AN ANALYSIS OF THE INTRINSIC ELEMENTS AND MORAL VALUES OF “THE SWAMP” IN A.K SRIKUMAR NOVEL

A GRADUATING PAPER

Submitted to the Board of Examiners as a Partial Fulfillsments of the Requirements for the Degree of Sarjana Pendidikan (S. Pd)

English Education Department of Teacher Training and Education Faculty of State Institute for Islamic Studies (IAIN) Salatiga

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2016
DECLARATION

Bismillahirrahmanirrahim

In the name of Allah, The Most Gracious and The Most Merciful.

Hereby the writer fully declares that this thesis is made by the writer himself. This paper does not contain any material which written have been published by other people, and it does not cite any other people’s idea except the information from the reference.

This declaration is written by the researcher to be understood.

Salatiga, 22 September 2016.
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ATTENTIVE COUNSELOR’S NOTE
Case: Muh Fatkhul Karim’s Graduating paper

Dear,
Dean of Teacher Training and Education Faculty

Assalamu’alaikum wr. wb

After reading and correcting Muhammad Fatkhul Karim’s graduating paper entitled “An Analysis Of Intrinsic Elements And Moral Values “The Swamp.” In A.K Srikumar Novel, I have decided and would like to propose that this paper can be accepted by the Teacher Training and Education Faculty, I hope this paper will be examined as soon as possible.

Wassalamu’alaikum wr. wb

Concelor,

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A GRADUATING PAPER

"AN ANALYSIS OF INTRINSIC ELEMENTS AND THE MORAL
VALUES "THE SWAMP" IN A.K SRIKUMAR NOVEL".

Written by :
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Has been taught to the board of the examiners of English Education Department of Teacher Training and Education Faculty at State Institute for Islamic Studies (IAIN) Salatiga on Friday September, 30th 2016, and hereby considered to complete and requirements for the degree of Sarjana Pendidikan (S. Pd) in English and Education.

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Salatiga, 4 October 2016
Dean of Teacher Training and Education Faculty
MOTTO

"THE DREAMS ARE THE FIRST OF OUR FUTURE AND NOTHING IS IMPOSSIBLE TO GET OUR DREAMS COMES TRUE".

(Muh Fatkhul Karim)
DEDICATION

This graduating paper is whole heartedly dedicated to:

To God, Allah SWT and Prophet Muhammad saw.

My beloved father (Jumingan) and mother (Istariah), thanks for all sacrifices, patience, trust, encouragement, support, finance, guidance and pray. The words could not explain how important you are in my life.

My beloved young brothers (Bagus Ma’arif, Wafi udin, Muh As’ad) and my beloved cousin (Fitri Nurani, Azza Faiq Hammam), thanks for your kindness, togetherness, and love.
AKNOWLEDGEMENT

Bismillahirrahmanirrahim,

The deepest Thanks to Allah SWT, the most gracious and merciful, so that the researcher is able to finish this graduating paper. This graduating paper entitled “An Analysis of The Intrinsic Elements and Moral Values of “The Swamp” In A.K Srikumar Novel" is presented to The Teacher Training and Education Faculty of State Institute for Islamic Studies (IAIN) Salatiga of Salatiga as one of the requirements for Sarjana Pendidikan (S.Pd) of English Education Departement of Teacher Training and Education Faculty of State Institute for Islamic Studies (IAIN) of Salatiga.

However, this success would not achievement without the support, guidance, advice, help, and encouragement from individual and institution. It is an appropriate moment for the researcher to deepest gratitude for:

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3. Noor Maliah, M.Hum, Ph.D as the Head of English Education Department.
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5. Rr. Dewi Wahyu Mustikasari, S.S., M.Pd as the Secretary of English Education Departement of Teacher Training and Education Faculty State Institute for Islamic Studies (IAIN) of Salatiga and as the counselor of this graduating paper.
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Finally may Allah receive all their kindness and also repay all of those who have helped the writer finish this graduating paper. Hopefully, this paper could give benefits for the readers.

Salatiga, 22 September 2016

Researcher

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ABSTRACT


The objectives of study were to (1) find the intrinsic elements in The Swamp novel(2)find the moral values in the novel. The method that was used in this study was descriptive qualitative method, which focused on the textual data analysis. The result is finding : 1)The intrinsic elements: (a)The Main Characters are Bharti, Sanjib, Moloy, Kanti Kaka, Sumanta Mukherja and Rash Behari as the Main antagonist,(b)Setting the novel takes places in Raidighi, those it set in around in 1990s,(c)Theme of Novel are Religion and Belief, adventure and Heroic Acts,(d) Point of View it used Third Person, which the Author, as the point of view on the novel,(e) Plot in the story is progress it is starts when the kids and the parents started the journey, Then, the kids were kidnapped by the pirates and they demanded ransom to the parents. Moreover, the kids tried to escape from the pirates by themselves, succeeded, and watched when Rash Behari turned out to be the one behind the kidnapping. And the Resolution, when the parents finally won confronting the pirates Rash Behari got his karma eaten by tiger. 2) The moral values(a) Values of Being : Bravery, Optimism, Faith, Curiosity,(b)Values of Giving: Love and Affection, Responsibility

Keywords: intrinsic elements, and moral values
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CHAPTER I
INTRODUCTION

A. Background of the Study

Literature has become elements of human life. It has given much entertainment and biggest inspiration. Literature is a kind of information we need. Literature comes from our inborn urge to tell a story, arranging the words into a pleasing passage or pattern and also human experience.

According to Webster (2004: 1321) says that

People sometimes want to express their ideas, feelings, and messages by writing on their notes. However, this activity may sometimes produce a good work in literature. “Literature is the class of writings in which imaginative expression, aesthetic form, universality of ideas, and permanence are characteristic features, as fiction, poetry, romance and drama. Literature is a to show express their ideas, feelings, and messages in life.
Meanwhile Robert and Jacob (1995: 1) state that literature is a composition that tells a story, dramatizes a situation, expresses emotions, analyzes and advocates ideas. Literature has an important role in human life; it has given much of entertainment, inspiration, motivation, information, and etc.

Literature has significant role in human life for expressing attitude, behavior some people frequently like reading to spend their time. They have different interest or reason for reading, for instance to get information, for pleasure or hobby and sometime to do assignment from teachers. Based on the reason, actually human wants to get the advantages of information given a text. In getting education information, the readers can also get it in literature text, such as novel. Literature does not only describe reality but also adds to it. Literature is not merely a depiction of reality; it is rather a value-addition. Literary works are portrayals of the thinking patterns and social norms prevalent in society. They are depiction of the different facets of common man’s life. Classical literary works serve as a food for thought and a tonic for imagination and creativity. Exposing an individual to good literary works, is equivalent to providing him/her with the finest of educational opportunities. On the other hand, the lack of exposure to classic literary works is equal to depriving an individual from an opportunity to grow as an individual. Prose, poetry, drama, essays, fiction, literary works based on philosophy, art, history,
religion, and culture and also scientific and legal writings are grouped under category of literature.

