider.

“Now, what do you want?” He addressed Eragon roughly, but not unkindly. “Well,” said Eragon, wondering how best to approach the subject, “I keep hearing about the Dragon Riders and their supposed accomplishments. Most everyone seems to want them to return, but I’ve never heard tell of how they were started, where the dragons came from, or what made the Riders special---aside from the dragons.” (Paolini, 2005:48).

Saphira banked to the left. It was a hasty deed and ill considered, but Murtagh tried to do the right thing. The men who buy and sell other humans deserve every misfortune that befalls them. If we weren’t committed to helping Arya, I would hunt down every slaver and tear them apart!

Yes, said Eragon miserably, but Torkenbrand was helpless. He couldn’t shield himself or run. A moment more and he probably would have surrendered. Murtagh didn’t give him that chance. If Torkenbrand had at least been able to fight, it wouldn’t have been so bad (Paolini, 2005:354).

The writer concluded his most obvious trait was his curiosity. He was always asking questions and eager to learn more. He also had a strong sense of justice and equality, which makes him a perfect object of this research. He was

stubborn, quick learner, determined, and prideful in the beginning of the story and later developed into a wiser and humble character.

The writer believed Eragon was a major character as he was also the main character which appears in almost every scene in the novel. In one moment, Eragon was fighting against Durza alone. Durza dominated the battle and Eragon struggled to keep himself alive. Then, suddenly Star Sapphire was falling from the sky and hit Durza, and it gave Eragon momentum in that duel. Without hesitation, Eragon stabbed Durza in the heart. Durza screamed loudly as his chest pierced by Zar'roc. Eragon ended the conflict made by Durza by killing him. It was the climax part of the novel and he appeared in important scene and finished the conflict.

It can be understood Eragon was a protagonist character because Eragon was the main character, and protagonist can be decided depended on which side the main character was. In the first scene, Eragon was shown hunting in the Spine in order to get supplies preparation for the winter. Eragon was introduced from the very first chapter of the story and the novel followed his story venture around Alagaesia.

Eragon was a round character as he has background story to be told. From the narration in novel, it was explained he was an orphan who adopted by his uncle, Garrow. He believed he also does not have siblings, but he treated Roran, his cousin, like his big brother. He also felt like a real person as he showed many emotions from the beginning of the story until the end.

The writer concluded Eragon was a dynamic character because he got character development. In the beginning of the novel, Eragon was so stubborn and lightheaded to simply just using magic he does not know well yet, causing him fainted. Later on, Eragon has already become much wiser and careful as he already knew the danger of using magic and how important the ancient language was to cast a magic. As a conclusion, Eragon was the main character of the novel. He was just an ordinary farm boy who does not even know his destiny before he found the dragon egg. After finding his true identity, he turned into the protector of Alagaesia and sworn to end Galbatorix' reign. He was a major, protagonist, round, and dynamic character.

b. Sloan

Sloan was a butcher in Eragon's village, Carvahall. He described as a small man with scars covering his hands. He was very possessive and obsessive about Katrina, his daughter. Horst described the man as "vicious troublemaker".

The question hung in the air for a moment. Then Sloan licked his lips and said, "This is my own store. I can do whatever I want."

Katrina stepped out from behind Horst and tossed back her auburn hair like a spray of molten copper. "Father, Eragon is willing to pay. Give him the meat, and then we can have supper."

Sloan's eyes narrowed dangerously. "Go back to the house; this is none of your business.... I said go!" Katrina's face hardened, then she marched out of the room with a stiff back (Paolini, 2005:14).

Katrina was actually trying to be kind to Eragon. Eragon wanted to pay with his "stone" he found from the Spine, but Sloan rejected the payment. Instead of listening to his daughter, he shouted angrily to her and controlled whatever decision she tries to make. This is what Horst said about the part of "vicious

troublemaker". He wanted everyone to listen and agreed to him even though it is just an egoistic wish.

It can be understood Sloan was an egoist butcher. He also was possessive about her daughter and not let her choose her way of life. There is not much story about him other than that. He was a minor, antagonist, flat, and static character.

c. *Horst*

Horst was the blacksmith of the village of Carvahall. He was a friend of Eragon and Roran. He was a tall man with black beard and hair. He was a kind man yet a hard working too. After Garrow's death he became a father figure to Eragon and Roran, "*Horst pulled out a purse and counted out a pile of coins. 'Give me your best roasts and steaks. Make sure that it's enough to fill Eragon's pack.'* The butcher hesitated, his gaze darting between Horst and Eragon. '*Not selling to me would be a very bad idea,*' stated Horst" (Paolini, 2005:14).

The writer concluded Horst was a really kind man especially to Eragon. He could not let Eragon go back home without a meal on his hand. So, he offered to pay the meats Eragon got from Sloan and let Eragon pay it later with his work at Horst's place. Also, at the moment when Garrow was dying, he again showed kindness to Eragon. He brought the town healer to heal Garrow at his house and let Eragon stay there as well until he completely healed from his wound.

It can be concluded Horst was simply just a kindhearted and hardworking man who Eragon must cherish to have as a figure of father. Without his help, Eragon's condition after Garrow's death could have been worse. He was a minor, protagonist, flat, and static character.

d. *Katrina*

Katrina was Roran's girlfriend and Sloan's daughter. Katrina was a tall sixteen years old girl with long copper hair, smooth white skin, and a pretty face. She was considered very attractive along the people in Carvahall. There was no more detail about her besides her appearance at the beginning of the story when Eragon was trying to sell the stone he found from the Spine which the writer quoted below. She was a minor, protagonist, flat, and static character.

Katrina stepped out from behind Horst and tossed back her auburn like hair like a spray of molten copper. "Father, Eragon is willing to pay. Give him the meat, and then we can have supper" (Paolini, 2005:14).

e. *Garrow*

Garrow was Roran's father which also means he is Eragon's uncle. Sixteen years ago before the incident in *Eragon*, Selena, Eragon's mother, arrived at Carvahall alone and pregnant. Later, she begged Garrow to take care of Eragon and after that she left and never seen again. Garrow accepted her request and it made Eragon and Roran got along perfectly as close as they were brothers. Garrow was a tall man with gray hair. He knew how to read even though he is a farmer. However, he did not teach Roran or Eragon because he thought it is not important for a farmer to know something like reading as it does nothing to do with their work.

Eragon pulled off his pack and took out the meat. "What's this? Did you buy meat? Where did you get the money?" asked his uncle harshly as he saw the wrapped packages.

Eragon took a breath before answering. "No, Horst brought it for us." "You let him pay for it? I told you before, I won't beg for our food. If we can't feed ourselves, we might as well move into town. Before you can turn around twice, they'll be sending us used clothes and asking if we'll be able

to get through the winter.” Garrow’s face paled with anger (Paolini, 2005:17).

The writer concluded Garrow was prideful even though he knew he was poor. But, he still had a pride to not begging and bringing the food to the table by his hard work of farming. He will not let other people look down on him despite his job as a farmer. He also taught Eragon and Roran about this manner and they listened to it carefully. It can be seen by Eragon rejected Horst’ offer at first before he mentioned about the payment method to Eragon.

It can be understood Garrow was an important figure to both Eragon and Roran. Unfortunately, they have to lose him after the attack of the Ra’zac to the farm. This incident made Eragon seeking for revenge and starting his adventure in Alagaesia to kill Ra’zac for his uncle’s death. He was a minor, protagonist, flat, and static character.

f. Roran

Roran was Eragon’s cousin even though they both felt like they were brothers. He had brown hair, gray eyes, and muscular and sturdy build. He was straightforward and humble character. He was in love with Katrina and planned to marry her after he had a house for them to live. However, Sloan disliked him and disapproved their relationship. Therefore, they kept their love a secret except from Eragon. This plan never realized however, as Garrow was killed by the Ra’zac after a short time Roran began the job.

“I can’t. I’m going to take the job.”

Eragon halted. “Why?” They faced each other, their breath visible in the air. “I know money is hard to come by, but we always manage to survive. You don’t have to leave.”

“No, I don’t. But the money is for myself.” Roran tried to resume walking, but Eragon refused to budge.

“What do you need it for?” he demanded.

Roran’s shoulders straightened slightly. “I want to marry.”

Bewilderment and astonishment overwhelmed Eragon. He remembered seeing Katrina and Roran kissing during the traders’ visit, but marriage?

“Katrina?” he asked weakly, just to confirm. Roran nodded. “Have you asked her?”

“Not yet, but come spring, when I can raise a house, I will.” (Paolini, 2005:56-57).

The writer concluded Roran was a persistent man, especially to his love. He would do anything to make Katrina happy. It can be seen above his job as a farmer was enough for food and shelter, but he wanted to come out from his comfort zone to do a new job just so he can have money to marry her. He felt discomfort to leave Eragon and Roran, but it is must be done to chase his dream with the beloved girl.

As a conclusion, Roran was a simple and caring man especially to someone he is cherish to have. He was willing to hard work for his dream and he would not stop until it becomes true. Despite his plan being ruined because of Garrow’s death, he found another way to marry Katrina. He was a minor, protagonist, flat, and static character.

g. Brom

Brom was an old story teller in Carvahall which later became into Eragon’s mentor. Brom had a white beard and silver hair. He always carried a staff with him. He had a *gedwey ignasia* on his palm but he always kept it covered to keep his identity as a Rider.

“This was once a Rider’s blade,” said Brom gravely. “When a rider finished his training, the elves would present him with a sword. However, their swords are eternally sharp and will never stain. The custom was to have the blade’s color match that of the Rider’s dragon, but I think we can make an exception in this case. This sword is named Zar’roc. I don’t know

what it means, probably something personal to the Rider who owned it.” He watched Eragon swing the sword.

“Where did you get it?” asked Eragon. He reluctantly slipped the blade back into the sheath and attempted to hand the sword back, but Brom made no move to take it.

“It doesn’t matter,” said Brom. “I will only say that it took me a series of nasty and dangerous adventures to attain it. Consider it yours. You have more of a claim to it than I do, and before all is done, I think you will need it.” (Paolini, 2005:102).

Brom was a wise, intelligent, strong, independent man and he always kept his secret from everyone. There was one moment in the story where Brom was wise enough to hide the truth of Zar’roc to Eragon because he knew Eragon would not accept the sword if he knew who was the prior wielder. As the result, if Eragon does not accept the sword he would leave himself helpless against Ra’zac and other foes. Later in the story, Eragon knew the truth when he was having journey with Murtagh to the Varden. Murtagh asked Eragon where did he find Zar’roc, and Eragon truthfully answered he got the sword from Brom without knowing anything about it. Then, Murtagh explained Zar’roc was Morzan’s sword which often used to torture Murtagh when he was a little kid. Also, the writer concluded Brom was strong, intelligent, and independent because he singlehandedly won against Morzan in duel even though Morzan was with his dragon and Brom was only by himself.

“A mighty task for one so young,” Brom said in a normal tone, as if Eragon had proposed the most obvious and suitable thing to do. “Certainly a worthy endeavour and one you are fit to carry out, yet it strikes me that help would not be unwelcome.” He reached behind a bush and pulled out a large pack. His tone became gruff. “Anyway, I’m not going to stay behind while some stripling gets to run around with a dragon.” (Paolini, 2005:97).

The writer believed Brom was a major character because from the beginning of Eragon’s adventure, he already offered himself to accompany Eragon

accomplishing his revenge for his uncle. By doing so, Brom would always be with Eragon and appear in many scenes too. He took a journey with Eragon and Saphira, giving Eragon lessons about Dragon Riders and Alagaesia. He taught Eragon many things such as swordsmanship, magic, elven language, reading and many more. As for Saphira, he told some of his secrets and advices so she could guide Eragon when he was clueless. He was always with Eragon until his death came to him, and still giving Eragon advices until his last breath.

The writer concluded Brom was a protagonist character as he shown a sacrifice to save Eragon from the attack from the Ra'zac, thus making it certain he sided with Eragon, the main character. In that event, Eragon and Brom was captured and tortured by the Ra'zac. Fortunately, a guy named Murtagh helped them to escape. During their runaway, Eragon was attacked by one of the Ra'zac and Brom surprisingly sacrificed himself to save Eragon. After that, Brom's condition became worse and unfortunately, he was dead by the wound from the Ra'zac.

Brom was a round character because he had a background story and it was the complex one. There was one moment where Eragon was told by Angela that Brom was a Rider who lost his dragon, his bestfriend and his loved one. He was an extraordinary Dragon Rider yet he failed so many missions trusted upon him. He also looked like a father figure to Eragon now he was dying and decided to give Eragon blessing.

The writer concluded Brom was a static character because most of his traits remain unchanged through the whole story. Brom was still persistent to keep his

secret after death finally had come to him. He was still wise and thoughtful until his death, and he revealed his secret to Eragon only because he already told many of his secrets to Saphira but made Saphira to swear she would not speak of it unless certain circumstances happen.

It can be concluded Brom was the first ever mentor of Eragon. He was an old man with long story, and most of his story was tragedy. However, experience turned him into a wise man who knew when to speak and when to remain silent. He might be harsh to Eragon when it comes to learning, but it was because he knew Eragon could bear it and they do not have much time to waste. He was a major, protagonist, round, and static character.

h. Saphira

Saphira was the dragon of Eragon. Her scales and eyes were the color of sapphires. Despite her young age, she was wiser than Eragon and often comforted and guided him. She was very proud to herself as a dragon and she had never bowed to anyone. She also valued Eragon's life higher than hers as she believed a Rider could live without their dragon, but a dragon would die without their Rider.

Remember what you said in the Spine? How you reminded me of my duty as dragon, and I returned with you despite the urging of my instinct? So, too, must you control yourself. I thought long and deep the past few days, and I realized what it means to be dragon and Rider: It is our destiny to attempt the impossible, to accomplish great deeds regardless of fear. It is our responsibility to the future (Paolini, 2005:92-93).

In this moment Saphira was not even one year old and she already knew her duty and Eragon. Also, at this moment Eragon lost Garrow and he does not know what to do, and here Saphira guided him to the way of justice they have been destined to.

The writer believed Saphira was major character because she accompanied the main character, Eragon, from the beginning of the story until the end. She also often influenced Eragon's decision through their adventures and gave good advices when needed. Even from the prologue, the "stone" people fighting over were her, and it gave her so many screen time and impact to the story. There was one moment where Eragon was captivated by Durza and Murtagh along with Saphira planned to save Eragon. They might be failed to kill Durza, but by using her force, she brought Arya, Eragon and Murtagh flee from the fortress and saved all of them by flying.

Saphira was a protagonist character as she protected Eragon from enemies' attack. She was on Eragon's side all the time hence made it sure she sided with Eragon. In one event, Saphira protected Eragon from arrows by luring enemies' soldiers to her and fought them alone. As she bravely took them out, another group of soldiers fired a rain of arrows to her. One of the arrows hit her wing and made her injured. However, she could still bring Arya, Eragon and Murtagh on her back and flew away from the prison.