Literature has double functions: to entertain and also useful for the reader. It entertains by delivering of beauty, giving meaning for life, or giving releasing to the imagination of word (Daradjat, 1997: 19).

Some literacy works become so popular that they are well known all over the world caused their critical thinking about society phenomenon. Novel can be one of the various texts of literary work (the writers of novel) have certain messege because they come from reality of society so they are created based on the culture of society too. There is a certain message, such as moral contain in the message. In the novel contain a certain message, such as moral. Because novel describes reality of the society, the writer sometimes write its based on the problem that happen in the country. For example, the problem is bad moral (moral degradation), thus the novel will give a teaching value of propered moral should be. Thus, the readers can say that reading novels also learning about life in a surprising way without taking any risk, we take apart in the action of the story.

In this global area, the students need to improve our moral, thus must pay attention to the moral education in order not to get bad influences. Moral education is not always presented by discussion in the class lesson formal condition but can also use other way to teach it, for example literature book like novel to deliver its messages. Usually the students will be bored if they
only study it in class by formal condition because some of them are lazy to
discuss even more of them will be sleepy and go to sleep. A good and creative
teacher should be responsible to solve this problem. The Teachers can give
other formal text such a novel to avoid or at least to minimize to boredom. It
can give more enjoyment, fun, and pleasure in teaching moral education. So
that, they will be attracted and apply the message found in the novels in their
life.

As have been explained that moral education is not only learned in
class but also through read novel, thus the writer of novel must use simple
words that readers will be easy to comprehend what the content of the novel.
Novel, the students, usually gives written that make the readers interested in
reading it. If the readers feel enjoy with the novel, they will be easy to accept
what the novel’s messages. In this study, the writer would like to please the
readers by the message that can be found in novel suggested for moral
education. The writer choose the novel entitled “The Swamp” and analyzes
what are the intrinsic elements and moral values in this novel.

B. Problems of study

In this study, the problems are as follow:

1. What are the intrinsic elements of novel The Swamp?

2. What are the moral values of novel The Swamp?

C. Objectives of the Study

The objectives of the study are as follow:
1. To find out the intrinsic elements of novel *The Swamp*

2. To find out the moral values of novel *The Swamp*

**D. Limitation of the Study**

The writer intends to limit the research area, they are:

1. The intrinsic elements of novel *The Swamp*

2. The moral values of novel *The Swamp*

**E. Benefits of the Study**

The benefits of the study are as following:

1. Theoretically

   The writer expects the study can give contribution for the development of literary study. The writer also expects that the readers of *The Swamp* novel can take the moral values contained in the novel.

2. Practically

   The writer expects the finding of the novel make the readers interest to read more beneficial novels and find the positive values of the novel and practice it in their life.

**F. Clarification of the Key Terms**

1. Intrinsic Elements

   Intrinsic elements is a complementary in the novel, there are five of intrinsic elements: Setting, Theme, Plot, Point of view, Character and characterization.

2. Moral Values
Moral values mean behavior in conformity with the moral code of the social group. Moral comes from the Latin word *mores*, meaning manners, customs and folkways (Hurlock, 1977: 386).

G. Paper Outlines

To make easier for the readers to understand the content of this graduating paper, it is necessary to divide this graduating paper into several parts. The writer decided to organize the graduating paper into five chapters.

Chapter I starts with introduction, which consists of the background of the study, problems of the study, objectives of the study, limitation of the study, benefits of the study, clarification of the key terms, and paper outlines.

Chapter II is previous of the study, intrinsic elements of *The Swamp* novel and moral values.

Chapter III is research design, object of research, data source, technique data collection and method of data analysis.

Chapter IV presents the finding research and discussion, which consist of structural analysis of *The Swamp* novel, the intrinsic elements and moral values of the novel, the style of presenting the moral values in the novel.

Chapter V is closure that deals with conclusion and suggestion. The last part is references and appendices.
CHAPTER II
THEORITICAL FOUNDATION

A. Previous Studies

This research is library research, so the writer concern to analyze the moral values of “The Swamp” through library analysis. Close are several research investigating about the intrinsic elements and moral values.

Firstly, Widiastuti(2008) investigates the moral values in “Ketika Cinta Bertasbih” Novel. She found that the moral values self characters building such
as: responsible, commitment, hard work, revival, optimism, self confidence, courage, struggling to survive, thinking positive, modestly. Human relation: respect to each other’s, helps to each others, Appreciacing each other. Religiousity: Admirring God Creation, Believe and be Gratefull to God, Believe in Prophet said.

Secondly, Ashari (2008), conducts a research about moral values and Language Style Found in Ed Wallace’s short story (A Case Suspicion and its Contributions to Extensive Reading). In his research, he found some moral values which cover four lesson, namely people should be responsible, should help others in need, should be polite, should not judge other only from their appearances and we can learn to differentiated avoided. Then from the study of style, the study the structure of the sentences as well a dictions and figure of speech, Also, they can enlarge their vocabulary when finding difficult or new words,

Thirdly, Anwar (2008) investigated about “The Moral Values in William AXL Rose’s Song.” In his research, he found some moral values which cover four lesson. People should be responsible, should help others in need, should be polite, and should not judge other only from their appearances (Anwar,2008). Thus, it is the important in social life.

My study is different to the previous studies in this graduating paper, the writer wants to analyze “The Swamp” from Sri Kumar to found of the moral values.
B. Definition Intrinsic Elements and Moral Values

1. Definition of Intrinsic Elements

Intrinsic elements is a complementary in the novel. In addition, novel has elements that build the story so it becomes the sequence of prose. The elements are contained in a novel as Burgess (2014) provides are:

a. Plot

Plot is the arrangement of story events that defines a novel’s structure (Stevens, 1990: 11). This is propelled through its hundred or thousand pages (Burgess, 2014).

b. Characterization

Characterization is a method a writer uses to communicate information about characters to readers (Stevens, 1990: 2)

c. Setting

Setting is the environment in which the story takes place (Stevens, 1990: 2). The entire action of a novel is frequently determined by the locale in which it is set (Burgess, 2014).

d. Point of View

It is the perspective from which a story is told (Stevens, 1990: 2)

e. Theme

Theme is the story’s main ideas or the messages that the author wants to convey by telling a story (Stevens, 1990: 2).
The writer also looking for others theory to clarify are, according in Rachel Chynthia blog she explained are intrinsic elements of novel are:

a. Setting

According to Cynthia (2013: page 1) says that:

The setting of a literary work is the time and place of the action. The setting includes all the details of a place and time the year, the time of day, even the weather. The place may be a specific country, state, region, community, neighborhood, building, institution, or home. The setting of a story often helps to create a particular mood, or feeling.

b. Theme

According to Cynthia (2013: page 2), the theme of a literary work is its central message, concern, or purpose.

c. Plot

According to Cynthia (2013: page 3), plot is the literary element that describes the structure of a story. It shows arrangement of events and actions within a story. The plot components:

1) Exposition

The mood and conditions existing at the beginning of the story. The setting is identified. The main characters with their positions, circumstances and relationships to one another are established. The exciting force or initial conflict is introduced.

2) Rising Action
The series of events, conflicts, and crises in the story that lead up to the climax, providing the progressive intensity, and complicate the conflict.

3) Climax

The turning point of the story. A crucial event takes place and from this point forward, the protagonist moves toward his inevitable end. The event may be either an action or a mental decision that the protagonist makes.

4) Falling Action

The events occurring from the time of the climax to the end of the story. The main character may encounter more conflicts in this part of the story, but the end is inevitable.

5) Resolution/Denouement

The tying up of loose ends and all of the threads in the story. The conclusion. The hero character either emerges triumphant or is defeated at this point. Conflict is the dramatic struggle between two forces in a story. Without conflict, there is no plot.

d. Point of View

According to Cynthia (2013: page 4), point of view is the perspective from which a story is told. It is the relationship of the narrator to the story.
1) First-person is told by a character who uses the first-person pronoun “I”.

2) Third-person limited point of view is the point of view where the narrator uses third-person pronouns such as “he” and “she” to refer to the characters.

e. Character and Characterization

Grygar (_______:96) says That model of reality as a universal character: it does not only regards this or that concrete communicative act, and i is message does not only contain information about those situation and question which are define it is theme.

2. Definitions of Moral Values

The word ‘moral’ comes from the Latin (‘mos, moris’, plural ‘mores’) and meant initially simply the ways in which people behaved. From that developed very rapidly an emphasis upon the ways in which it was felt desirable, right or proper that people should behave and this gave the normative dimension to the word that was once merely descriptive (this was also true of ‘ethos’ in Greek). Thus from this developed an emphasis upon moral guidelines that rapidly acquired the status and force of prescriptions or rules in relation to people’s actions, volitions, intentions or character(Aspin, 2000:31). Moral meant initially simply the ways in which people behaved.

Moral maxims or principles are concerned with matters of people’s
ability to discern and act upon the distinction between right and wrong, good and evil, and with goodness or badness of character, disposition or behavior traits. They imply a concern for the development of a settled disposition in people to make distinctions between right and wrong in matters of interpersonal conduct and relations and the ways in which such conduct and relationships are and should be regulated. Moral discourse is now largely concerned with rules of morality and conduct generally, as giving people guidance along the path towards ‘Virtue’: exhibiting a regard for impersonal and universally acceptable standards of perfection (Aspin, 2000:32) Moral is was influenced in our life.

Hurlock (1977: 385) defined that to act in a moral way means, thus, to act in conformity to group standards of conduct. Unmoral or non moral behavior, on the other, is behavior which, even when unfavorable to the group, is so not because of intend harm on the part of the individual, but rather owing to ignorance and lack of knowledge of what is socially approved. Then, she stated True Morality is behavior which conforms to social standards and which is also carried out voluntary by the individual. It comes with the transition from external to internal authority and consists of conduct regulated from within. It is accompanied by a feeling of personal responsibility for the act.

Behavior which may be called true morality not only customs to social standards but also is carried out voluntary. It comes with the transaction from
external to internal authority and consists of conduct regulated from within. It is accompanied by a feeling of personal responsibility for one’s act (Hurlock, 1977: 386). True morality is rarely found in children but it should appear during adolescent years, so moral guidance is important to be taught during adolescent years. Parents must know how to teach, comprehend, and do the moral education to their children in their daily life.

Moral is often called with ethics. Aspin (2000: 32) stated that moral philosophy (also called ‘ethics’) is that part of philosophy generally which treats of the virtues and vices in human conduct, and of the criteria by which we recognize and discriminate between right and wrong; it also treats of the formation of virtuous character, and the ways in which human beings decide how they ought to act, and in accordance with what standards, as well as the springs and origin of such actions. Moral philosophy is concerned with virtue and vice, the rules of right conduct, the excellence of character or disposition as subjects of a study that is analytical and critical, showing by what concepts, criteria and principles people deliberate in moral matters and arrive at their moral judgments and decisions. This is therefore the philosophical study of morals and morality, to be distinguished from scientific or factual studies of moral conduct (e.g. moral psychology or sociology) and from the expression of first-order normative moral views.

Aspin (2000: 38) spoke of ‘values’ in ethics, as opposed to monetary value or the values of efficiency and effectiveness in delivering a particular
product or reaching a particular desired end. In ethics a value can be seen as something which is worthy of esteem for its own sake, which has intrinsic worth. It signifies the ‘excellent’ status of a thing, object, situation, person, performance, achievement, etc., or the estimate in which it is held, according to its real or supposed worth, usefulness or importance, as ‘ex-celling’ (standing out from, being above, other things) in a particular class of comparison with other objects of a similar kind.

Thus to assess the value of something is to consider a thing as being of some worth, importance or usefulness, in a class of comparison in which, by the application of criteria, we rate it highly, esteem it or set store by it. It also relates to the particular principles or standards of conduct by which a person seeks or chooses to live. Values are to do with matters that take place in the public realm and that we perceive and judge to be matters of importance. We make judgments, which commend or condemn, on matters of importance that take place in the world: values relate to our praise or blame of styles of behavior, the productions and performances of artists, verdicts of judges, the conduct of politicians, the activities of schools, the policies of economists, interpersonal relationships, occurrences that we experience as a result of the forces of nature, states of affairs in the community, decisions of churches, questions as to people’s culture. Such things are part of our thinking and talking on matters of value, our value judgments, and our decisions and actions as to our own and other people’s good (Aspin, 2000: 38). Moreover
values as significance in his expression.

Thus conduct, performances, situations, occurrences, states of affairs, productions, all these are associated with the ways in which we perceive, appraise and are inclined towards or away from such objects, productions, states of affairs, performances, manifestations of conduct. We desire them, we wish to be like them or to possess them, to replicate or emulate them. And we are willing to approve, praise and commend those objects and performances to other people (Aspin: 2000: 39). Moreover this is was explained the important of values.

Thus it can be concluded that moral values mean behavior in conformity with the moral code of the social group. Moral behavior means behavior in conformity with the moral code of the social group. It is controlled by moral concepts – the rules of behavior to which the members of a culture have become accustomed and which determine the expected behavior patterns of all group members (Hurlock, 1977: 386). So, moral values is also code of the social group.

About the values, every society has values to arrange their life that contains some principle, ideal or standards (Hurlock, 1977: 386). Halstead convinces that values act as general guides to behavior or action and which are closely connected to personal integrity and personal identity (Taylor and Halstead, 1996: 5) Moreover, this is explained again the important of values.

Moral values are the result of valuing process of comprehension.
implementing of God and humanity values in life. So, these values will guide human knowledge and creativity appropriately (Linda and Eyre, 1997).

C. Values of Being

The value of being is a value that is within evolved humans beings in to the behavior and the way we treat others. It includes: The value of being is a value that is within evolved humans beings in to the behavior and the way we treat others. It includes:

1. Honesty

Honesty toward others, institution, society, ourselves. Strength and confidence that comes from deep because there was nothing to hide. Another opinion about honesty is written by Wibowo (2012: 100) that defines honesty as the behavior based on an attempt to make himself as one who can always be trusted in words, actions and work.