The writer concluded Saphira was a flat character as she did not have detail background about her other than she was one of the three dragon eggs Galbatorix' kept inside of his castle before Brom stole it from him. Even herself did not know where her power come from, she just happenly could do it and she also does not know who is her family and whether they were still alive.

The writer believed Saphira was a static character because she does not have significant change to her personality. She kept being protective about Eragon

and sometimes jealous if she saw girl trying to get to know Eragon. She also looked still prideful by saying he would destroy Tronjheim even though the place was so big and had so many villagers there to protect their beloved city.

As a conclusion, Saphira was the destined dragon to change the fate of people in Alagaesia together with Eragon, her Rider. She named after Brom's dragon which was also named Saphira, and she was the one who kept Eragon from any harm and willingly gave her life for him. She was a major, protagonist, flat, and static character.

i. Angela

Angela was herbalist and witch in Teirm. She was an ally of Varden and liked to be wherever the big events happened. She often accompanied by werecat named Solebum. She had a small body and brown hair.

“Of course I did. I’m not an idiot. I’ve been around much longer than you would believe. Very little happens that I don’t know about.” She paused and concentrated on her weaving. “Anyway, I knew I had to get to the Varden as fast as possible. I’ve been here for nearly a month now, though I really don’t care for this place---it’s far too musty for my taste. And everyone in Farthen Dûr is so serious and noble. They’re probably all doomed to tragic deaths anyway.” She gave a long sigh, a mocking expression on her face. “And the dwarves are just a superstitious bunch of ninnies content to hammer rocks all their lives. The only redeeming aspect of this place is all the mushrooms and fungi that grow inside Farthen Dûr.” (Paolini, 2005:436).

The writer concluded Angela was eccentric, witty, and smart. She seldom revealed something she knew, and even when she spoke, she often confused others. It could be seen Angela referred the dwarves as “bunch of ninnies to content to hammer rocks all their lives”. That was quite unique perspective compared to

normal people who would say the dwarves are the first living being who lives in land of Alagaesia.

It can be understood Angela was a strong-minded witch who also an ally of Varden. She had a quite unique perspective about people around her, and her story was left unknown. She was a minor, protagonist, flat, and static character.

j. Jeod

Jeod was a merchant in Teirm. He was a close friend of Brom and also agent of Varden. He had grey hair and married to a woman named Helen. He secretly supported Varden by transporting goods to them.

“Why? What does she want?” asked Brom.

“The usual,” said Jeod with a resigned shrug. “A good home, happy children, food on the table, and pleasant company. The problem is that she comes from a wealthy family; her father has invested heavily in my business. If I keep suffering these losses, there won’t be enough money for her to live the way she’s used to.”

Jeod continued, “But please my troubles are not your troubles. A host should never bother his guests with his own concerns. While you are in my house, I will let nothing more than an over-full stomach disturb you.” (Paolini, 2005:188).

The writer concluded Jeod was a hard worker. He wanted to see her wife happy just like another husband in the world. He also had the rich people manner when he said he would still give Eragon and Brom their best meal to be served despite his business condition. Also, he gave some recommendation as to where Brom and Eragon should buy something from to get the price as cheap as possible.

It can be concluded Jeod was a kind hard working man who loved his wife. He glad he finally met his close friend again, and he willingly helped Eragon and Brom progressing toward their plan to kill the Ra’zac. He was a minor, protagonist, flat, and static character.

k. *Solembum*

Solembum was a werecat accompanying Angela the herbalist. He had black hair and constantly color changing eyes. Angela said there are not many can speak with him. As far as she knew, only three people have been able to speak with him; a blind beggar, a woman named Selena, and Eragon.

She tossed her head. "Of course, but that doesn't mean he'll say anything back." She sat her plants on the counter, then walked behind it and faced him. "He likes you. That's unusual. Most of the time Solembum doesn't show himself to customers. In fact, he says that you show some promise, given a few years of work." (Paolini, 2005:201).

The werecat tilted his head and considered whether the question was worth an answer. *That depends on what you are doing here. If you are reading those scrolls for entertainment, then I suppose there isn't any reason for my visit. But if what you are doing is unlawful and you don't want to be discovered, I might be here to warn you that the guard whom you bribed just told his replacement about you and that this second official of the Empire has sent soldiers to search for you* (Paolini, 2005:215-216).

The writer believed Solembum liked Eragon and he was trying to help Eragon to achieve his goals too in a certain way. He also instantly knew Eragon was infiltrated to the library to get some information about the oil the Ra'zac used.

As a conclusion, Solembum was a werecat with unique personality. He liked around powerful person and that is the reason he helped Eragon because he believed Eragon was a promising Dragon Rider after some train. He was a minor, protagonist, flat, and static character.

l. *Murtagh*

Murtagh was the man who saved Eragon from the Ra'zac attack. He was the son of Morzan, one of the Forsworn who served Galbatorix. He had a tall body, dark brown hair, and dark eyes. He also had a large scar across his back due to his father tortured him when he was still a kid.

Finally Murtagh spoke, the words slow and distinct. “My mind is the one sanctuary that has not been stolen from me. Men have tried to breach it before, but I’ve learned to defend it vigorously, for I am only safe with my innermost thoughts. You have asked for the one thing I cannot give, least of all to those two.” He gestured at the Twins. “Do with me what you will, but know this: death will take me before I’ll expose myself to their probing.” (Paolini, 2005:405).

Murtagh had a tough life to live in. He was unwelcomed by many people in Alagaesia just because he was the son of Morzan whom slaughtered countless people mercilessly. The only thing he looked up on this world is freedom, and wherever he went he could not find that. Only in his mind he considered himself free from any judgment and accusation.

The writer believed Murtagh was major character because since his appearance in the novel, he accompanied Eragon until the end of the story. He also included in almost every scene after his first appearance. Based on the quotation above, Murtagh was helping Eragon defeating the Ra’zac but unfortunately Brom had received fatal damage against them which later resulted to his death. He was following the Ra’zac to prove whether the rumor is true if the new Dragon Rider has born. At the first, he looked suspicious as he does not easily believe Eragon and Saphira but later he became friends with them and a good replacement for Brom.

The writer concluded Murtagh was protagonist since he accompanied Eragon to reach the Varden. In one moment, he even volunteered to go to Gil’lead alone to get their guide to the Varden. He was saying this not only because he wanted to help Eragon, it was also the best decision to take as Eragon was the most

wanted person in Alagaesia in that moment and Murtagh was used to do infiltration since he was still young so the mission fitted him perfectly.

The writer believed Murtagh was a round character because he had reasons behind his decisions he made now. He was being silent about his identity because he knew if he told people he was son of Morzan, he will surely be hated wherever he goes in land of Alagaesia. He even showed the scar he got from his father to gain Eragon's trust because at first Eragon did not trust Murtagh. He was a kind man, but that identity had turned him became pragmatic and suspicious.

“Murtagh,” breathed Ajihad. A grunt of surprise came from Orik. Without warning, Ajihad turned on the Twins and thundered, “Did you know of this?”

The Twins bowed their heads. “We discovered his name in Eragon's mind, but we did not suspect that this *boy* was the son of one as powerful as Morzan. It never occurred---“

“And you didn't tell me?” demanded Ajihad. He raised a hand, forestalling their explanation. “We will discuss it later.” He faced Murtagh again. “First I must untangle this muddle. Do you still refuse to be probed?”

“Yes,” said Murtagh sharply, slipping back into his tunic. “I won't let anyone inside my head.” (Paolini, 2005:403-404).

The writer concluded Murtagh was a static character as he still had the same traits from the beginning until the end of the story. He was still persistent to keep his mind not occupied by anyone as he believed the only freedom he has now was only inside his mind. Later, in the story he was forced to get his mind checked by the Twins, but he fought back and did not want the Twins to enter his mind. He was still suspicious to everyone and believed the only safe place in this world was his mind.

It can be understood Murtagh was a partner of Eragon after Brom's death. He accompanied Eragon until he defeated Durza. He was a strong man, especially

at protecting his mind. He also intelligent and had a strong will. Although he always considered his life to be more important than others which led into him abandoning the feelings of others for his own sake, at the end he still helped Eragon in many ways to achieve his goals. He was a major, protagonist, round, and static character.

m. Arya

Arya was the female Elf who brought the dragon egg from Varden to Du Weldenvarden. Arya had long black hair and green eyes. She was a master swordsman and magic user. She was calm, stoic, cold woman who would not even give a hint about her past including Eragon. After being tortured, she became serious and wise.

Belatedly, Eragon remembered Brom's warning that even the weakest elf could easily overpower a human. He had about as much chance of defeating Arya as he did Durza. She attacked again, swinging at his head. He ducked under the razor-sharp edge. But then why was she...*toying* with him? For a few long seconds he was too busy warding her off to think about it, then he realized, *she wants to know how proficient I am*. Understanding that, he began the most complicated series of attacks he knew. He flowed from one pose to another, recklessly combining and modifying them in every possible way. But no matter how inventive he was, Arya's sword always stopped his. She matched his actions with effortless grace (Paolini, 2005:459-460).

Based on the quotation above, the writer concluded Arya was very strong at the level even Eragon could be easily beaten by her. Brom already said he has nothing to teach about swords to Eragon anymore because he was already better than any swordsman he ever seen. Saphira also stated there is no human who could beat Eragon in swordsmanship. Arya was not even serious when fighting Eragon in this moment, and she already could block every single attack from Eragon. It was

just a prove Elf was better than human in many aspects, and of them is swordsmanship.

It can be concluded Arya was the elf who Eragon saw in his dream. Her loyalty to the Varden and her race was unmatched. She was going through countless torture from Durza yet Durza still could not break into her mind and stole some information about the Elf from her. She was a minor, protagonist, flat, and static character.

n. Durza

Durza was a Shade who captivated Arya. He had crimson hair and maroon eyes. His face was deathly white. He had a thin body but quite strong. He was an expert of dark magic. As a Shade, he gained superhuman strength, speed, and stamina at the same level with Elf. Also, he surely had the resistance of death just like other Shade. He must be stabbed through his heart otherwise he would just temporarily vanish and reappear in spirit form.

The Shade forced back his impatience as the minutes became hours. The scent must have wafted far ahead of its owners. He did not let the Urgals get up or warm themselves. He denied himself those luxuries, too, and stayed behind the tree, watching the trail. Another gust of wind rushed through the forest. The smell was stronger this time. Excited, he lifted a thin lip in a snarl (Paolini, 2005:2).

The Shade stared down at him haughtily. “A powerful piece you may be in the game that is being played, but I’m disappointed that this is your best. If the other Riders were this weak, they must have controlled the Empire only through sheer numbers (Paolini, 2005:307).

Standing on a hill over the graves of his parents, weeping that the men had not killed him as well. Then turning and stumbling blindly away, into the desert...

How the old man looked when he first saw Carsaib lying near death on a sand dune. The days it had taken Carsaib to recover and the fear he felt upon discovering that his rescuer was a sorcerer. How he had pleaded to

be taught the control of spirits. How Haeg had finally agreed. Called him "Desert Rat."...

The days spent training under the scorching sun, always alert for the lizards they caught for food. How his power slowly grew, giving him pride and confidence. The weeks spent nursing his sick master after a failed spell. His joy when Haeg recovered...

The bandits who attacked during the night, killing Haeg. The rage Carsaib had felt and the spirits he had summoned for vengeance. But the spirits were stronger than he expected. They turned on him, possessing mind and body. He had screamed. He was---I AM DURZA! (Paolini, 2005:489-490).

The writer concluded Durza was a ruthless strategist. On the first quotation, it could be seen he did not let his soldiers to rest even for a minute just to reassure the succession of the mission. On the second quotation, he felt arrogant as he could not believe how weak Eragon was despite being a Dragon Rider. He also underestimated him by playing with him at the first. On the third quotation, it could be seen Durza's past. He was a human named Carsaib, who had to wander alone because both of his parents were killed by bandits. Then, a sorcerer named Haeg took care of him and became his mentor. After some years, the mentor was also killed by bandits. Seeking for vengeance, he summoned spirits to help him kill the bandits but it turned out the spirits was evil spirits and took over his mind and body, turning him into the Shade Durza.

As a conclusion, Durza was an arrogant and ruthless Shade who would not care about others safety for his goals. He would not hesitate to torture someone if they did not give him what he wanted. However, he became an evil just because he was possessed by the evil spirits. Before, he was just a boy named Carsaib who loved sorcery. He was a minor, antagonist, round, and static.

o. Orik

Orik was the first to find Eragon, Saphira, Murtagh and Arya who were trying to find the Varden. Orik was a Dwarf, the first race ever to run around in Alagaesia. Orik was loyal, kind, likeable; ideal traits for becoming a king.

Orik bristled. “You would have let them die! If I had waited any longer, the Urgals would have killed them.” He pointed at Murtagh, whose breath came in great heaves. “We don’t have any right to torture him for information! Ajihad won’t sanction it. Not after you’ve examined the Rider and found him free of fault. *And* they’ve brought us Arya.” (Paolini, 2005:385).

Orik also had a sense of justice like Eragon. He knew what the bald man did was wrong, so he jumped in to the conflict and stood for Eragon and Murtagh. However, Orik got a “punishment” after what he did from Ajihad. Ajihad appointed him as a guide for Eragon and Saphira as long as they are in Farthen Dur. He brought Eragon into many places in Farthen Dur and treated him well.

It can be understood Orik was a kind Dwarf who helped Eragon to reach the Varden. When normal Dwarf chose to live in the mountains forever, Orik chose to be a warrior to help the Varden fight Galbatorix. He was quite unique compared to his race for that. He was a minor, protagonist, flat, and static character.

p. The Twins

The Twins were identical bald men often wore purple and gold robes. They were also above the average of man’s height. They were skilled in mental powers as it was their duty to scan the minds of everyone who entered the Varden’s hideout to determine whether the visitors are trustworthy or not.

Finally the Twins raised their hands and said, “There is only one thing left to do. It is simple enough---any *competent* user of magic should find this

easy.” One of them removed a silver ring from his finger and smugly handed it to Eragon. “Summon the essence of silver.” (Paolini, 2005:457). Arya’s blazing emerald eyes were fixed on the Twins, who had turned pale with fright. She approached on silent footsteps and said in soft, menacing tones, “Shame! Shame to ask him what only a master can do. Shame that you should use such methods. Shame that you told Ajihad you didn’t know Eragon’s abilities. He is competent. Now leave!” Arya frowned dangerously, her slanted eyebrows meeting like lightning bolts in a sharp V, and pointed at the ring in Eragon’s hand. “Arget!” she exclaimed thunderously (Paolini, 2005:458).

The Twins were evil and against Eragon because they were the only people who wanted to kill Eragon in Farthen Dur. According to Brom, people would die if they tried to do something excess their abilities, and it was actually beyond Eragon’s power to summon the essence of silver in his current state. It was reassured by Arya the test was at the level for master which the Twins themselves could not even do.