2. Faith

Faith is confidence or trust in person or thing, or the observances of an obligation from loyalty; or fidelity to a person, promise, engagement, or belief not based on proof, or it may refer to particular system of religious beliefs, such as in which is confidence based on some degree of warrant.

3. Bravery

Dare to try things that either though difficult. Majority who dared to oppose the flow is moving the toward one; dare to say no to an invitation to err. Dare to follow your good heart in spite of marginalized and suffer from it.
Dare to be gracious and friendly. He added the meaning of courage is to do something difficult but correct and is the best option for the long term. (Linda, 1997)

4. Peace Ability

   Calm and patient attitude. The tendency to try to accept other people’s opinions rather than denied and opposed it. Understand that the differences are rarely resolved through conflict and that the obstinacy of a person indicates that he has a problem or feel insecure, and therefore expects your understanding. Willingness to understand other people’s feelings instead of reacting to them quickly, emotional control (Linda, 1997).

5. Optimism

   Optimism is the ability to look at the brighter side of life and to maintain a positive attitude, even in the face of adversity. Optimism assumes a measure of hope in one’s approach to life. Optimists believe adversity can be handled successfully, pessimists expect disaster. This can lead to differences in such domains as actions relating to health risks, taking precautions in risky circumstances, and persistence in trying to overcome health threats. It can also lead to differences in what coping responses people deploy when confronting a threat such as a cancer diagnosis. (Carver, 2002).

6. Curiosity

   Curiosity is a quality related to inquisitive thinking such as exploration, investigation and learning, evident by observation in human and
animal species. Curiosity is heavily associated in human with all aspects of human development, in which derives the process of learning and desire to acquire knowledge and skills.

7. Confidence and potential

Individuality; awareness of boundaries and the uniqueness of development. Attitude is responsible for his own deed. Overcoming the tendency to blame others when experiencing difficulties. Believes in the ability of self (Linda, 1997)

8. Self-Discipline and Moderation

Self-discipline in the physical, mental, financial. Know the limits of time talking and eating. Know the limits in term of strength of body and mind. Conscious of the dangers when embracing extreme views and I self impartially. The ability to balance spontaneity with self-discipline. (Linda, 1997).

9. Purity and Pureness

Awareness to keep the value of chastity before and after marriage. Understanding the role of marriage and sexuality in it. Awareness about the consequences of long term (and extended) that can be caused by immoral sexual life (Linda, 1997)

D. Values of Giving

The values of giving is that values need to be practiced or provided which would then be accepted as a given. Values of giving include:
1. Loyalty and trustworthy

Loyal to family, to work, to state, to the school and to organization and other institution are responsible to us. Ready to support, to serve, to help, trusted and in carrying out consistence promises (Linda, 1997)

2. Respect

Salute to life, respect to property right, respect for the father and mother, respect for elders, respect for nature, and respect for the beliefs and right of others. Civilized and polite behavior. Respectful to yourself and avoid distraction to yourself (Linda, 1997)

3. Responsibility

Responsibility is something we are required to do as an upstanding member of a community; or having the job or duty of dealing or taking care of something or someone

4. Love and affection

Dear to themselves is more than just a loyal and respectful. Dear friends, dear to the neighbor, who also love to hate us. And emphasizes the lifelong responsibility for saying to the family (Linda, 1997).

5. Sensitive and not selfish

More care to others. Learn to fell the togetherness and compassion toward other. Empathy, tolerance, and brotherhood. Sensitive to the needs of others and situations (Linda, 1997)

Aware that the friendly and carrying attitude is more commendable than the

E. Novel

According to Burgess in Britannica Encyclopedia (2014) provides the term of novel is derived from the Italian word novella which has a plural form i.e. novellus derived from Latin and there is another variant word i.e. novus which means “new”. Meanwhile definition of novel Burgess (2014) defines a novel is a genre of fiction which may be defined as the art or craft that are arranged through the written word. Novel also represents slice of life of human beings’ that instruct or divert or both.

Meanwhile Eagleton (2005: 1) defines a novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. In addition, the definition of novel is also provided by Spurgin (2006: 3), that is a work of fiction and are written in prose.

Novel as a fiction prose has a characteristic that differs from other literary works; one of them is the aspects of the novel. According to Forster (2002: 22) proposes that the aspects of the novel comprises of six aspects such as (1) story, (2) people, (3) plot, (4) fantasy, (6) prophecy, and (7) pattern and rhythm.

F. The Swamp
The Swamp is a novel by A.K Srikumar. It was published in 2008 by Children’s Book Trust, Nehru House, New Delhi. It is dramatic novel which teaches us to be courageous. Do not ever to play fire if we did not want to injury. This novel won Second Prize in the category Fiction (above 12 years) in the Competition for Writers of Children’s Book organized by Children’s Book Trust. He lives with his wife and two children in Delhi. His wife is also a writer. He is an employee in a bank.

Other facts that must be known about the novel The Swamp are beside it won the awards for children’s book from Children’s Book Trust, the novel The Swamp is one of books that are recommended by Central Board of Secondary Edition (CBSE) to be used as a representative selection of the work of different Indian authors and has been made keeping in mind the interests of children as well as educationists. It includes genres such as science fiction, historical fiction, mystery, adventure, real life stories, environment, sports, plays etc. The Board is confident that the recommended books will provide good values to children through entertaining and interesting reading material they can identify with. The Circular No. 54 mentioned above also contains information about the purpose of reading, the skills to be developed and the techniques and procedures that can be adopted to enrich the reading experience of students. As part of the Formative Assessment reading projects can be undertaken in a systematic manner. You are requested to discuss the contents of this circular and the circular No. 54 under
reference with your teachers and librarian and develop an effective action plan for promoting the reading habit among students.
A. Research Design

Based on the significant area of the research as the writer stated in chapter I, which is to find out of intrinsic elements and moral values of the novel, thus this paper is included to a descriptive research. A descriptive research is finding the facts with the exact interpretation. Descriptive research is learning problems, how it works, and particular situation such as events, relations, attitude, behavior and processes that happen and its effect towards phenomena. (Nazir, 2003: 16).

The method of use in this paper is qualitative research. According to Sugiyono (2010: 15), qualitative methods are research methods that are based on the philosophy postpositivism, used to examine the condition of natural objects.

B. Object Research

The object of the research is things or something, place, person or data to search for variable, or the problem within itself (Arikunto, 1993: 116). The object of this research is the novel The Swamp by A.K Srikumar.

C. Data Source

The primary source was taken from the The Swamp by A.K Srikumar. It was published in 2008 by Children’s Book Trust, Nehru House, New Delhi. It is a dramatic novel. This novel won Second Prize in the category Fiction (above 12 years) in the Competition for writers of Childrens Book organized by Children’s Book Trust. It consists 95 pages and 11 chapters.
D. Technique of Data Collection

The writer used documentation to gather and collect the information and needed to complete this paper. Documentation is finding data which are notes, transcript, books and other printed media.

In this research, the procedures which are used by the writer in order to collect the data are

a. Reading and learning all chapters from the novel.

b. Identifying to find the data related to the study.

c. Using purposive and snowball results of qualitative research emphasizes meaning rather than generalization.

E. Method of Data Analysis

The steps of data analysis are:

a. Exposing the data in order to reveal the problems

b. Codification. (Ch.2_page12_para7)

As they conversed the two men had wandered away from the small settlement, in the direction of the salt flats that spelt, in some ways, the edge of civilization. Raidighi is, in a manner of speaking, the last post. Beyond lies the four thousand and more square kilometres of alluvial plain, reticulated by the waters of the River Ganga and the Brahmaputra finding their way into the Bay of Bengal. (Ch1_page 7_para6)

Ch. : Chapter in the novel
Page : page in the novel
Para : paragraph on the novel

c. Interpreting the data

d. Concluding in order to answer the statement of problem.
CHAPTER IV

RESEARCH FINDING AND DISCUSSION

A. INTRINSIC ELEMENTS OF “THE SWAMP” NOVEL

Intrinsic Elements (intrinsic) are the elements that build the literary work itself. Elements are what because the literary present as a work of The Swamp. Intrinsic elements of a novel element (directly) participate and build the story. The intrinsic elements of novel are plot, setting, characterization, point of view, and theme.

1. Plot

Plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts.

Plot may be defined as a story’s sequence of incidents, arranged in dramatic order. One is tempted to insert the word “chronological.” But doing so would exclude many stories that depart from this strict ordering of events. The plot is decided by four essential elements: exposition, conflict, climax and resolution.

The plot in the novel The Swamp can be explained into four parts as follows:
a. Exposition

Exposition is the presentation of the information necessary for the plot to get under way. It is the introduction to the characters, their relationship with one another, and the physical background in which they find themselves and so on.

The exposition of the novel is written in the earlier chapter. It started with the introduction of the main character, Bharti, Kanti, Sumanta, Moloy and Sanjib. The introduction grows to the description of each character, the places where they would be going to be in expedition, and introduction to smaller characters such as Rash Behari through the third party opinion.

"Oh, really, Didi?" Sanjib placed one arm around her shoulders, "Is that so? You mean no one hunts crabs in that place where you live...whats its name?"

"Wasingon!" announced Moloy.

"No. W-a-s-h-i-n-g-t-o-n. There are no crabs in Washington, Sanjib. Only people..."

"And motor cars, of course," supplied Moloy, knowingly, "Lots of them, eh?"

"How do you know?" challenged Sanjib.
"I've been around, you know."

"Like hell you have! He's a liar, Didi. He's never been out of Raidighi!"

"Speak for yourself, you one-legged-wastrel! I have, too."

"Stop talking like that, Moloy!" chided the girl, "That is no way to talk to someone who has a disability. How would you feel if you were in his place?"

"But everyone calls him that, Didi."

"Don't mind him, Didi," Sanjib shook his head with a wry smile, "he's right, you know. Almost all of Raidighi knows me by that name. I am the one-legged-wastrel."

"But that's awful! It's no fault of yours."

"I've got used to it, now. So don't let it bother you."

"Still..." (Ch.1_page 9_para1-8)

b. Conflict

Conflict is the principal cause that resides in the conflict that is the basis of the plot. The term “is familiar”, it is the result of an opposition between at least two sides, just as it takes two to make an argument; it takes two opposing people or forces to produce the conflict basic to a plot. Without this opposition there is no conflict, and without a conflict there is no plot. The conflict may be overt and violent, or implicit and subdued, it may be visible in action, or it may take place entirely in a
character, mind. It may exist in different and sometimes contrasting forms, and on different levels of meaning, but by definition it is inherent in the concept of plot.

The conflicts of the novel started when the boys and their uncle started the journey to fish. Then it has many thrilling incidents like kidnapping by Jal Dasyus, the escape from the clutches of the pirates, the overnight journey through jungles and boat, struggle of Moloy through marshy patch, unexpected landing of an unknown island, a chance meeting with honey collector, and having a face off the pirates.

"Well now, my dear?" She tried desperately to hide the fear that welled up like a wave inside her. "Whose child are you? Not this fisherman's, I presume? What do you say, Kaka? She looks far too sophisticated to be your daughter. Where is she from?"

"What is it to you?" snapped Kanti Kaka and regretted his words instantly as the steel tip of the automatic ground into the child's temple. "No! Don't harm her!"

"Another wisecrack like that and you'll wish you hadn't opened your mouth. Just answer my questions, wise guy. And do as you're told. Who is she?"

"My brother's daughter."

"He's not a fisherman...your brother? Not with a daughter like that? Come on...the truth!"

"He's an Engineer. He works in America."
"America? Ah...ha! Hear that fellers?" the pirate nodded to his followers who guffawed

"We have a prize catch today. This is what I call worth my while!"

"Let us go, you..." Kanti Kaka tried to steel his tone. "Take the fish and let us go our way!"

"Go? Just like that?" the pirate snapped. (Ch.8_page 78_para)

c. Climax

Climax is a major crisis or turning point in the whole action of plot. It is the point at which the fatal step is taken, the essential decision made which result in the action concluding one way or the other.

The climax of the novel happened when all the characters were facing off the pirates in the unknown island to barter the kids to the money. Even though the kids escaped, the parents did not know the fact. It was revealed that Rash Behari was the one behind all the kidnapping and he took advantage by landing money to the victim the ransom to pay for the pirates. When Rash Behari wanted to shot them, the plot twisted by the appearance of Dakhin Roy, the Bengal tiger, attacking and killing pirates and Rash Behari saving the day.

Unseen by human eyes, a long, serrated form had glided through the swamp, up close to the mud flat. Only the tips of the
The words trailed off in a howl of abject terror as the reptile's jaws snapped open and shut, clamping on the contractor's foot. It moved swiftly back into the swamp, dragging its struggling, screaming victim deeper and deeper into a watery grave.

A tanned, youthful figure shot forward, sprinting across the ground towards the struggling man and his nemesis. In one brown blur of motion, Sanjib had thrown himself into the swamp. He swam with strong, sure strokes towards the crocodile. In one fist he held the knife that had been a nameless foreigner's gift. Sunlight glinted off the polished blade. (Ch11_page 91_para3-5)

d. Resolution

Resolution is one basic conflict in a narrative. The opposing forces work against each other, developing the conflict until its resolution. Like all conflicts, it may be resolved in favor of the protagonist or the antagonist, or in a draw, or a temporary suspension of hostilities, but it is resolved somehow. The resolution then is the end of the end of the conflict in a particular plot.

The resolution of this novel is when Rash Behari and the pirates finally defeated, the kids escaped and safe and reunited with the family.
"There's a gift for you..."

"Stop teasing, Didi!" Sanjib looked gloomy, "How I wish I could attend school..."

"You will, my boy. You will! Rash Behari wasn't all bad, you know? His last gesture before he was marched off to prison, was to leave everything he had to you."