It can be concluded The Twins were evil magic users who strangely trusted by Ajihad to protect the Varden from intruders. They were given a very important task despite many people in the Varden disliked them. The writer believed the Twins wanted to do the duty merely because they wanted to get information about dangerous magic from others’ minds. They were a minor, antagonist, flat, and static character.

q. Ajihad

Ajihad was the leader of the Varden. He was black and had black beard. He also was a close friend of Brom who created the Varden. Under his commandment, the Varden willingly supported Eragon as a Dragon Rider. He also was once encountered Durza and was able to put a scratch onto his blade.

“Also, despite your protests, the people here have certain expectations of you. They are going to bring you their problems, no matter how petty, and demand that you solve them.” Ajjihad leaned forward, his voice deadly serious. “There will be cases where someone’s future will rest in your hands... with a word you can send them careening into happiness or misery. Young women will seek your opinion on whom they should marry--many will pursue as a husband---and old men will ask which of their children should receive an inheritance. You *must* be kind and wise with them all, for they put their trust in you. Don’t speak flippantly or without thought, because your words will have impact far beyond what you intend.” (Paolini, 2005:415).

The writer concluded Ajjihad was wise and honest. He was an ideal leader for the Varden. He gave Eragon advice about the duty of being a Dragon Rider but also not denying the fact he wanted Eragon to help him solving the politic conflict in Farthen Dur.

As a conclusion, Ajjihad was a careful, skilful, and wise leader of the Varden. He did not give his trust easily, but when you earn it, you will get a full support from him. He was a minor, protagonist, flat, and static character.

r. Hrothgar

Hrothgar was the current Dwarf king controlling the thirteen Dwarf clans. He had a powerful chest and long white beard. He also wore the crown of the Dwarf king which was made from gold, set with rubies and diamonds. Orik described him as “quick to anger”, but he was wise and can see into the minds of men.

“That is good,” said the king, clearly passed. “Unfortunately, I cannot speak with you much longer. My advisors wait for me, as there are matters I must deal with. I will say this, though: If you wish the support of the dwarves within my realm, you must first prove yourself to them. We have long memories and do not rush to hasty decisions. Words will decide nothing, only deeds.” (Paolini, 2005:444).

The writer believed Hrothgar personality was cautious and wise. He told Eragon how dwarves did not easily believe everyone. They only looked after the works, not the words. Compared to Ajihad, who was already cautious enough to believe Eragon was their ally, Hrothgar was more cautious than that. He would wait to see what Eragon would do to gain the dwarves trust. Orik also stated that was how he had survived until now. Hrothgar was a dependable king of the dwarves. He must be very wise and cautious to lead all the thirteen Dwarf clans which had their own plans as of how Farthen Dur should be ruled. He was a minor, protagonist, flat, and static character.

The writer concluded Eragon, Saphira, Brom and Murtagh as major character because they were included in many scenes in the novel *Eragon*. Eragon and Saphira appeared from the beginning of the story until the end, whereas Brom accompanied them from beginning until middle of the story, then Murtagh took the role as Eragon's ally and escorted him to the Varden. Sloan, Katrina, Horst, Roran, Garrow and many more were considered as minor character because they only have little to almost zero screen time. They appeared in few scenes and when they do, they did not give impactful act for the progression of the story.

The writer believed Eragon, Saphira, Brom, Murtagh and many more were protagonist character because they sided with Eragon, the main character of the novel *Eragon*. Saphira, Brom and Murtagh shown loyalty to Eragon and willingly sacrificed themselves for Eragon's safety. Other characters such as Angela, Jeod, Hrothgar and others were proven helping Eragon to fulfil his destiny despite their little help for him. Durza, the Twins and Sloan were considered as antagonist

because they were against Eragon. Durza captured Eragon and tortured Arya. The Twins were using the test for Eragon as a chance to learn elven language from him. Sloan sold Eragon's information to the Ra'zac made him chased Eragon and ended up killing Garrow in the process.

Eragon, Brom, Murtagh and Durza were concluded as round characters because they have a long background story. Eragon was an orphan who lived with his uncle because his mother begged to Garrow to take care of Eragon. He did not know his father's identity even until the end of the story. Brom was told as a failure man. He failed to protect his dragon, his bestfriend and his wife. He only succeeded in one task, and it was killing Morzan, one of the Forsworn. Murtagh was tortured by his father, Morzan, hence made him stronger than normal child. He also felt suspicious to everyone because he thought the only safe place in this world was his mind. Durza was a human before. However, revenge took the control of his body and turned him into a Shade, a wicked soul who took over human's body as their vessel to terrorize the world. Other characters such as Angela, Ajihad, Hrothgar and many more were considered as flat characters because they did not have background story.

Eragon was dynamic character because his personality changed as story goes on. At the beginning, he was so stubborn he even risked his life just to cast one simple magic and its impact was not even that powerful. He was also a prideful human who would not accept defeat. Later, he learned how to use his energy wisely so he would not die by using simple magic. Also, he turned to a humble person as he knew more about Dragon Riders. Other characters such as

Brom, Murtagh, the Twins, Durza and many more were considered as static characters because there was not any significant change to their personality.

4.1.2 Plot

The writer considered plot as a progression of the story in a literary work. Chronologically, plot stages are divided into: exposition, rising action, climax, falling action and resolution.

1. *Exposition*

Exposition was the stage of the story which described ideally with a balanced of little information and too much detail of the characters, plot, and the background story. At the beginning of the story, the author introduced the life of Eragon, a fifteen years old farm boy in a small village named Carvahall.

Behind him, where the deer had been, smoldered a large circle of grass and trees. Many of the pines stood bare of their needles. The grass outside the charring was flattened. A wisp of smoke curled in the air, carrying a burnt smell. In the center of the blast radius lay a polished blue stone. Mist snaked across the scorched area and swirled insubstantial tendrils over the stone (Paolini, 2005:7).

But what should I do with the stone? It would be tiresome to carry, and there was a chance it was dangerous. It might be better to leave it behind. A flicker of indecision ran through him, and he almost dropped it, but something stayed his hand. *At the very least, it might pay for some food,* he decided with a shrug, tucking the stone into his pack (Paolini, 2005:8).

Eragon's first appearance was introduced with him going hunt into the Spine, dangerous mountains near his farm. He was following a deer before a stone magically appeared in front of him. He was hesitated to take the stone as he was afraid if the stone was dangerous or not. This action of him changed his life entirely.

As a follow up, the author presented a new path for Eragon. He would not know he would be the hope of people in Alagaesia, at least at this phase of story. At first, he tried to exchange the stone with some meat from the butcher in Carvahall named Sloan. Sloan refused his offer after hearing he got it from the Spine. After that, he kept the stone in his house, still hoping it could be exchanged with some meat for their preparation for the upcoming winter.

Suddenly a crack appeared on the stone. Then another and another. Transfixed, Eragon leaned forward, still holding the knife. At the top of the stone, where all the cracks met, a small piece wobbled, as if it were balanced on something, then rose and toppled to the floor. After another series of squeaks, a small dark head poked out of the hole, followed by a weirdly angled body. Eragon gripped the knife tighter and held very still. Soon the creature was all the way out of the stone. It stayed in place for a moment, then skittered into the moonlight.

Eragon recoiled in shock. Standing in front of him, licking off the membrane encased it, was a dragon (Paolini, 2005:36-37).

At this moment, the phase of exposition nearly came to an end. The author introduced the dragon for Eragon to accompany him along his journey. Eragon raised him secretly in the forest as he did not want anyone to know he had a dragon. She did not need much time to grow bigger than Eragon. Also, at this moment Eragon's cousin, Roran, announced he will leave Garrow and Eragon to get a job so he could marry her girlfriend, Katrina.

2. *Rising Action*

Rising action was a phase of the plot which created the tension in the story. It often contained detailed background circumstances and characters' flaw. This phase also featured important decisions of the characters which would lead into the creation of climax. In this phase, the first circumstance created by the author was the arrival of the Ra'zac in Carvahall to capture Eragon and Saphira. Sloan, who

got his life threaten by them, forced to tell them who had known the stone. Then, The Ra'zac without hesitation went into Eragon's farm and injured Garrow. This event could be found in quotation below:

"When did this happen?" The words were smoth, like oiled glass, and seemed to worm their way through the air. Underlying the speech was a strange hiss that made his scalp prickle.

"About three months ago," someone else answered. Eragon identified him as Sloan.

Shade's blood, he's telling them... He resolved to punch Sloan the next time they met.

A third person spoke. The voice was deep and moist. It conjured up images of creeping decay, mold, and other things best left untouched. "Are you sure? We would hate to think you had made a mistake. If that were so, it would be most... unpleasant." Eragon could imagine only too well what they might do. Would anyone but the Empire dare threaten people like that? Probably not, but whoever sent the egg might be powerful enough to use force with impunity.

"Yeah, I'm sure. He had it then. I'm not lying. Plenty of people know about it. Go ask them." Sloan sounded shaken. He said something else that Eragon did not catch.

"They have been...rather uncooperative." The words were derisive. There was a pause. "Your information has been helpful. We will not forget you." Eragon believed him (Paolini, 2005:67-68).

The writer concluded this action was the first trigger in this phase. After this event happened, Eragon was forced to hide in the Spine by Saphira for a moment. Then, they came to the farm and brought Garrow to Horst' house and get a treatment. However, it could not save Garrow's life. Knowing he did not have home anymore, Eragon swore to avenge his uncle's death and decided to hunt the Ra'zac until they die.

"A mighty task for one so young," Brom said in a normal tone, as if Eragon had proposed the most obvious and suitable thing to do. "Certainly a worthy endeavour and one you are fit to carry out, yet it strikes me that help would not be unwelcome." He reached behind a bush and pulled out a large pack. His tone became gruff. "Anyway, I'm not going to stay behind while some stripling gets to run around with a dragon." (Paolini, 2005:97).

Looking into quotation above, the writer concluded this event was the beginning of creation of climax of the story. In this moment, Brom was offering himself to accompany Eragon and Saphira on their journey. They accepted the offer after discussing it. From this point, the author built a chronological story which progressed consecutively. The author slowly increased the intension of the story by bringing the group into a dangerous path. They faced many battles against Galbatorix' forces to reach Farthen Dur, the Varden hideout, to finally rest for a while after a long journey.

3. *Climax*

Climax is the phase of the plot which contained the peak of the conflict of the story. After the author introduced the background of the story and the characters and built up the momentum, the story finally reached the climax.

The writer found out Eragon's decisions could lead the Varden into their destruction. Before arriving in Farthen Dur, Eragon had lost Brom, who was very important for the Varden as he was the founder of the Varden. He also brought Murtagh with him, who was the son of Morzan, one of the Forsworn, the betrayer of Dragon Riders, into the Varden. As if it was not enough, Eragon also led the Urgals, who already became an ally with Galbatorix, to find the secret tunnel to enter the Varden. The build of the climax could be seen in quotations below:

Weeping, Eragon held his hand, comforting him as best he could. His vigil was unwavering and steadfast, unbroken by food or drink. As the long hours passed, a gray pallor crept over Brom, and his eyes slowly dimmed. His hands grew icy; the air around him took on an evil humor. Powerless to help, Eragon could only watch as the Ra'zac's wound took its toll (Paolini, 2005:275).

Eragon reached for his power, but the robed man said in a sharp, dangerous voice, "Stop! If you use magic, I'll kill your lovely friend here, who was so

kind as to mention you're a Rider. Don't think I won't now if you're drawing upon it. You can't hide anything from me." Eragon tried to speak, but the man snarled and pressed the dagger harder against Murtagh's throat. "None of that! If you say or do anything I don't tell you to, he will die. Now, everyone inside." He backed into the tunnel, pulling Murtagh with him and keeping his eyes on Eragon (Paolini, 2005:377).

"Orthíad!" exclaimed Orik. At Jörmundur's puzzled inquiry, he explained, "It's an ancient dwelling of ours that was deserted when Tronjheim was completed. During its time it was the greatest of our cities. But no one's lived there for centuries."

"And it's old enough for some of the tunnels to have collapsed," said Ajjihad. "That's how we surmise it was discovered from the surface. I suspect that Orthíad is now being called Ithrö Zhâda. That's where the Urgal column that was chasing Eragon and Saphira was supposed to go, and I'm sure it's where the Urgals have been migrating all year. From Ithrö Zhâda they can travel anywhere they want in Beor Mountains. They have the power to destroy both the Varden and the dwarves." (Paolini, 2005:468-469).

After all these events happened, the story finally reached its climax. The war between the Varden and Galbatorix' forces led by Durza were unavoidable. The Varden patrolled their troops in every tunnel which had an access to the city of Tronjheim, while Durza commanded the Urgals to break through all the tunnels to split the Varden's troops. Murtagh was released from the prison to help the Varden in battle. Arya had already recovered and joined the battle too. Saphira was ready next into Eragon to save the Varden, the only people who willing to fight Galbatorix. Eragon faced Durza and they finally had a rematch after their first fight in the prison of Gil'lead.

4. Falling Action

After climax, the next part of the plot was falling action. It was the stage of plot which featured the solution of the peak of the conflict. The tension slowly decreased and finally the main character could be able to find the solution for the problem.

Had a duel with Durza, Eragon ended up winning it even though he got help from Arya and Saphira. However, it was still such a huge achievement for a new Dragon Rider to be able to kill a Shade. There were not many of them who could be able to still stand in front of Durza yet alone to defeat him in battle. It could be seen in the quotation below:

Durza looked down with shock at the blade protruding from his breast. His mouth was open, but instead of words, an unearthly howl burst from him. His sword dropped from nerveless fingers. He grasped Zar'roc as if to pull it out, but it was lodged firmly in him.

Then Durza's skin turned transparent. Under it was neither flesh nor bone, but swirling patterns of darkness. He shrieked even louder as the darkness pulsed, splitting his skin. With one last cry, Durza was rent from head to toe, releasing the darkness, which separated into three entities who flew through Tronjheim's walls and out of Farthen Dûr. The Shade was gone.

Bereft of strength, Eragon fell back with arms outstretched. Above him, Saphira and Arya had nearly reached the floor---it looked as if they were going to smash into it with the deadly remains of Isidar Mithrim. As his sight faded, Saphira, Arya, the myriad fragments---all seemed to stop falling and hang motionless in the air (Paolini, 2005:491).

In this moment, Eragon finally ended the war by killing Durza. Without their commander, it was only matter of time the Varden could easily wipe out the remaining Urgals in the tunnels. The author gave the reader an image as if Eragon could only bring troubles. But, in the end Eragon could finish all the problems he had brought to the Varden. By the death of Durza, the Urgals did not have anyone who could arrange them to invade the Varden while on the other hand the Varden could easily break through the Urgals' formation with coordinated attacks. After this war, Murtagh also gained Ajihad's trust and let him live in Farthen Dur for a while before he decides his next plan. Eragon also showed everyone in Farthen Dur that he could be a reliable ally. With only having tutoring from Brom, he could already be someone who could end this chaos era.

5. Resolution

Resolution was the last phase of the plot. It contained the next plan the character would do after finally finishing all problems they had. After Eragon killed Durza, at first Eragon did not have any plan as to where he had to go. Then, suddenly someone called him in his mind.

He was still too weak to clear his mind completely, but he was lucid enough to examine his experience since Carvahall. Where would he go now... and who would show him the way? Without Brom, there was no one to guide or teach him.

Come to me.

He recoiled the touch of another consciousness---one so vast and powerful it was like a mountain looming over him. This was who was blocking the pain, he realized. Like Arya's mind, music ran through this one: deep amber-gold chords that throbbed with magisterial melancholy.

Finally, he dared ask, Who... who are you?

One who would help. With a flicker of an unspoken thought, the Shade's influence was brushed aside like an unwanted cobweb. Freed from the oppressive weight, *Eragon let his mind expand until he touched a barrier beyond which he could not pass.* I have protected you as best I can, but you are so far away I can do no more than shield your sanity from the pain (Paolini, 2005:493).

Based on quotation above, the writer concluded the one who touched Eragon's mind must be very powerful because he could enter Eragon's mind from far away while normal magic user must be in front of their target to enter someone's mind. After entering Eragon's mind he explained who he was and gave Eragon a guide to Ellesmera, the capital of the Elf. After that, he woke up from his long sleep. He saw Angela treated him because he suffered a great pain from Durza. Then, he asked where are the others and she answered they are alive.

Dismay filled Eragon, and he closed his eyes. He was disfigured. Then he remembered something from when he was unconscious... a figure in white who had helped him. A cripple who was whole---Togira Ikonoka. He had said, *Think of what you have done and rejoice, for you have rid the land of a great evil. You have wrought a deed no one else could. Many are in your debt...*

*Come to me Eragon, for I have answers to all you ask.
A measure of peace and satisfaction consoled Eragon.
I will come (Paolini, 2005:497).*

After seeing the others, Eragon heard the story of them. Arya was still trying to replace Saphira's armor when Eragon had a duel with Durza, leading her to break Isidar Mithrim to help him winning the duel against Durza. Murtagh was laughing because now Eragon also had a scar on his back, just like him. After that, Eragon finally decided he would go to Ellesmera with Arya and learn everything about Dragon Rider from Togira Ikonoka.

4.1.3 Setting

Setting was the portrait of time, location, and environment. Often it was shown by narration description, but it also might be known by action, dialogue or character's thoughts. Settings could be a fiction or non-fiction.

1. Setting of Time

Setting of time described the time and factual time happened in the story. After reading the novel, the writer found many setting of time such as a half-hour, three months ago, the morning, and winter. It could be found in the novel as follows:

It grew colder over the next day and a half. Eragon travelled quickly and saw little of the wary wildlife. A bit past noon, he heard the Iqualda Falls blanketing everything with the dull sound of a thousand splashes. The trail led him onto a moist slate outcropping, which the river sped past, flinging itself into empty air and down mossy cliffs (Paolini, 2005:10).

Based on these findings, the writer concluded the setting of time in the novel described by narration and dialogue. The author put many setting of time in the story as his style of writing was focusing more on little detail.

2. *Setting of Location*

Setting of location described the location in the novel, exist or non-exist. Location covered many things such as a ruin, mountains, river, city, village, and fortress. The places writer had found many setting of location in the novel such as Farthen Dur, Anora River, Carvahall, Teirm, farm, Gil'lead, and many more as follows:

After two days of traveling north toward the ocean, Saphira sighted Teirm. A heavy fog clung to the ground, obscuring Brom's and Eragon's sight until a breeze from the west blew the mist away. Eragon gaped as Teirm was suddenly revealed before them, nestled by the edge of the shimmering sea, where proud ships were docked with furled sails. The surf's dull thunder could be heard in the distance.

The city was contained behind a white wall---a hundred feet tall and thirty feet thick---with rows of rectangular arrow slits lining it and a walkway on top for soldiers and watchmen. The wall's smooth surface was broken by two iron portcullises, one facing the western sea, the other opening south to the road. Above the wall---and set against its northeast section---rose a huge citadel built of giant stones and turrets. In the highest tower, a lighthouse lantern gleamed brilliantly. The castle was the only thing visible over the fortifications (Paolini, 2005:173).

According from this finding, the writer believed the author described setting of place in so much detail. He put the detail into the place as if he had seen the place itself in real life.

3. *Setting of Environment*

Setting of environment was the description of actual situation and norms applied in the story. Through this section, the author could enhance the beauty of the atmosphere in the novel. There are several settings of environment in the novel such as follows:

When Eragon's eyes opened, the memory of Garrow's death crashed down on him. He pulled the blankets over his head and cried quietly under their warm darkness. It felt good just to lie there...to hide from the world

outside. Eventually the tears stopped. He cursed Brom. Then he reluctantly wiped his cheeks and got up (Paolini, 2005:107).

Based on quotation above, the writer believed the author intention's in this moment was to make the reader feel Eragon's sadness. The author tried to show how desperate Eragon was when his uncle was dead. By doing so, the author hoped the reader felt pity towards Eragon.

4.1.4 Theme

Theme was the main idea of a literary work. Theme helped the reader knowing what they should be expecting from a literary work. Theme was the basic form of the main core of the story. After analysing the novel, the writer found *Eragon* had the theme of adventures, heroes and fighting.

Without thinking, he lunged forward, but Brom easily parried the blow. Eragon whipped the stick toward Brom's head, twisted it at the last moment, and then tried to hit his side. The solid smack of wood striking wood resounded through the camp. "Improvisation---good!" exclaimed Brom, eyes gleaming. His arm moved in a blur, and there was an explosion of pain on the side of Eragon's head. He collapsed like an empty sack, dazed (Paolini, 2005:114).

The writer concluded the theme of novel *Eragon* is an adventure of ordinary farm boy to find his destiny of becoming the hero of Alagaesia. It refers to the moment when Eragon was doing a training fight with Brom to see how skilful he was. It was also happened when they were on their way to Yazuac, proving one of theme of *Eragon* was adventures. To prove the theme of heroes, Eragon was expected to be the helper of people in Alagaesia; the hero who could bring the chaos into peace because Eragon was the first Dragon Rider in new generation after centuries waiting for one.

4.2 The Heroic Acts of Eragon in the Novel

After reading the novel, the writer found several heroic acts done by Eragon. The writer focused on the *Big "H" Heroism* to be analysed in this chapter. The heroic acts of Eragon are Eragon went to hunt for his family in the Spine, Eragon tried to save Garrow, Eragon saved Brom in Yazuac, Eragon saved Brom on their way to Dras-Leona, Eragon healed Brom using magic, Eragon buried Brom on top of the hill, Eragon distracted the Urgals to save Murtagh, Eragon saved Arya escaping from the prison, Eragon healed Arya, Eragon learned how to convert dirt into water, Eragon raced to the Varden to save Arya, Eragon hindered the Urgals using magic, Eragon hid Murtagh's secret while inspected by the bald man, Eragon blessed a baby in Farthen Dur, Eragon took the test from the Twins and Eragon fought along the Varden in Farthen Dur.

1. *Eragon Went to Hunt for His Family in The Spine*

The writer considered this act as heroism because Eragon risked his life to feed his family.

The deer had led him deep into the Spine, a range of untamed mountains that extended up and down the land of Alagaësia. Strange tales and men often came from these mountains, usually boding ill. Despite that, Eragon did not fear the Spine---he was the only hunter near Carvahall who dared track game deep into its craggy recesses (Paolini, 2005:6).

The writer concluded the Spine must be so dangerous because people in Carvahall were not brave enough to hunt in there, but Eragon was. There were many beasts there such as bears and wolves, but that did not make Eragon afraid. In this moment, Eragon were going to hunt because they did not have enough food

for winter. However, he did not get the deer he followed to the Spine. Instead, he found a beautiful stone with color of sapphire. At first, he hesitated to bring the stone with him because he believed it will bring many troubles to them. But, he felt he had the duty to bring food home. At last, he decided to take it, hoping it could be traded with some meat in Carvahall.

As a conclusion, the writer considered this act as heroism because Eragon help his family by hunting for the food they need for winter. He was willingly to go deep into the Spine hunting for the deer despite the risk he had to deal with by doing so.

2. *Eragon Tried to Save Garrow*

The writer concluded this act as heroism because by saving Garrow, Eragon got his legs hurt and risked himself found by the Ra'zac. If it was happened, his life surely will be in great danger.

Faster, faster, he urged. She said nothing, but the beat of her wings increased. He screwed his eyes shut and hunched his shoulders. He had hoped that the extra padding of his shirt would protect him, but every movement sent pangs through his legs. Soon lines of hot blood trickled down his calves. Concern emanated from Saphira. She went even faster now, her wings straining. The land sped past, as if it were being pulled out from under them. Eragon imagined that to someone on the ground, they were just a blur (Paolini, 2005:76-77).

The house had been blasted apart. Timbers and boards that had been walls and roof were strewn across a wide area. The wood was pulverized, as if a giant hammer had smashed it. Sooty shingles lay the stove. The snow perforated with smashed white crockery and chunks of bricks from the chimney. Thick, oily smoke billowed from the barn, which burned fiercely. The farm animals were gone, either killed or frightened away (Paolini, 2005:77).

Before the moment in quotation happened, Eragon was told by Horst to go back to his home because he saw the Ra'zac have arrived in Carvahall. Without

wasting any time, Eragon went back to his home, checking if everything was okay. After ensuring Garrow was safe, he went to the forest to see Saphira. After that, he told her what had happened. Then, she felt the bad intention from the Ra'zac, turned her uncontrollable and brought Eragon who was trying to comfort her entering deep into the forest even more. This sequence of events forced Eragon to hurry back to his home by flying with Saphira. This flight hurt Eragon because his legs directly touched Saphira's rough scales.

The writer concluded this act as heroism because Eragon risked his life to save his uncle. By going to look after Garrow, Eragon could be found by the Ra'zac which will kill him instantly when they saw him. He did not know whether they were still in the farm or not, but he still went there without hesitation because he felt he must save his uncle at any cost.

3. *Eragon Saved Brom in Yazuac*

This act was considered as act of heroism because Eragon saved Brom from the Urgals using magic. In this novel, magic is a very powerful tool but it also has big risk. If Eragon uses magic beyond his capacity in this moment, the result could be death for him.

Eragon concentrated on leading the Urgals away from Brom. He slipped into a narrow passageway between two houses, saw it was a dead end, and slid to a stop. He tried to back out, but the Urgals had already blocked the entrance. They advanced, cursing him in their gravelly voices. Eragon swung his head from side to side, searching for a way out, but there was none (Paolini, 2005:133).

He stood tall and straight, all fear gone. He raised his bow smoothly. The Urgals laughed and lifted their shields. Eragon sighted down the shaft, as he had done hundreds of times, and aligned the arrowhead with his target. The energy inside him burned at an unbearable level. He had to release it,

or it would consume him. A word suddenly leapt unbidden to his lips. He shot, yelling, "Brisingr!"

The arrow hissed through the air, glowing with a crackling blue light. It struck the lead Urgal on the forehead, and the air resounded with an explosion. A blue shock wave blasted out of the monster's head, killing the other Urgal instantly. It reached Eragon before he had time to react, and it passed through him without harm, dissipating against the houses (Paolini, 2005:133-134).

At the moment Eragon and Brom was traveling to Yazuac. Unfortunately, they met two Urgals in there and had to fight them in order to survive. Eragon despite knowing how powerful Brom was, got panic. Eragon unexpectedly used his first magic to kill both Urgals, caused him to faint. By using magic, he risked his life even though it was unnecessary to use it.

It can be understood the writer considered this as heroism because Eragon put his life on the line by using magic just to save Brom even though he was not in great danger. However, he felt he had to save his mentor and used magic by instinct to surprisingly kill both Urgals who had been attacking them.

4. *Eragon Saved Brom on Their Way to Dras-Leona*

The writer considered this as heroism because Eragon risked his life by showing up in front of the Urgals to save Brom.

Yes, but we cannot stop until--- Saphira was interrupted as a horn blasted directly underneath them. Eragon jerked in surprise, and Brom resumed his frenzied retreat. Horned Urgals, shouting with coarse voices, barrelled along the trail on horses, swiftly gaining ground. They were almost in sight of Brom; the old man could not outrun them. *We have to do something!* Exclaimed Eragon.

What?

Land in front of the Urgals!

Are you crazy? demanded Saphira.

Land! I know what I'm doing, said Eragon. *There isn't time for anything else. They're going to overtake Brom!* (Paolini, 2005:231).

In this event, Eragon and Brom finally retrieved the information about the oil used by the Ra'zac while they were in Teirm. After that, they decided to go to Dras-Leona. On their way to there, they were found by the Urgals by following their tracks. However, in this moment the Urgals did not know Eragon and Saphira were there as they only saw Brom. It could be seen in the quotation above Saphira was asking Eragon's decision here because she knew Brom would not like Eragon's idea. Eragon insisted they should help Brom or else he will die. Then, Saphira brought him down and fought the Urgals. Eragon also used magic to throw the Urgals and smashed the trees then fell to the ground. He almost fainted after using this magic as it used much energy from him. By showing themselves, it gave information to Galbatorix the Dragon Rider along with his dragon was still alive, which later led him to send large troops to capture them.

It can be concluded this act was considered by the writer as heroism because it forced Eragon to risk his life in order to save Brom. He knew it was not a wise decision, but he could not help seeing Brom struggling ran away from the Urgals alone. He tried to protect Brom not only because he was his mentor, but also because he saw Brom as figure of father who always wanted the best for his children.

5. Eragon Healed Brom Using Magic

The writer concluded this as act of heroism because Eragon for the third time risked his life for saving Brom by using magic again, this time to heal the wounded old man.

Murtagh glanced at Saphira as he grabbed a blanket. "I think you have some broken ribs. It's hard to tell, but at least two, maybe more. You're

lucky you're not coughing up blood." He tore the blanket into strips and bound Eragon's chest (Paolini, 2005:268-269).

Saphira crouched next to him, fixing her eyes on Brom. *I am here, Eragon.* As her mind joined his, new strength infused his body. Eragon drew upon their combined power and focused it on the words. His hand trembled as he held it over the wound. "Waíse heill!" he said. His palm glowed, and Brom's skin flowed together, as if it had never been broken. Murtagh watched the entire process (Paolini, 2005:269).

Eragon already got wound from the Ra'zac before this moment. Murtagh even said he was lucky he was still this healthy after the incident. However, Eragon stubbornly decided to heal Brom because he knew Brom was in worse condition than he was. Once again, he put his life, risking it to hopefully stop Brom's wound. This time, he borrowed Saphira's power and by doing this, the risk could be minimalized. However, heal was never Eragon's field and he could only heal what was on the surface.

As a conclusion, the writer put this as act of heroism because Eragon did extraordinary magic, in this case healing, to save Brom from death. He knew the risk if he uses too much energy it could lead him to death, but he still willingly to do it because Brom was very important to him, after all this journey.

6. *Eragon Buried Brom on Top of The Hill*

The writer considered this act as heroism because Eragon could be seen by the Ra'zac if he decides to put Brom on top of the hill to bury it. After seeing the result of last battle, the Ra'zac surely could kill him this time as Brom was dead already if they found him.