"He left everything to me?" Sanjib's jaw fell open in amazement, "You must joking... Are you crazy?"

"Oh, yes? Ask Kaka if you wish," the girl nodded vigorously, "You are now the contractor's heir, Sanjib. He has provided for your education and everything else. You need never go to work for anyone again. At least, not until you've graduated out of college!"

A warm glow lit up the boy's face. His eyes were moist and full of an indescribable joy.

"I wish..." Sanjib sighed, "I wish every boy and girl in this world could do all the things that a child must do, Didi. That is laugh...and play...and learn to be a fine human being..."

"Spoken like a man, my friend!" chanted Moloy, returning with a bowl of steaming soul for the convalescent. "I am sure Dakhin Roy would approve!" (Ch.11_page 95_para7-14)

2. Settings

Background elements can be divided into three main elements, namely a place, time, and social. Backgrounds on the location of the place
suggest the occurrence of the events recounted in a work of fiction. Elements may be used where the places with a certain name, initials, there may be certain locations without exact name. Background of time associated with the problem of "when" of events recounted in a work of fiction problem "when" is normally associated with the factual, the time to do or be associated with historical events. Social background suggested on matters relating to the conduct of social life of the community in a place that is told.

The settings in novel The Swamp are as follows:

a. Setting of Place

Setting of place directs to the location where the event happened in a story. The story revolves around Sundarbans, a province in West Bengal.

The first place of the story takes place in Raidighi, a small city in Sunderbans. Raidighi is near the beach, swamp and jungles. Most of the villagers are fishermen.

As they conversed the two men had wandered away from the small settlement, in the direction of the salt flats that spelt, in some ways, the edge of civilization. Raidighi is, in a manner of speaking, the last post. Beyond lies the four thousand and more
square kilometres of alluvial plain, reticulated by the waters of the River Ganga and the Brahmaputra finding their way into the Bay of Bengal. (Ch1_page 7_para6)

The second place of the story happened in Kedo Island, where the kids are abducted by the pirates and escaped. Kedo Island is depicted as one of the unknown islands around Sunderbans with large forest and mud flat, where the pirate sets base because it is located in the border of the country so the police do not have authority there.

As consciousness dawned, the tingling on her skin intensified. She could ignore it no more. She tried to sit up. Her shoulders and wrists ached. They were immobile for some strange reason. Then it all came back...

She was not in the Mukherjeas' flat in Washington. Raidighi! The fishing expedition. She was a captive! With this awareness came the thought of her companions. Moloy...Sanjib...where...where were the boys? Where was she? The Sonkali....pirates! Again she tried to sit. Her limbs would not move. With good reason. They were securely tied. Where had their captors brought them?(Ch32_page32_page3)

Bharti's eyes were gradually beginning to see in the darkness. It was not the sun that had woken her. Certainly there was no natural illumination in this...this room...or wherever it was that she had been dumped in. (Ch.4_page 32_para3-6)
The next place of the setting is an unknown island where the kids meet Sukhen and Moloy fell into a quicksand trap. This unknown island is has left out pirate fort. The island is surrounded by high tide. Alike the other unknown islands, it is full of mud flat, forests and quicksand.

The vegetation around had thinned suddenly, affording them a view of what lay beyond. What the fugitives saw was a mud flat. And water. On the far horizon where the salt water of the estuary appeared to touch the sky, the sun was painting the air and swamp in shades of mauve.

As the children continued to gaze upon the vision and draw in grateful draughts of the fresh, bracing morning air, the sky turned to pink, then orange.

"How pretty!" Bharti sighed, "like a picture postcard!"

(Ch5_page 49_para3-5)

The last place used in story is Chotomollakhali. This is also an island with deep forest and mud flat like other island. This is the island where the exchange between Sumanta and the pirates set and Dakhin Roy attacked.

For a seeming eternity all life froze on the mud flat of Chotomollakhali and inside Som's hut. That fleeting, unforgettable glimpse of Dakhin Roy had been enough to crush all who witnessed his power. One moment he was there, terrible
in his glory, clutching his threshing, screaming victim in vice-like jaws, the next he was gone, and the swamp was still again. 
(Ch_11_page 88_1)

b. Setting of Time

Setting of time is related to the problem of when the event happens in a story. There are no exact explanations when the novel happened. Given the fact that there are already trawler with diesel machine, riffles and interchange citizenship to America, the writer concluded that the story take place more than decade after Indian independence. There are no cell phones, telephones or another means of telecommunication used in the novel. From this fact, the writer concluded that the story may take place in the year 1980s to 1990s.

"It sounds incredible, Dada. The world has gone on. Science and technology have changed everything, even the way people live and think round the world. But this place..."

"Not here, Sumu!" Kanti Mukherjea sighed, "It is always the same here. The sun, the moon, the forests and the fight for survival. Nothing changes. The tide rises and ebbs as it has for thousands of years. Sometimes 'Dakhin Roy' pounces. And the danger...there is always the danger. We live from moment to moment, at Bonbibi's pleasure."
"When will our people change, Dada? It is time we stopped being so fatalistic, don't you think? Look at me. Do you see the same Sumanta who left Raidighi two decades ago? Haven't I changed? If I have, why can't things be different here? More progressive, more prosperous..." (Ch1_page6_para2-5)

c. Setting of Society

Social setting directs to the problem which are related to the behavior of social life in certain place and certain time in a novel. Social setting has connection with the system of social life that contains many problems in complex scope; it can be habits, costumes, religion, ideology, and the way of thinking.

The society setting in the novel is society of Indian community. Their beliefs are in Gods and Goddesses, mother of nature and they pray to them. It can be said that dynamism is still strong in the community. They do not know modern point of views, and slavery still exists although not shown literally.

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3. Principal Characters and Characterization

The characters are the actors which appear in the story and always have connection with other actors. The main characters are the most dominant told in the story either do an action. Main characters really determine the development of plot. The main character in a novel could be more than one in the different major quality.

The main characters in novel The Swamp are as follows:

1) Bharti Mukherjea,

Bharti is one of the most mentioned characters in the novel. She is the daughter of Sumanta Mukherjea and Romola. She was born and raised in Washington DC. She is about the same age with Moloy
and Sanjib. She learnt Indian culture from his father and books so she knows little about its’ culture.

Bharti is depicted in the novel as a brave girl and had a quick wit, but it is stated that she also had fear and disgust of some insects. She cared for injustice and considered vocal about what she feels. In some part of the novel, it was explained that she also a member of Girl Scout and was able to make fire only by using stone.

"Oh, really, Didi?" Sanjib placed one arm around her shoulders, "Is that so? You mean no one hunts crabs in that place where you live...what is its name?"

"Wasingon!" announced Moloy.

"No. W-a-s-h-i-n-g-t-o-n. There are no crabs in Washington, Sanjib. Only people..."

"And motor cars, of course," supplied Moloy, knowingly, "Lots of them, eh?"

"How do you know?" challenged Sanjib.

"I've been around, you know."

"Like hell you have! He's a liar, Didi. He's never been out of Raidighi!"