With shaking fingers, Eragon closed Brom's eyes and stood. Saphira raised her head behind him and roared mournfully at the sky, keening her lamentation. Tears rolled down Eragon's cheeks as a sense of horrible loss bled through him. Haltingly, he said, "We have to bury him."
"We might be seen," warned Murtagh.

“I don’t care!” (Paolini, 2005:276).

The writer concluded Murtagh was right. It was a big risk to go at the open place especially while Eragon was still hurt. If they found by the Ra’zac, they would easily beat Murtagh and Eragon. However, Eragon felt Brom was an important person to him and he wanted to bury him properly. Later, Murtagh agreed and helped him bringing Brom to the top of the hill. Luckily, they succeeded to bury Brom there without being seen by the Ra’zac and pay respect for everything he has done.

It can be concluded the writer considered this act as heroism because Eragon put his life in danger by burying Brom. He did not care if he would be seen or not by anyone. He felt this was a very important last favour to do for Brom after everything he has done for him and he succeeded to do it.

7. Eragon Distracted The Urgals to Save Murtagh

The writer believed this was act of heroism because he risked his life fighting so many Urgals at the same time to save Murtagh. He could not let Murtagh to be killed too, not after Brom was dead.

“Brisingr!” barked Eragon, stabbing out with magic. The Urgal’s face contorted with terror as he exploded in a flash of blue light. Blood spattered Eragon, and a brown mass flew through the air. Behind him, Saphira bugled with alarm and reared. Eragon twisted around. While he had been occupied with the first Urgal, a group of them had run up from the side. *Of all the stupid tricks to fall for!*

Steel clashed loudly as Murtagh attacked the Urgals. Eragon tried to join him but was blocked by four of the monsters. The first one swung a sword at his shoulder. He ducked the blow and killed the Urgal with magic. He caught a second one in the throat with Zar’roc, wheeled wildly, and slashed a third through the heart. As he did, the fourth Urgal rushed at him, swinging a heavy club.

Eragon saw him coming and tried to lift his sword to block the club, but was a second too slow. As the club came down on his head, he screamed,

“Fly, Saphira!” A burst of light filled his eyes and lost consciousness (Paolini, 2005:292).

The writer noticed heroic act from Eragon in this moment. At first, he tried to save Murtagh who was struggling to fight the Urgals. Second, he distracted four of them so they could not attack Murtagh or Saphira. Lastly, he fought with magic to again risking his life upon death by using it. However, as mighty as he was, he was not unbeatable. One of the Urgals managed to land a blow right in his head, putting him unconscious. Later, they brought him to the prison in Gil’lead.

It can be understood this act is heroism because Eragon sacrificed himself to help Murtagh and Saphira. He did not care what happen with himself as long as both of them safe, which resulted as he got captured and brought to the prison by the Urgals.

8. *Eragon Saved Arya Escaping From The Prison*

The writer concluded this as heroism because Eragon saved Arya despite knowing who she was or why was she captivated by Durza. Eragon only met her in dream yet he saved her as like he knew she was her ally, not just bait from Durza.

“There’s no time to explain. We have to get up to the next floor before anyone finds us. There’ll be an escape route for us in a few minutes. We don’t want to miss it.”

“Didn’t you hear what I said?” asked Eragon, gesturing at the unconscious soldier. “There’s an elf in the prison. I saw her! We have to rescue her. I need your help.”

“An elf...!” Murtagh hurried down the hall, growling, “This is a mistake. We should flee while we have the chance.” He stopped before the cell the soldier had indicated and produced a ring of keys from under his ragged cloak. “I took it form one of the guards,” he explained (Paolini, 2005:302-303).

After captured by the Urgals, Eragon was brought to the same prison as Arya, the elf he saw in his dream. Then, Murtagh went to save Eragon. However,

the plan changed when Eragon insisted to bring the elf with them too. He felt guilty to not save her after knowing what she had been through. By taking time to look after Arya and bringing her with them, the Shade finally found them. Durza was very powerful, more than anyone they have been fighting before. They fought with the Shade and luckily Murtagh could injure him enough to give them time to flee from the prison.

It can be understood Eragon saved Arya while being captivated by Durza in prison and risked his life by fighting with Durza hence made this act as heroism. Eragon did not even hesitate to save her simply because he was a virtuous human being. If he sees someone in help, he would help them because other people also help him when he gets in trouble.

9. Eragon Healed Arya

The writer put this as act of heroism because Eragon must use magic to heal Arya from wound she had gained after the torture of Durza. At the moment, Eragon was not great enough to use healing magic without getting himself hurt. But he knew it was the right thing to do after Murtagh said she was an Elf and Elf had an alliance with the Varden.

He spoke the ancient words, “Waíse heill!” A burn shimmered under his palm, and new, unmarked skin flowed over it, joining together without a scar. He passed over bruises or other wounds that were not life-threatening--healing them all would consume the energy he needed for more serious injuries. As Eragon toiled, he marvelled that the elf was still alive. She had been repeatedly tortured to the edge of death with a precision that chilled him (Paolini, 2005:315).

“Will she live?”

“I don’t--I don’t know,” he said in a ravaged voice. “Elves are strong, but even they cannot endure abuse like this with impunity. If I knew more about healing, I might be able to revive her, but...” He gestured helplessly.

His hand was shaking so badly he spilled some of the wine. Another swig helped to steady him. "We'd better start riding again." (Paolini, 2005:316).

The writer concluded Eragon suffered so much because the healing magic consumed so much energy he had left. In his imprisonment, he was fasting because he knew there was a drug on the food. He also tired after the escape from the prison, and then he had to heal Arya after all that sequence of events. He almost fainted, but now he was growing stronger so he could stay conscious after doing a magic. However, it was still dangerous to use magic for him especially healing magic because if he did not carefully choose which wound he should heal, it would drain his energy until he is dead.

The writer believed this act as heroism for the reason Eragon risked his life by casting healing magic to Arya. He knew his condition was terrible, but he had the urgent to prioritize Arya's health first as he knew her condition was way worse than him. He was being selfless and prioritize others first, like what heroes would do if they were faced this condition.

10. Eragon Learned How to Convert Dirt Into Water

The writer considered this act as heroism because it was far beyond Eragon's limit to convert sand into water. At the moment, they planned to go to the Varden by passing through Hadarac Desert. The only issue they had was they did not have waters for them there. This problem made Eragon to try to convert dirt into water.

Too bad. He knelt and picked up a stone with a cavity large enough for a mouthful of water. He pressed a clump of dirt into the hollow and studied it thoughtfully. Now came the hard part. Somehow he had to convert the dirt into water. *But what words should I use?* He puzzled over it for a moment, then picked two he hoped would work. The icy magic rushed through him

as he breached the familiar barrier in his mind and commanded, “*Deloi moi!*”

Immediately the dirt began to absorb his strength at a prodigious rate. Eragon’s mind flashed back to Brom’s warning that certain tasks could consume all of his power and take his life. Panic blossomed in his chest. He tried to release the magic but could not. It was linked to him until the task was complete or he was dead. All he could do was remain motionless, growing weaker every moment.

Just as he became convinced that he would die kneeling there, the dirt shimmered and morphed into a thimbleful of water. Relieved, Eragon sat back, breathing hard. His heart pounded painfully and hunger gnawed at his innards (Paolini, 2005:321).

In this event, Eragon tried to convert dirt into water. He successfully to finish the task, but it drained so much energy he believed he would die there after finishing the magic. This was a prove magic is very dangerous, both for the caster and for the target if it was intended to attack someone. After this event, Eragon knew the importance of ancient words he chooses to cast a magic and later found the other way to gain water when they reach Hadarac Desert.

It can be concluded Eragon solved the water problem for the group by risking his life to try to convert dirt into water. It was dangerous enough and finally Eragon found a new way to decrease the risk of magic by using different ancient words for casting it. After all of the energy he lost by testing his limit, the writer put this action as heroism.

11. Eragon Raced to The Varden to Save Arya

The writer believed this was act of heroism because he tried to save Arya from death. However, the group have to reach the Varden within only three days, something only possible if they do not take rest for horses and themselves. Eragon took the risk to hurry into the Varden after he talked with Arya in her mind.

During my captivity, a rare poison, the Skilna Bragh, was given to me, along with the drug to suppress my power. Every morning the antidote for the previous day's poison was administered to me, by force if I refused to take it. Without it I will die within a few hours. That is why I lie in this trance---it slows the Skilna Bragh's progress, though does not stop it.... I contemplated walking for the purpose of ending my life and denying Galbatorix, but I refrained from doing so out of hope that you might be an ally.... Her voice dwindled off weakly.

How long can you remain like this? asked Eragon.

For weeks, but I'm afraid I haven't that much time. This dormancy cannot restrain death forever... I can feel it in my veins even now. Unless I receive the antidote, I will succumb to the poison in three or four days (Paolini, 2005:340).

Eragon swiftly told them of his entire discussion. "How far away are the Varden?" asked Murtagh.

"I'm not exactly sure," confessed Eragon. "From what she showed me, I think it's even farther than from here to Gil'lead."

"And we're supposed to cover that in three or four days?" demanded Murtagh angrily. "It took us five *long* days to get here! What do you want to do, kill the horses? They're exhausted as it is."

"But if we do nothing, she'll die! If it's too much for the horses, Saphira can fly ahead with Arya and me; at least we would get to the Varden in time. You could catch up with us in a few days." (Paolini, 2005:341-342).

Knowing Eragon's plan, Murtagh turned angry. He did not like the idea Eragon and Saphira could go first and then he could catch them later. He sarcastically called himself "Murtagh the pack animal" and "Murtagh the horse leader". They had a little fight after this and Saphira made them to finish their business before they continue their journey to the Varden again.

It can be understood Eragon risked his health to save Arya by not taking a rest before they reach the Varden and get Arya healed. The writer considered this as a sacrifice because not everyone would help people this much. Also, by hurrying their way to the Varden, the group also got discovered from the Urgals, resulted them chased by the Urgals.

12. Eragon Hindered The Urgals Using Magic

The writer considered this as act of heroism because Eragon helped Murtagh escaping from the Urgals' pursuit by using magic. As a reminder, magic in this novel could result as the death of its caster if they use magic beyond their limit.

Eragon glared at the ground below---he could not see the detail that she did. *If they keep to this pace, they'll catch Murtagh before we find the Varden. Have hope. The forest may hamper their progress.... Would it be possible to stop them with magic?*

Eragon shook his head. *Stop them... no. There are too many.* He thought of the thin layer of mist on the valley floor and grinned. *But I might be able to delay them a bit.* He closed his eyes, selected the words he needed, stared at the mist, and then commanded, "Gath un reisa du rakk!" (Paolini, 2005:361).

The drain on Eragon's strength was sudden and massive, making his heart flutter like a dying bird. He gasped, eyes rolling. He struggled to sever the magic's hold on him---to plug the breach through which his life streamed. With a savage growl he jerked away from the magic and broke contact. Tendrils of magic snapped through his mind like decapitated snakes, then reluctantly retreated from his consciousness, clutching at the dregs of his strength. The wall of mist dissipated, and the fog sluggishly collapsed across the ground like a tower of mud sliding apart. The Urgals had not been hindered at all (Paolini, 2005:361).

The writer concluded the magic Eragon casted was very powerful yet dangerous. It cost him great power to cast the magic let alone keep it in a long moment. After feeling how dangerous it is to keep the magic, Eragon broke the contact and take a rest for a while. This rest also hindered their way to the Varden and cut Arya's time shorter.

As a conclusion, the writer considered Eragon's act as heroism because he sacrificed his energy to save Murtagh from the Urgals despite the result being the magic did not give the impact as Eragon expected. He even had to take rest before continuing their journey because its toll was too much. It even put them closer to

danger as the Urgals could run for few days without rest while they must take a rest from time to time, closing the gap between them.

13. *Eragon Hid Murtagh's Secret While Inspected by The Bald Man*

The writer believed this was act of heroism because if the bald man knew Eragon was hiding something from him, he would be suspicious and kill both Eragon and Murtagh. However, Eragon managed to protect Murtagh's identity by borrowing Saphira's power.

Puzzled, Eragon moved forward. When they were a yard apart, the man said, "Stop there! Now remove the defenses from around your mind and prepare to let me inspect your thoughts and memories. If you try to hide anything from me, I will take what I want by force... which would drive you mad. If you don't submit, your companion will be killed." (Paolini, 2005:380).

Eragon tried to concentrate through the pain. He raced through his memories, starting from when he had found Saphira's egg. He hid sections of his discussions with Brom, including all the ancient words he had been taught. Their travels through Palancar Valley, Yazuac, Daret, and Teirm he left mostly untouched. But he had Saphira conceal everything he remembered of Angela's fortune-telling and Solembum. He skipped from their burglary to Teirm, Brom's death, to his imprisonment in Gil'lead, and lastly to Murtagh's revelation of his true identity.

Eragon wanted to hide that as well, but Saphira balked. *The Varden have a right to know who they shelter under their roof, especially if it's son of the Forsworn!*

Just do it, he said tightly, fighting another wave of agony. *I won't be the one to unmask him, at least not to this man* (Paolini, 2005:382-383).

The writer believed Eragon had done act of heroism by protecting Murtagh's identity. The Varden hated Morzan because he killed so many people from the Varden mercilessly, and if they knew Morzan had son, they would be expecting him to be as cruel as his father. If Eragon did not protect his identity, the bald man surely will just distrust both Eragon and Murtagh then kill them instantly as he concluded both were intruders trying to get information about the Varden. Eragon and Murtagh succeeded to protect this secret and move forward, but they

stopped by the leader of the Varden, Ajihad. He instantly recognized Murtagh's voice and assumed he was the son of Morzan. Their secret may be revealed, but at least Ajihad would not do something like kill them by knowing this information as he was wise man.

It can be concluded Eragon had done act of heroism by protecting Murtagh's identity from the bald man, who was inspecting his mind. By doing this, both Eragon and Murtagh saved from the danger of getting killed and allowed to stay in the Varden for a while. Unfortunately, later known Murtagh brought into the prison because he rejected to be inspected by the bald man.

14. Eragon Blessed a Baby in Farthen Dur

The writer concluded this act as heroism because by blessing a baby, it could change her entire life. Of course, doing it for only one person would have a risk. Eragon only blessed this child and as the impact, the others were jealous and wanted his words of power too. However, Eragon decided to ignore these requests as if he was not afraid to get hate from people in the Varden.

Before she could take off, an old woman stepped forward and grasped Eragon's foot with a fierce grip. He tried to pull away, but her hand was like an iron talon around his ankle---he could not break her tenacious hold. The burning gray eyes she fixed on him were surrounded by a lifetime's worth of wrinkles---the skin was folded in long creases down her sunken cheeks. A tattered bundle rested in the crook of her left arm.

Frightened, Eragon asked, "What do you want?"

The woman tilted her arm, and a cloth fell from the bundle, revealing a baby's face. Hoarse and desperate, she said, "The child has no parents---there is no one to care for her but me, and I am weak. Bless her with your power, Argetlam. Bless her for luck!" (Paolini, 2005:428).

Suddenly decided, he searched for a phrase or expression to use. Nothing came to mind until, inspired, he thought of the ancient language. This would be a true blessing, spoken with words of power, by one of power.

He bent down and tugged the glove off his right hand. Laying his palm on the babe's brow, he intoned, "Atra gūlai un ilian tauthr ono un atra ono

waíse skölr frá rauthr.” The words left him unexpectedly weak, as if he had used magic. He slowly pulled the glove back on and said to the woman, “That is all I can do for her. If any words have the power to forestall tragedy, it will be those.” (Paolini, 2005:428-429).

Luckily, after doing the blessing, Eragon did not get hate by the Varden. Orik kept out everyone from the *dragonhold*, the place where Saphira and Eragon stay as long as they are in the Varden. The blessed child has been called as a future hero. She got the finest rooms for living and the mothers intended to find Eragon to ask for the same blessing to their child.

It can be understood Eragon had done act of heroism by blessing a child and changed her life entirely. Before, she was just poor orphan treated by old woman, and now she hailed as future hero just because she received the blessing from Dragon Rider.

15. *Eragon Took The Test From The Twins*

The writer concluded this act as heroism because by taking the test from the Twins, Eragon gained the trust from the Varden as he displayed such incredible power of magic to them. But, this time the magic test from the Twins was actually harder than any magic he had ever casted. The test can only be done by master of magic, something Eragon has not achieved.

Sharp lines appeared at the corners of the Twins’ mouths. They turned so they faced Eragon obliquely and, bending at the waists, drew a large pentagram on the ground. They stepped in the middle of it, then said harshly, “We begin now. You will attempt to complete the tasks we assign you...that is all.” (Paolini, 2005:456).

Finally the Twins raised their hands and said, “There is only one thing left to do. It is simple enough---any *competent* user of magic should find this easy.” One of them removed a silver ring from his finger and smugly handed it to Eragon. “Summon the essence of silver.” (Paolini, 2005:457). Arya’s blazing emerald eyes were fixed on the Twins, who had turned pale with fright. She approached on silent footsteps and said in soft, menacing

tones, “Shame! Shame to ask of him what only a master can do. Shame that you should use such methods. Shame that you told Ajihad you didn’t know Eragon’s abilities. He is competent. Now leave!” Arya frowned dangerously, her slanted eyebrows meeting like lightning bolts in a sharp V, and pointed at the ring in Eragon’s hand. “Arget!” she exclaimed thunderously (Paolini, 2005:458).

At first, he tried to finish the test to prove his abilities to the Twins. He combined ancient words to summon the essence of silver and before he could cast the magic, Arya came in and stopped the test instantly after knowing how dangerous the test was. By hearing Arya said that, the Varden gave their trust to Eragon as they believed he was powerful enough to protect them, at least more powerful than the Twins.

It can be understood Eragon risked his life to gain trust from the Varden by taking the Twins’ test. He felt he must gain their trust because it was important to have people backing him up in order to fight Galbatorix. He knew The Twins have planned something dangerous, but he did not expect them to use the test itself to kill him. He almost cast the magic which could bring him to death but luckily Arya saved him.

16. Eragon Fought Along the Varden in Farthen Dur

The writer believed this act as heroism because by fighting alongside the Varden, Eragon already risked his life by getting killed in the battle. Dragon Rider was mighty in battlefield, but they were not immortal. In this fight, Eragon also met the main antagonist, Durza, and faced him on a battle alone.

“It has begun,” Arya said with a sorrowful expression. The troops in the encampment stood alertly with their weapons drawn. Orik swung his ax to make sure he had enough room. Arya knocked an arrow and held it ready to shoot (Paolini, 2005:479).
It was Durza.

The Shade carried his pale blade marked with the scratch from Ajihad. A black roundshield with a crimson ensign rested on his long snakeskin cloak billowed around him. Madness burned in his maroon eyes, the madness of one who enjoys power and finds himself in the position to use it (Paolini, 2005:487).

Durza's face tightened momentarily. "I will be repaid in blood for that. Now tell me where your dragon is hiding."

"Never."

The Shade's countenance darkened. "Then I will force it from you!" His sword whistled through the air. The moment Eragon caught the blade on his shield, a mental probe spiked deep into his thoughts. Fighting to protect his consciousness, he shoved Durza back and attacked with his own mind (Paolini, 2005:488).

The writer believed Eragon was fighting against Durza alone as Durza asked where his dragon is. He already told Saphira to hide because it would be very risky to her to fight alongside him as she was big target for projectile magic and arrows. Once again, he was very aware he could not compete with the Shade, but he felt his duty as Dragon Rider was protecting people from violence made by the evil. He stepped out of his fear and bravely took the duel. Eragon was risking his life by fighting alone to defeat Durza and save people from the harm of Durza hence made it an act of heroism. He knew he could not defeat Durza alone, but he bravely stood for the Varden because it was his duty to protect the good people like them.

As a conclusion, there were many acts by Eragon which is considered as heroism. For example, Eragon saved Brom in Yazuac were considered as heroism because he put his life in danger by using magic just to save Brom who were fighting against Urgal. In novel *Eragon*, using magic could drain all of your energy and it could be resulted as the death of the caster. However, Eragon did not know this risk and use magic instinctively after seeing Brom was casting a small fire

magic before. As a result, he was fainted but killed the Urgal in the process. He saved Brom's life by casting magic for the first time.

4.3 The Impacts of Eragon's Heroic Acts to Other Characters in the Novel

After analyzing Eragon's heroic acts, the writer also found the impacts of the acts to other characters in the novel as well. Below are the impacts of each Eragon's heroic acts.

1. Eragon Went to Hunt for His Family in The Spine

After going to hunt for his family in the Spine, Eragon found a stone to be traded with some meat. He decided to bring it to Carvahall but Sloan rejected it after hearing it was from the Spine. Luckily, Horst was in there and helped Eragon by buying him the meat and paid it later by doing a job in his place.

Horst pulled out a purse and counted out of a pile of coins. "Give me your best roasts and steaks. Make sure that it's enough to fill Eragon's pack." The butcher hesitated, his gaze darting between Horst and Eragon. "Not selling to me would be a very bad idea," stated Horst (Paolini, 2005:14). Eragon stuffed the meat into his pack. "Well, now I have one more reason to hurry home...to solve this mystery. Here, this is rightfully yours." He proffered the stone. Horst chuckled. "No, you keep your strange rock. As for payment, Albriech plans to leave for Feinster next spring. He wants to become a master smith, and I'm going to need an assistant. You can come and work off the debt on your spare days (Paolini, 2005:15).

Helped by Horst to get some meat for his family, Eragon finally went back to his home, bringing a pack full of meat for their winter. The impact of him going to hunt was influenced Garrow, Roran, and Horst. Garrow and Roran got food to eat for winter, and Horst got Eragon's assistance for his work as blacksmith later.

As a conclusion, people who got the impact of this act were Garrow, Roran and Horst. By bringing the stone to Carvahall, Eragon got food for the family, and Horst got new assistant to replace his son when he is leaving later.

2. *Eragon Tried to Save Garrow*

After flying with Saphira deep into the forest, Eragon decided to hurry back to home to see whether his uncle was safe or not. However, after reaching the farm, Eragon found Garrow was dying.

Eragon dragged Garrow out of the destroyed house and eased him to the ground. Dismayed, he touched his uncle gently. His skin was gray, lifeless, and dry, as if fever had burned off any sweat. His lip was split, and there was a long scrape on his cheekbone, but that was not the worst. Deep, ragged burns covered most of his body. They were chalky white and oozed clear liquid. A cloying, sickening smell hung over him---the odor of rotting fruit. His breath came in short jerks, each one sounding like a death rattle (Paolini, 2005:79).

Garrow lay peacefully on the bed. He was dressed in clean clothes, his hair had been combed back, and his face was calm. He might have been sleeping if not for the silver amulet clasped around his neck and the sprig of dried hemlock on his chest, the last gifts from the living to the dead.

Katrina stood next to the bed, face pale and eyes downcast. He heard her whisper, "I had hoped to call him *Father* one day...."

Call him Father, he thought bitterly, *a right even I don't have*. He felt like a ghost, drained of all vitality. Everything was insubstantial except for Garrow's face. Tears flooded Eragon's cheeks. He stood there, shoulders shaking, but did not cry out. Mother, aunt, uncle---he had lost them all. The weight of his grief was crushing, a monstrous force that left him tottering. Someone led him back to his room, uttering consolations (Paolini, 2005:90).

He brought Garrow to Carvahall and got treatment from the doctor in Carvahall even when he was also injured. He risked himself to meet Ra'zac by saving his uncle. However, despite all the effort he had done for Garrow, it was not enough to save him. Garrow ended up dead and left Eragon alone.

It can be understood despite all of the hard work Eragon put, it did not save Garrow. He was so desperate seeing his uncle was dying he even brought him to Carvahall to treat him. His uncle might live a little longer, but at the end he was dead.

3. *Eragon Saved Brom in Yazuac*

After killing the Urgals using magic, Eragon finally saved Brom. However, Brom was still injured due to hit by the Urgals.

Eragon sprang to his feet and rushed back to Brom, who was trading fierce blows with his opponent from Snowfire's back. *Where are the rest of the Urgals?* Wondered Eragon frantically. *Are these two the only ones in Yazuac?* There was a loud smack, and Snowfire reared, whinnying. Brom doubled over in his saddle, blood streaming down his arm. The Urgal beside him howled in triumph and raised his ax for the death blow (Paolini, 2005:133).

Brom blinked blearily, putting a hand to his head. He gazed down at Eragon with concern. "Did Saphira get in time?"

Eragon shook his head. "I'll explain it later. Your arm is injured. I bandaged it as best I could, but you need a safe place to rest."

"Yes," said Brom, gingerly touching his arm. "Do you know where my sword...Ah, I see you found it."

Eragon finished tightening the straps. "Saphira's going to take you and follow me by air."

"Are you sure you want me to ride her?" asked Brom. "I can ride Snowfire."

"Not with that arm. This way, even if you faint, you won't fall off." (Paolini, 136-137).

After killing the Urgals, Eragon took care of Brom's wound. This time, his sacrifice did not go waste. By killing the Urgals using magic, Eragon managed to get Brom to safety and kept him alive. As a conclusion, Eragon's heroic act in this time impacting Brom. By killing the Urgals, Brom's life could be saved with minor injury.

4. *Eragon Saved Brom on Their Way to Dras-Leona*

Once again, Eragon saved Brom when they were on their way to Dras-Leona. He showed himself with Saphira in front of the Urgals, hoping it would make them afraid. But, Eragon did not know the Urgals were brutal and fearless fighters. They would not stop until they got their prey, which is Eragon this time.

“What happened?” roared the old man. “I’ve been trying to clean up your mess!” He slashed the air with the sword, flinging drops of blood along its arc. “Do you know what you did with that little trick of yours? Do you?”

“I stopped the Urgals from catching you,” said Eragon, a pit forming in his stomach.

“Yes,” growled Brom, “but that piece of magic nearly killed you! You’ve been sleeping for two days. There were twelve Urgals. *Twelve!* But that didn’t stop you from trying to throw them all the way to Teirm, now did it? What were you thinking? Sending a rock through each of their heads would have been the smart thing to do. But no, you had to knock them unconscious so they could run away later. I’ve spent the last two days trying to track them down. Even with Saphira, three escaped!” (Paolini, 2005:236).

“You said that they had found Saphira’s footprints. It didn’t make any difference if they saw me,” said Eragon defensively.

Brom stabbed his sword into the dirt and snapped, “I said they had *probably* found her tracks. We didn’t know for certain. They might have believed they were chasing some stray travelers. But why would they think that now? After all, *you landed right in front of them!* And since you let them live, they’re scrambling around the countryside with all sorts of fantastic tales! This might even get back to the Empire!” He threw his hands up. “You don’t even deserve to be called a Rider after this, *boy.*” Brom yanked his sword out of the ground and stomped to the fire. He took a rag from inside his robe and angrily began to clean the blade (Paolini, 2005:237).

Brom explained the current situation to Eragon clearly. The heroic act of Eragon might save Brom, but it also potentially gave more information to the Empire by showing up in front of the Urgals. This way, Galbatorix would know Eragon and Saphira were still alive hence made him to send even more troops to capture both.

It can be concluded the risk Eragon took by saving Brom was not worth it. It could be included as act of heroism, but it also could be called as an act of stupidity. Brom's life was not really in great danger despite him chased by the Urgals. Brom knew how to fight against the Urgals and Eragon could help him from far away, either with arrows or magic. It was not necessary to show up when the Urgals did not certainly know if they were following the Dragon Rider or just another traveller.

5. *Eragon Healed Brom Using Magic*

Eragon tried to save Brom's life once again by using magic because Brom was hurt by the Ra'zac.

"It is the way of things...I must. Will you take my blessing?" Eragon bowed his head and nodded, overcome. Brom placed a trembling hand on his brow. "Then I give it to you. May the coming years bring you great happiness." He motioned for Eragon to bend closer. Very quietly, he whispered seven words from the ancient language, then even more softly told him what they meant.

'That is all I can give you...Use them only in great need.'

Brom blindly turned his eyes to the ceiling. "And now," he murmured, "for the greatest adventure of all..."

Weeping, Eragon held his hand, comforting him as best he could. His vigil was unwavering and steadfast, unbroken by food or drink. As the long hours passed, a gray pallor crept over Brom, and his eyes slowly dimmed. His hands grew icy; the air around him took on an evil humor. Powerless to help, Eragon could only watch as the Ra'zac wound took its toll (Paolini, 2005:275).

However, even after all the efforts he had done to save Brom, Ra'zac wound was too fatal. Brom was dead, and Eragon once again failed to save the life of one of the important persons in his life. As a conclusion, the impact Eragon made after all the sacrifice he had done was useless. He could not save Brom at the end of the day even though he also almost died in the process to save the old man.

6. *Eragon Buried Brom on Top of The Hill*

After Brom's death, Eragon wanted to bury him on top of the hill as a tribute for all the lessons he got from him. But, Murtagh at first refused the idea as it was too dangerous. Eragon did not care and still resuming the plan.

They laid Brom inside the unfinished sandstone vault with his staff and sword. Stepping back, Eragon again shaped the stone with magic. It joined over Brom's motionless face and flowed upward into a tall faceted spire. As a final tribute, Eragon set runes in the stone.

Then he bowed his head and mourned freely. He stood like a living statue until evening, when light faded from the land (Paolini, 2005:276).

By doing this, Eragon also brought Saphira and Murtagh into problem because if they were found by the Ra'zac all of them surely will be dead by now. Eragon was still injured, Murtagh was not in his best condition too, and without Eragon, Saphira will be useless. Luckily, they did not see the Ra'zac around them and continued their journey again without Brom.

It can be understood Eragon risked Murtagh and Saphira's life by burying Brom on top of the hill. He could just bury Brom in the cave, but he still wanted to give Brom a proper burial. But luckily their life was safe because nobody saw them at the moment they buried Brom.