"Speak for yourself, you one-legged-wastrel! I have, too." (Ch1_page 9_para1-10)
2) Sumanta Mukherjea

Sumanta is the father of Bharti, called by the name of Sumu by Kanti and other villagers. He moved from Raidighi about ten years ago in the time of the story to Washington, DC, America and converted citizenship. It is said that he had changed because of this. He wanted the people Raidighi to change to be more progressive and modern. He is depicted as a loving father who willed to pay any sums of money in regard of his daughter safety. The pirates referred him as a rich foreigner.

"You run along now, girl," said Sumanta, giving his daughter a paternal shove, "We men have important matters to talk about."

"That's not fair, Papa! Do you mean to say children have only frivolous things to keep them busy?"

"Not at all, my child!" Kanti Kaka mollified his niece, "children are the future of mankind. Nothing is more important than what they feel and think about. That is not what your father meant, I'm sure?"
"Quite, quite. All I meant was...leave us alone for a while, will you, child? Go find Moloy. He will have more interesting subjects to engage you than we can ever think of, I have no doubt."

"I was going anyway!" retorted Bharti, tossing her shoulder-length hair saucily.

"But remember your promise, Kanti Kaka? You're going to take us fishing in the Sunderbans?"

"A promise is a promise," and her uncle and laughed.(Ch1_page4_para2-8)

3) Kanti Mukherjea

Kanti is Sumanta’s older brother, referred by Sumanta’s calling of him Dada which is for older person, therefore he is Bharti’s uncle. He is a fisherman, had a trawler which is leased from Rash Behari. He is depicted as hard-working man, love his family, but sometimes he is hot-blooded and hasted.

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"But remember your promise, Kanti Kaka? You're going to take us fishing in the Sunderbans?"

"A promise is a promise," and her uncle and laughed.

4) Moloy

Moloy is Bharti’s cousin, son of Kanti Mukherjea. He is also one of the main focus characters. He is eleven years old.

He is depicted as a harsh-mouthed kid, but only to Sanjib and nice to Bharti. He is whiny about almost everything, hunger and thirst, tired and sometimes does not aware of situation. He is easily scared, but sometimes he can act precise. The same as other Radighi villagers, he believes in Bonbini, that she will save him and the other kids.
"Oh, really, Didi?" Sanjib placed one arm around her shoulders, "Is that so? You mean no one hunts crabs in that place where you live...what's its name?"

"Wasingon!" announced Moloy.

"No. W-a-s-h-i-n-g-t-o-n. There are no crabs in Washington, Sanjib. Only people..."

"And motor cars, of course," supplied Moloy, knowingly, "Lots of them, eh?"

"How do you know?" challenged Sanjib.

"I've been around, you know."

"Like hell you have! He's a liar, Didi. He's never been out of Raidighi!"

"Speak for yourself, you one-legged-wastrel! I have, too."

"Stop talking like that, Moloy!" chided the girl, "That is no way to talk to someone who has a disability. How would you feel if you were in his place?"

"But everyone calls him that, Didi."

"Don't mind him, Didi," Sanjib shook his head with a wry smile, "he's right, you know. Almost all of Raidighi knows me by that name. I am the one-legged-wastrel."

"But that's awful! It's no fault of yours."

"I've got used to it, now. So don't let it bother you."

"Still..." (Ch1_page 9_para1-9)
5) Sanjib

Sanjib is Rash Behari’s servant; or can be called a slave because he said he does not get any payment. He fell into Rash Behari’s power because his parents owed Rash Behari a big amount of money and they passed away before they paid it off, so Sanjib obliged to pay the debt with his service. This is the reason he does not go to school like other kids. He is also the main character of the novel.

He is depicted as a brave and smart kid. He is called as one-legged-wastrel; he lost his leg on a shark attack. He is practical and optimistic, and able to take decision. He can be called the leader among the three kids.

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"But that's awful! It's no fault of yours."

"I've got used to it, now. So don't let it bother you."

"Still..." (Ch1_page 9_para1-9)

"Of course I know you, Dada. I am Sanjib, Rash Behari's errand boy! And this...this here is Moloy, Kanti Kaka's son." (Ch_page 65_para3)

6) Rash Behari

Rash Behari is the richest person in Raidighi. He is a contractor, but in fact he is a leecher who lends money to villagers with high interest. He is the main antagonist character in the novel.
He is depicted as a fat moustachy person. He is evil, cruel and will do anything if things do not go his way. He is the person behind the pirate’s abduction and gain more money by lending the villagers the ransom money.

"What's up, you?" the contractor grabbed Bidhu's arm and shook him like a leaf. "Where is your master?"

"Jal dasyus, Dada!" replied the sailor, "They took away the children. There... Kanti Kaka's over there with his brother..."

"Dasyus? How dare they! Let me see.. Kanti! Kanti!"
Rash Behari marched importantly forward, as if he had the answer to the sudden and shocking tragedy that had befallen his debtor.

(Ch3_page39_para5-7)

7) Sukhen Majhi

Sukhen is a fisherman from Raidighi whom people thought already dead. He was deserted in the unknown island because he was fleeing from the pirates and lost his boat because of tide. He survived and lived in the unknown island for months or years. He helped the kids from danger in the unknown island and sailing back to Raidighi. His wife and sons already left because they thought he was already dead.

He is depicted as strategic young man. He is patient and has surviving skills.
"You must tell us your story first," Bharti reminded gently, "How did you come to be here?"

"It's nothing very exciting and not very different from yours. I stumbled on this island when I was fleeing those dasyus. I grabbed a boat and ran. And reached this place."

"Where's your boat?"

"That's the sad part of the story. I was so elated at finding land that I forgot to secure the boat. I went exploring. By the time I returned, it was a different scene. There was no beach. The tide had come in and carried my vessel away. Well...that was that. I was stuck here with no one but myself for company. That was months ago...years perhaps..."

"Didn't the pirates follow you here?"

"They probably thought I had ended up as lunch for a crocodile. Good riddance as far as they were concerned. They must have collected their ransom in any case."

"You haven't told us your name yet," reminded Sanjib.

"Oh? I had almost forgotten it, myself. You can understand that, I suppose. As you can see there is no one here to call me by name. I used to live in Raidighi..."

"You're from Raidighi?"

"There was a fisherman called Sukhen there, once..."

"You're Sukhen?" exclaimed Sanjib,

"Sukhen Majhi?"(Ch7_page 64_para1-7)
8) Som, a honey collector whom the kids and Sukhen met on the way of their escape from the unknown island. He is depicted as religious and strong young man. He believed that *Dakhin Roy* will come to the rescue for the kids.

"Honey collectors?"

"That is what people do around here. Collect honey."

"You're right, Dada," Som nodded, "that is what we do for a living. We go into the forest for honey."

"Forest?" Bharti rolled her eyes, "Sound like a dangerous pastime."

"No more dangerous than any other."

"But Dakhin Roy..."