7. *Eragon Distracted The Urgals to Save Murtagh*

By distracting the Urgals, Eragon made some space for Murtagh and Saphira to run away to a safer place. But it put Eragon's life in danger because later on he brought to the prison and potentially will be tortured by Durza until he surrenders.

Steel clashed loudly as Murtagh attacked the Urgals. Eragon tried to join him but was blocked by four of the monsters. The first one swung a sword at his shoulder. He ducked the blow and killed the Urgal with magic. He

caught a second one in the throat with Zar'roc, wheeled wildly, and slashed a third through the heart. As he did, the fourth Urgal rushed at him, swinging a heavy club.

Eragon saw him coming and tried to lift his sword to block the club, but was a second too slow. As the club came down on his head, he screamed, "Fly, Saphira!" A burst of light filled his eyes and he lost consciousness (Paolini, 2005:292).

He was sitting in a cell on a narrow, bumpy cot. A barred window was set high in the wall. The iron-bound door with a small window in its top half, barred like the one in the wall, was shut securely (Paolini, 2005:293).

It was proven in the quotations Eragon succeeded to save Murtagh and Saphira, but this act costed him captured by the Urgals and put into the prison. As a conclusion, Eragon saved Murtagh and Saphira in this act of heroism but he also sacrificed himself to be captured to give Saphira and Murtagh some time to flee from the Urgals.

8. *Eragon Saved Arya Escaping From The Prison*

The writer concluded the impact of this act of heroism was Arya being still alive. He convinced Murtagh to help him looking for the Elf and they succeeded to bring her to flee from the prison.

"There's no time to explain. We have to get up to the next floor before anyone finds us. There'll be an escape route for us in a few minutes. We don't want to miss it."

"Didn't you hear what I said?" asked Eragon, gesturing at the unconscious soldier. "There's an elf in the prison. I saw her! We have to rescue her. I need your help." (Paolini, 2005:302).

Eragon did not recognize most of the words, but Saphira obviously understood the message. She shuffled her wings and surveyed Arya curiously. Then she nodded, humming deeply. Arya smiled. "I am glad that you recovered," Eragon said. "We didn't know if you would live or not."

"That is why I came here today," said Arya, facing him. Her rich voice was accented and exotic. She spoke clearly, with a hint of trill, as if she were about to sing. "I owe you a debt that must be repaid. You saved my life. That can never be forgotten." (Paolini, 2005:461).

As the result, after reaching the Varden, Arya got treated. After some time, she finally became healthy again. This time, Eragon could save someone's life, unlike Brom and Garrow who he could not protect and save from the death. He felt he was doing the right thing and Arya became his ally.

As a conclusion, the process of Eragon's act of heroism put Murtagh and Saphira's life in danger because staying longer in enemies' territory would be very dangerous. Later discovered Arya's life was saved. She respected Eragon for saving her and she said she would not forget her debt to Eragon and someday she would pay it.

9. *Eragon Healed Arya*

At the process of going to the Varden, Eragon treated Arya's wound. He saw many scars around her body and proceeding to heal the life-threatening wound first.

He spoke the ancient words, "Waíse heill!" A burn shimmered under his palm, and new, unmarked skin flowed over it, joining together without a scar. He passed over bruises or other wounds that were not life-threatening--healing them all would consume the energy he needed for more serious injuries. As Eragon toiled, he marvelled that the elf was still alive. She had been repeatedly tortured to the edge of death with a precision that chilled him. (Paolini, 2005:315).

The elf's plight filled his thoughts. He was sure that something had to be done to help her or she would die, though he knew not what that might be. Saphira was just as concerned. They talked about it for hours, but neither of them knew enough about healing to solve the problem confronting them. (Paolini, 2005:334).

In this moment, Eragon tried to remove all the wounds Arya held, but in a short time he knew it was impossible for him to do such thing. He changed his plan to only heal the life-threatening wound of Arya but it still consumed his energy it made him almost fainted. He knew his treatment kept Arya's lifespan, but he was

anxious if Arya would be dead if he stops to heal it as it consumes much energy from him.

It can be concluded Eragon helped Arya keeping her lifespan but he was anxious if it was enough to keep her alive until they reach the Varden. The writer still considered Eragon's heroism was important thing to do for Arya because if Eragon did not heal Arya at this moment, she surely would not alive to reach the Varden and get a treatment from the doctor there.

10. Eragon Learned How to Convert Dirt Into Water

By learning how to convert dirt into water using magic, Eragon saved Murtagh, Saphira and Arya's life because without water they would die traveling through Hadarac Desert.

Immediately the dirt began to absorb his strength at a prodigious rate. Eragon's mid flashed back to Brom's warning that certain tasks could consume all of his power and take his life. Panic blossomed in his chest. He tried to release the magic but could not. It was linked to him until the task was complete or he was dead. All he could do was remain motionless, growing weaker every moment (Paolini, 2005:321).

Saphira lowered her nose to his discovery. *How does this help us? Water in the desert is sure to be buried so deeply we would have to dig for weeks to find it.*

Yes, said Eragon delightedly, *but as long as it's there, I can get it. Watch!* He deepened the hole, then mentally accessed the magic. Instead of changing the dirt into water, he simply summoned forth the moisture that was already in the earth. With a faint trickle, water rushed into the hole. He smiled and sipped from it. The liquid was cool and pure, perfect for drinking. *See! We can get all we need* (Paolini, 2005:323).

At first, Eragon thought he must convert dirt into water in order get a drink for them in Hadarac Desert later. But, he found out he did not need to change the object, but instead to pull up the water which was already in the underground. The converting magic was dangerous for him to cast, but to pull the water out from the

hole was possible for him, at least it would not kill him in the process of casting it. By learning this, he saved Murtagh, Saphira and Arya from thirst when they are in the Hadarac Desert later.

It can be understood Eragon saved Murtagh, Saphira and Arya by learning how to get water for them in Hadarac Desert when they were there. He was risking his life at first by trying to convert the dirt into water, but later he learned to use more efficient way to gain water, which is pulling it out from the underground to the surface.

11. Eragon Raced to The Varden to Save Arya

On their way to the Varden, Eragon got information about the Varden's hideout from Arya and she told him she could not bear the poison Durza put to her. Worrying Arya would be dead, Eragon decided to hurry their way to the Varden hoping it could save Arya.

How long can you remain like this? asked Eragon.

For weeks, but I'm afraid I haven't that much time. This dormany cannot restrain death forever...I can feel it in my veins even now. Unless I receive the antidote, I will succumb to the poison in three or four days.

Where can the antidote be found?

It exists in only two places outside of the Empire: with my own people and with the Varden. However, my home is beyond the reach of dragonback (Paolini, 2005:340).

A league or so away, parallel to the mountain range, was a column of figures marching east. The line of troops, hundreds strong, stretched for nearly a mile. Dust billowed from their heels. Their weapons glinted in the dying light. A standard-bearer rode before them in a black chariot, holding aloft a crimson banner.

"It's the Empire," said Eragon tiredly. "They've found us...somehow." Saphria poked her head over his shoulder and gazed at the column.

"Yes...but those are Urgals, not men," said Murtagh (Paolini, 2005:345).

By hurrying to the Varden, they took the shortest road yet most visible too.

By taking this risk, the Urgals found them and chase them until they reach the

Varden later. Eragon did not expect they would be found so easily by them. If they were taking the usual route, they would not get discovered and reach the Varden safely. However, Arya's health forced them to race against the clock to reach the Varden before her condition becomes worse.

As a conclusion, Eragon put the group's life in danger by taking the most visible road and discovered by the Urgals. Luckily, they managed to save Arya later and escape the danger from the Urgals which have been chasing them down for a long time.

12. *Eragon Hindered The Urgal Using Magic*

By casting a magic to hinder the Urgals, Eragon almost got killed by the magic itself. Luckily, he stopped the moment he felt he was tormented by doing a magic from distance.

Eragon shook his head. *Stop them...no. There are too many.* He thought of the thin layer of mist on the valley floor and grinned. *But I might be able to delay them a bit.* He closed his eyes, selected the words he needed, stared at the mist, and then commanded, "Gath un reisa du rakr!"

There was a disturbance below. From above, it looked as if the ground was flowing together like a great sluggish river. A leaden band of mist gathered in front of the Urgals and thickened into an intimidating wall, dark as a thunderhead. The Urgals hesitated before it, then continued forward like an unstoppable battering ram. The barrier swirled them, concealing the lead ranks from view (Paolini, 2005:361).

Eragon lay limply on Saphira, panting. Only now did he remember Brom saying, "Magic is affected by distance, just like an arrow or a spear. If you try to lift or move something a mile away, it'll take more energy than if you were closer." *I won't forget that again,* he thought grimly (Paolini, 2005:362).

Then, after casting the magic, he decided to take a rest for a while hence made the distance between the group and the Urgals became closer. If they did not be careful, they could be ambushed by the Urgals and died fighting with them.

Luckily, Eragon found new idea to hinder the Urgals without using magic. He commanded Saphira to throw rocks to the Urgals, hoping it would scatter them and confuse them.

It can be concluded Eragon was saving the group's life by finding new idea to hinder the Urgals. He was creative in terrain around him and took an advantage for the team.

13. Eragon Hid Murtagh's Secret While Inspected by The Bald Man

By hiding Murtagh's secret that he was the son of Morzan, Eragon was able to save Murtagh's life. If the bald man knew Murtagh was the son of Morzan the Forsworn, the bald man might instantly kill Murtagh, assuming he was an intruder trying to gain information about the Varden to give it to the Empire.

Eragon wanted to hide that as well, but Saphira balked. The Varden have a right to know who they shelter under their roof, especially if it's a son of the Forsworn!

Just do it, he said tightly, fighting another wave of agony. I won't be the one to unmask him, at least not to this man.

It'll be discovered as soon as Murtagh is scanned, warned Saphira sharply.

Just do it! (Paolini, 2005:383).

When his eyes opened, he ignored Orik and snapped at the warriors, "Leave, now!" As they filed through the doorway, he addressed Eragon coldly, "Because I was unable to complete my examination, you and...your friend will remain here for the night. He will be killed if he attempts to leave." With those words he turned on his heel and stalked out of the room, pale scalp gleaming in the lantern light (Paolini, 385-386).

From the quotations above, the writer concluded Murtagh was saved by Eragon in this moment. He convinced Saphira to hide the secret because he believed Murtagh would not let the bald man inspect his mind. And, just like Eragon assumption, Murtagh did not give in to the bald man and keep his secret safely in his mind.

It can be understood this act of heroism might still risk the group's life but it was better than getting killed instantly. Later, they were allowed to enter Farthen Dur, except Murtagh, who was going to the prison because he rejected to be inspected. But, in the prison, Murtagh was getting a treat just like Eragon and Saphira. Ajihad let him have as many books as he wants in the prison, and he also gave Murtagh many delicious foods.

14. *Eragon Blessed a Baby in Farthen Dur*

By blessing a baby in Farthen Dur, Eragon created jealousy over the parents in Farthen Dur. Other parents also wanted the blessing from Eragon for their child. This could also lead into hatred towards the new Dragon Rider.

Eragon sat, feeling strangely dreamy from the day's excitement and their forced march. His eyelids were heavy. Saphira settled next to him. *We must be careful. It seems we have as many enemies here as we did in the Empire.* He nodded, too tried to talk (Paolini, 2005:386).

He bent down and tugged the glove off his right hand. Laying his palm on the babe's brow, he intoned, "Atra gūlai un ilian tauthr ono un atra ono waise skölir frá rauthr." The words left him unexpectedly weak, as if he had used magic. He slowly pulled the glove back on and said to the woman, "That is all I can do for her. If any words have the power to forestall tragedy, it will be those." (Paolini, 2005:428-429).

In Tronjheim's center, under the sparkling Isidar Mithrim, Orik said, "Your blessing yesterday has stirred up the Varden like an overturned beehive. The child Saphira touched has been hailed as a future hero. She and her guardian have been quartered in the finest rooms. Everyone is talking about your 'miracle.' All the human mothers seem intent on finding you and getting the same for their children." (Paolini, 2005:444-445).

If people in the Varden hate Eragon, it also means he could not gain their trust. Luckily, it did not happen and Eragon still gaining their trust using different method. It could be seen from the quotation above, Saphira said people in the Varden felt like enemies. Brom also said this before he was dead. He was talking about how the Varden was not that easy to give their trust to people from the

outside. The blessed child also surely impacted by this act of heroism because it changed her life entirely. People in the Varden treated her like future hero and giving their best service to the baby despite what kind of person would be the kid after she is growing.

As a conclusion, Eragon changed the fate of a baby by simply blessing her in Farthen Dur. He would not know the risk of him getting hated by the Varden if Orik did not tell him. Luckily, it was not happened and later people started to love Eragon as their new hope to dethrone Galbatorix. It also influenced other people to do extraordinary act such as giving the best rooms for the baby and her nanny.

15. Eragon Took The Test From The Twins

This act was one of the reasons why people in the Varden started to trust Eragon. After risking his life in test of magic with the Twins and outsmarted them, Arya took over the test of swordsmanship and had a duel with Eragon.

Engaged in a fiery dance, their bodies were linked and separated by the flashing blades. At times they nearly touched, taut skin only a hair's breadth away, but then momentum would whirl them apart, and they would withdraw for a second, only to join again. Their sinuous forms wove together like twisting ropes of windblown smoke (Paolini, 2005:460).

Eragon froze as the icy metal touched his skin. His muscles trembled from the exertion. Dimly he heard Saphira bugle and the warriors cheering raucously around them. Arya lowered her sword and sheathed it. "You have passed," she said quietly amid the noise.

Dazed, he slowly straightened. Fredric was beside him now, thumping his back enthusiastically. "That was incredible swordsmanship! I even learned some new moves from watching the two of you. And the elf---stunning!" (Paolini, 2005:460).

In this moment, Eragon might be lose in battle, but he won the heart of the specators, especially Fredric, one of the warriors who watched them dueling. He displayed such skill on par with the Elf, who was known the master of the swords. By passing the test here, Eragon gained trust of the Varden slowly but surely.

It can be concluded Eragon gained the trust of the Varden by completing the test with amazing way. He won against the Twins in the duel of magic, and he was almost at the same level with Arya when it comes to swordsmanship. By doing this act of heroism, he influenced people to support him, and he would turn that support into power to defeat Galbatorix in the future.

16. Eragon Fought Alongside the Varden in Farthen Dur

By fighting alongside the Varden, Eragon showed he wanted to help the Varden to finish their problem, which is currently the raid of the Urgals and Durza. Eragon was not only helped them to protect Tronjheim and its people by closing the tunnels which have access to the city, he also managed to kill Durza, the enemies' commander in the process with help from Saphira and Arya.

“I need you, Eragon and Arya, to help the dwarves collapse extraneous tunnels. The job is too big for normal means. Two groups of dwarves are already working on it: one outside Tronjheim, the other beneath it. Eragon, you're to work with the group outside. Arya, you'll be with the one underground; Orik will guide you to them.” (Paolini, 2005:469).

A hidden reserve of strength suddenly welled up inside Eragon, dredged from the deepest part of his being. His fingers curled around the hilt of his sword. He plunged through the barrier in his mind and took hold of the magic. All his pain and rage focused on one word:

“Brisingr!”

Zar'roc blazed with bloody light, heatless flames running along it...

He lunged forward...

And stabbed Durza in the heart (Paolini, 2005:490-491).

Based on quotations above, the writer believed Eragon had such an important role to this war. It was his first ever war but he already displayed amazing performance. He was closing the tunnel for the Urgals to come in, and he also killed Durza, the biggest threat in the battlefield. By doing all of this, he gained the trust of the Varden even more and they gave Eragon a title of

Shadeslayer. As a conclusion, Eragon saved many people in Tronjheim by closing the tunnel and killing Durza. Murtagh also finally freed from imprisonment, thanks to Eragon who ended this war for the win of the Varden.

It can be understood Eragon's heroic acts had impact to many characters especially Brom, Saphira and Murtagh. For example, he distracted the Urgals to save Murtagh's life. At first, his intention was only distracting them to give Murtagh time to fight back. However, the Urgals were too many and he commanded Saphira and Murtagh to run away. As a result, he was captured by the Urgals and they brought them to the same prison as Arya but by doing this, Murtagh and Saphira's life who was threaten before could finally be saved.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing *Eragon* by Christopher Paolini, in this last chapter of the research, the writer explained the structural aspect of the novel which also known as intrinsic elements such as characters, plot, setting and theme. These intrinsic elements helped the writer to explain the story better.

The writer had shown Eragon's heroic acts which he found from the novel. If looked closely, Eragon had done so many heroic acts in the story, but the writer decided to focus more on the *Big "H" Heroism* Eragon had done. Eragon had seen doing the act of heroism in many chapters. In the beginning, he helped his family by hunting for them to get prepared for the upcoming winter, and at even until the end of the story, he helped the Varden protecting their beloved city by killing Durza.

The writer reflected the impacts of Eragon's acts to the other characters as well. Eragon's acts surprisingly influenced others' life too, especially the ones who were close to him such as Brom, Garrow, Murtagh, Arya and Saphira. By doing all of these acts of heroism, Eragon also develop his character to become a better version of himself, the one who could be relied on when evil comes to interrupt the peace.

The writer believed the author decided to put Eragon in great danger countless times so he can develop himself to be a worthy Dragon Rider. This novel is a good example of "from zero to hero" story. He was introduced as an ordinary

fifteen years old boy who was just lived calmly, then turned into a hero, the hope Alagaesia had been waiting for centuries, by becoming the first Dragon Rider in new generation.

5.2 Suggestion

As the closing of the research which had been studied, the writer believed the novel *Eragon* is recommended to analyse for students who like to examine the aspects of intrinsic elements of it. It contained many characters to be analysed and had some part of politics in it. The writer also recommended the novel for someone who likes adventures, dragons, and actions in a fantasy world. Furthermore, the writer hoped the incoming researches which related to this novel could explore heroism from other characters in this series. The writer also hoped this research could be useful and provide new knowledge for readers and helping other students in finishing their research in the future.

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APPENDIX

1. Synopsis of the Novel *Eragon*

The story begins with a fifteen-years-old boy named Eragon, who found a mysterious blue stone in The Spine, dangerous mountains near his small village, Carvahall. He then brought that stone to a butcher in his village in exchange for some meat. At first, Sloan, the butcher, accepted the offer, but after hearing that Eragon got the stone from The Spine, he instantly refused and told Eragon to bring that stone back into The Spine. Then, Horst, the blacksmith in that village, came and paid the meat for Eragon and Eragon offered to work for him in exchange for the meat. After that, Eragon arrived at his home where his uncle, Garrow, already waiting for him. Garrow has a son named Roran, who is about seventeen and lived there with him. Eragon and Roran are cousins, but they always think that they are brothers because of how close they are.

Several weeks passed after Eragon's trip to The Spine. The mysterious blue stone that he took from The Spine was a dragon egg. He raised the dragon in secret, and he named her Saphira. After that, Roran left for a job in another village so he can afford to marry Sloan's daughter, Katrina. King Galbatorix, knowing that a dragon has hatched, sent his monstrous killers, Ra'zac, to hunt down Eragon and bring back the dragon which was stolen from him. Ra'zac reached Carvahall with incredible speed. Then, they enter the town looking for the dragon and Eragon. They almost got killed if Saphira did not kidnap Eragon and bring him to The Spine, but Garrow was not as fortunate as them. The Ra'zac burned the farm and injured Garrow. After hiding out for a while, both Saphira and Eragon decided to check the farm and find out Garrow is dying. Both brought Garrow to Carvahall, specifically Horst's house, which there the family treated Eragon and Garrow well. However, despite the effort of saving Garrow, his life could not be saved anymore. Eragon cried as he saw her beloved uncle which is he considered as his biological father must die.

Eragon planned to avenge his uncle's death and hunt down the Ra'zac. Brom, an old man who is a story teller from his village, offered to accompany him

on his journey. After meeting with Saphira and share their thoughts, Eragon accepted Brom's offer. Brom also gave Eragon a red sword called Zar'roc as he thought Eragon will need it more than him. As a first step, they stop by in Therinsford to buy supplies and horses for them. They continued their journey riding horses while Saphira flies far above them. Then, Brom, Eragon, and Saphira went to a village named Yazuac. After reached the village and prepare everything they need for their journey, they got ambushed by a group of Urgals. In this moment, Eragon accidentally used magic and kill one of the Urgals. After some fight, they managed to escape from the Urgals.

After that, Brom taught Eragon how to control the magic. Eragon learned everything about how to become a Dragon Rider from Brom. Brom taught him magic, swordsmanship, Elven language which is used to cast a magic, and many more. Then, they went to Teirm in order to find some information about Ra'zac's wherabout. On their way to Teirm, Eragon tried to ride Saphira and with some practice, he finally mastered it. In this port city, they also met Brom's old friend, Jeod. Eragon also met Angela, a herbalist who is also a fortune teller and let her read his future. Angela has a weird cat named Solembum. This cat can talk like a human, and give Eragon an unusual advice. After some research, Brom concluded the Ra'zac lives in Helgrind, a mysterious mountain near the city of Dras-Leona.

After preparing in Teirm, Eragon and Brom said farewell to Jeod and his wife. They continued their journey to find Ra'zac and went into Dras-Leona. In this moment, they got ambushed again by a group of Urgals. Brom, chased by 12 Urgals while only riding a horse, make Eragon panicked. Eragon decided to show his face to the Urgals. With help of Saphira, he landed right ahead of them. The Urgals told them their leader would get them in no time and asked Eragon to surrender, but Eragon refused. Then, in this moment Eragon cast magic again after the incident in Yazuac. He lifted 12 Urgals and threw them all to the lake. Later known that not all the Urgals died despite Brom and Saphira hunted them down when Eragon fainted for two days after casting the magic. His decision made Brom angry because by doing that, Galbatorix soon will know that the first Dragon Rider of this generation is still alive along with his dragon.

After arrived in Dras-Leona, Eragon and Brom looked after the location of the Seithr oil which is used by the Ra'zac to torture their prey. Later, they found that it is sent to Helgrind. After getting that information, they planned to disguise as courier for the oil and ambush them in there. Before executing the plan, Eragon went to cathedral and unexpectedly met the Ra'zac there. Eragon ran away and lure them far away from the city. However, the Ra'zac still caught them and tortured them afterward. It was fortunate that they got help from a mysterious young man named Murtagh and once again ran away from the Ra'zac. Unfortunately, Brom was heavily injured and told Eragon the truth. Brom was once a Dragon Rider before his dragon which is also named Saphira was killed in Galbatorix' terror. He also created the Varden, the rebel group that fight Galbatorix' dominance in land of Alagaesia. Brom also killed Morzan, the strongest member of the Forsworn, the Galbatorix' forces group of Riders, and stole one of the three unhatched eggs from Galbatorix. It turned out the egg was Saphira, Eragon's dragon. After telling Eragon everything, Brom died. They brought Brom to the highest mountain around and bury him there. As a final gift, Saphira makes a diamond tomb for Brom.

The group lost Brom, but got a new member too. A group of Eragon, Saphira, and Murtagh travel in search of the hidden Varden. On their way, Eragon had many dreams about an elf which has suffered a great pain. Then, they went to Gil'ead to meet Dormnad, someone who Broms trust to give Eragon the information about hidden path to the Varden. However, Eragon could not risk to going there as the city is full of his posters. Then, they decided to let Murtagh meet Dormnad alone and send his message. Murtagh succeeded on the mission but he ended up discovered by someone who knows him. Night after that, the group got ambushed by the Urgals. They fought bravely but they are outnumbered. Eragon surrounded by many Urgals commanded Saphira to fly away with Murtagh. After that, he ended up in a prison with the dream elf. Eragon captured by a Shade named Durza. Shade is wizard possessed by spirits which can only be killed by stabbing their heart. At the same time, Murtagh and Saphira made a plan to save Eragon. After preparing everything, they bravely went to the fortress and have a fight with

Durza. Murtagh managed to land two arrow shots; the first one hit the Shade's shoulder, and the second one hit precisely at the Shade's head. However, he was unsure if those would kill the Shade. Later found out Murtagh was right. It was not fatal enough to kill Durza. However, it was enough to give them some time to call Saphira and left the fortress with the dream elf.

After escaping from the prison, they planned to go to the Varden hideout. They looked at the map and decided to take a reroute to avoid the capital. They went through the Hadarac Desert straight into Beor Mountains. After a while, he suddenly realized he could *scry* into the elf's mind to find out information about her and Varden hideout. Eragon communicated with the elf through their minds and finds out her name was Arya. Arya told Eragon she knew the way to the hideout of Varden. Also, Arya told him Durza has poisoned her during her time in captivity. She can only be cured by a special plant located at the Varden's hideout in the mountains. In couple of days, if Arya does not consume the plant, she could die. The group raced against the clock to arrive at the Varden before the poison could kill Arya. But it is not as simple as that. They also chased by hundreds of Urgals in their way to the Varden. Arrived in their destination, Murtagh refused to enter the hideout and was forced to reveal that he is the son of Morzan, the strongest member of the Forsworn.

If it was not because of a dwarf named Orik, Eragon and the group could be killed by the Varden. Then, Orik brought the group to Farthen Dur, the capital of Dwarves, to meet the leader of the Varden, Ajihad. In there, Eragon learned about the pact between the dwarves, the elves and the Varden and how Arya magically teleported the stone to The Spine from Ajihad. The group could finally rest after reached Farthen Dur. On the other side, Murtagh was locked up by Ajihad because Murtagh would not let the Varden interrogate him. After that, Orik was appointed as Eragon and Saphira's guide as long as they are in Farthen Dur. The Varden served them well, but not everyone was pleased the Dragon Rider was in their city. Some of them had a trouble with dragons in past, some of them simply did not like the Dragon Rider has to be someone as young as Eragon. However, they still stayed there for a while. After having some meal, Eragon met a lady who begging

for her child to be blessed by him. After taking consideration with Saphira, Eragon blessed the baby in the elves magical language and then meet Angela and Solembum. After getting some treatment, Arya was finally healed. Eragon also met some important people there like Hrothgar, the king of dwarves and Nasuada, Ajihad's daughter.

The Urgals which was led by Durza suddenly attacked the Farthen Dur. Then, Ajihad decided to allow Murtagh to join the battle. After some time, Eragon finally faced Durza in an intense sword duel. With help of Arya and Saphira, Eragon delivered the final blow to end Durza's life. But it certainly has a price to do such thing. Eragon suffered a cursed wound on his back and dwarves' priceless treasure, Star Sapphire, has broken into pieces as Arya and Saphira used it to distract Durza in the battle. The Varden's forces drove out the remaining Urgals and finally won the long battle. At the end of the story, Eragon had a vision from an elf called Togira Ikonoka and asked him to come to Elf's hideout to get his full tutoring there.

2. Biography of Christopher Paolini

As a child, Paolini often wrote had a trip to the library and read many books there. He often wrote poem and short stories. Some of his favourite books were Bruce Coville's *Jeremy Thatcher, Dragon Hatcher*, Frank Herbert's *Dune*, and Raymond E. Feist's *Magician*. His favourite authors were Anne McCaffrey, Brian Jacques, Jane Yolen, David Eddings, Ursula K. Le Guin and E.R. Eddison.

The idea of *Eragon* began as he was still a teen. Paolini's love for magic led him to write a novel which he would enjoy reading. At first, he began the project as hobby, a personal challenge and never intended it to be published. Before he began writing *Eragon*, he plotted out the entire adventure. He found it helped to do some of the same things with his characters would allow him to understand their world better. With this idea, he forged his own knives and swords, made his own bow, built survival shelters, learned to track game, camped in mountains, made arrows, hiked, and many more.

His work combined elements from research and his imagination. He read a huge amount of folklore while growing up. Also, he learned about weaponry, clothing, food, and customs from the Middle Ages, which is roughly the era he imagined *Eragon* living in. Armed with these informations, he imagined the scenes with his characters. Then, he took pen and paper to recreate those images using words.

Paolini was fifteen when he wrote the first draft of *Eragon*. He took a second year to polish the book, and then gave it to his parents to read. The family decided to self-publish the book and spent a third year to prepare everything for the publication. During this time, Paolini drew the map for *Eragon* as well as the dragon eye for the book cover.

In 2002, author Carl Hiaasen brought *Eragon* to his publisher, Alfred A. Knopf Books For Young Readers. Michelle Frey, executive editor at Knopf, contacted Paolini and his family to ask if they might be interested in Knopf publish *Eragon*. They agreed, and after another editing from the publisher, Knopf published *Eragon* in August 2003.

After a tour in United States and United Kingdom, at 2004 Paolini began writing his second book, *Eldest*, which continues the journey of Eragon and Saphira. During the publication of *Eldest*, in August 2005 Paolini toured to United States, Canada, United Kingdom, Spain, France, Italy, and Germany. In December 2006, Fox 2000 released the movie adaptation of *Eragon* in theaters around the world. In early 2007, as Paolini was writing Book Three, he realized the plot and characters needed more space than it could fit into one volume. Book Three titled *Brisingsr* was published in September 2008. After that, Paolini decided to write the Fourth Book to give each story element the attention it deserved. What began as the Inheritance trilogy became the Inheritance Cycle.

In 2009, Christopher wrote *Eragon's Guide to Alagaësia*, an illustrated tour of the most interesting peoples, places, and things in Eragon's world. Book Four, *Inheritance*, published in 2011, completing the story Paolini envisioned years ago when he first outlined the adventure. He also had a tour for *Inheritance* across United States, France, Germany, Italy, Canada, Spain, Netherlands, Australia, and New Zealand.

In 2011, the Guinness World Records recognized him as the “youngest author of a bestselling book series.” Paolini is grateful to all his readers. He is especially touched to hear that his books have inspired young people to read and write stories of their own. The most recent release of him is *The Fork, the Witch, and the Worm*.

Source: <https://www.paolini.net/biographies/christopher-paolini-full/>