"Yes...Dakhin Roy," Som shrugged, "He is the Lord of the jungle. It is at his pleasure that we go into the wilds to do our work." (Ch_8_page 77_para3-5)

4. **Point of View**
Point of view, suggests the way a story is told. It is a way and or views of the author used as a means for presenting the characters, action, background and events that make up the story in a work of fiction to the reader. Today the importance of perspective in works of fiction no longer challenged. Viewpoint is considered as one of the important elements of fiction and decisive. The deviation angle of view is not just a matter of first or third person, but rather a selection of characters who "he" or "I", anyone who tells it, kids, adults, the villagers who do not know anything, modern man, politicians, students, or other

The point of view or narrative perspective, characterized the way in which a text present a person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived. In general, point of view is differentiated into three kinds: first person point of view, third person point of view, and mixed point of view.

In the novel The Swamp, A.K Srimkumar uses the objective point of view. It is a third person narrative where the author uses this technique refrains from making asides, commenting on the action, or addressing the reader. The author becomes a seeing eye that reports but does not interpret.

5. Theme
Theme, according to Stanton and Kenny (Nurgiyantoro, 2009: 70) is the meaning contained by a story. But there are many meanings conceived and offered by the story (the novel), then the problem is a special meaning which can be expressed as the theme.

The theme is the ideas of common bases that sustains a work of literature and are contained in the text semantic structure and regarding commonality or differences (Hartoko and Rahmanto, 1986: 142). Themes distilled from the motifs contained in the relevant work that determines the presence of events, conflicts and situations. The theme became the basis of development of the whole story, so he is animating the whole story. A common theme has a generalization, wider, and abstract. Principal themes as the meaning of a work of fiction is not deliberately hidden because precisely this that is offered to the reader. However, the overall theme is the meaning of which supported his story by itself would be hidden behind a story that supports it.

The theme in novel *The Swamp* is religion and beliefs, adventure and heroic acts. This novel also talks about the importance of friendship and togetherness. Hope, hard work and optimism were also depicted a lot in the novel.

**B. ANALYSIS OF MORAL VALUES IN THE NOVEL**
The result of analysis from the novel “The Swamp” is that the novel has values of being: bravery, optimism, faith and curiosity; and values of giving: love, affection and responsibility. Since this novel is rather short and the target audience is children, the writer cannot find all values that have been mentioned before in chapter II. It is implied in the novel, but the writer could not find the specific line that can be proof for these values.

1. Values of Being

a. Bravery

In this novel, bravery almost becomes the themes of the novel. It is shown almost in every chapter of the novel; when the kids tried to escape by their own effort from the pirates, dangling by themselves in the ocean.

"Let us stay put here till daylight," suggested Moloy fearfully, "we can barely see anything."

"No!" snapped Bharti, "We ought to get as far away from those criminals as possible. They'll find out that we've escaped, any time now. Maybe they already have..."

"I'm pooped," sighed Sanjib, "the two of you go. Make a run for it. With me along we're all getting slowed down. I'm a liability."

"How dare you talk like that, Sanjib? We'll stick together."

"I will hide somewhere, Didi. You guys get back to Raidighi somehow and return with help."

"We're not leaving you behind and that's final!"

"At least we ought to rest and find something to eat," complained Moloy, "I'm ravenous." (Ch5_page 45-47_para3-7).
b. Optimism

In the novel, Bharti, Sanjib and Moloy were often caught in miseries; kidnapped by the pirates, lost in the unknown island and again confronted by the pirates, but optimism were what had driven them to survive and escape from those miseries, they have never given up their spirit and that was what made them succeeded.

"Moloy!" she hissed, instinctively trying to keep her tone low. "Moloy! Sanjib!"

"Who? What...?" a sleepy, barely audible voice replied. One of the recumbent forms now tried to struggle into a sitting position.

"It is I, Bharti! Moloy? Sanjib?"

"Didi!" came the response in Sanjib's familiar tones, "Where are you, Didi?"

"Here...over here. Is Moloy still asleep? Wake him up, Sanjib. This is no time to be sleeping. Where are we? Can you imagine?"

"I should think we are inside some kind of a hut, Didi. And there is no reason to wake him up now. Let him rest while he can."

"We must get away!" she insisted, "and quickly! Before those...those dreadful men come back for us!"

"We are not going anywhere," the boy chuckled, "Haven't you realized that we are all tied up? Like chicken waiting to be slaughtered and dressed?"

"Oh, no! Don't say that! I'm terrified!"
"So am I, Didi. But what's the point? We can't move, can we?"

"What do you think they will do to us, Sanjib? Do you think they'll kill us?"

"Not before they get that money they are after." The boy sounded resigned to his predicament. "How long do you think it will take Kanti Kaka and your father to raise that much money, Didi?"

"Kanti Kaka probably doesn't have that kind of money. Papa will have to go to Kolkata to cash the traveller's cheques..."

"That means a couple of days, on the outside. Well...we shall know what plans they have for us soon enough. I bet they have some cheerful ideas."

"That's not funny, Sanjib! Stop trying to frighten me. I'm scared already."

"You don't sound afraid, Didi!"

"That's because I learnt to keep my voice steady when acting in plays at school."

"Oh? Won't you teach me to act too? I love play acting, Didi."

"If we get out of here alive I will," said the girl. (Ch.4_page 33-34_para1-16)

"They won't!" Sanjib was confident, "because Kanti Kaka is aware of the vile of the pirates and wouldn't want to expose us to any further risk."

"You are an optimist, Sanjib, aren't you?"

"I am practical, that's all, Didi. In all my life I've never heard of pirates sparing anyone if they get even the slightest hint of danger!"
"What a cheering thought!"

"What do we do?" came the familiar refrain from Moloy.

"We'll have to think of a plan, what else?"

"Easier said than done," said the girl, suddenly contemplative, "let us think...no... look for a way out of here. Three heads are better than one. So think, both of you!"

"You're quite right, Didi. We might as well use our heads now while they are still on our shoulders. Who knows ..."

"Stop talking like that, Sanjib! You're being no help!"

"What do we do?" came Moloy's fearful moan once more,

"What now, Didi?"

"You say that one more time and I'll stab you with my knife!" hissed Sanjib. "Quit whining, you..."

"Wait!" Bharti was sitting bolt upright, her limbs suddenly straining against her bonds.

"That's it! The knife...your knife!" (Ch.4_page 40_para1-9).

c. Faith

In the novel, the people of Raidighi are imagined as a believer of swamp gods, Bonbibi, people in Raidighi believed in her that he was the mother of nature, the protector of jungles and swamp and the people of Raidighi, and they believed in Bonbibi with their all hearts and pray to them in every occasion regardless bad and good.

"Never despair, 'Bonbibi' will find a way." "Bonbibi?" Sumanta's eyes widened behind his dark glasses. He was barely able
to suppress his excitement, "Does one still hear those stories? The goddess of the forests..."

"Stories? They're not stories. We cannot do without Her, my boy. Bonbibi is the mother, the protector of these jungles and swamps, of our people and our ways. We have no one else to turn to..." (Ch.1_page5-6_para4-5)

"Who's Dakhin Roy?" queried Bharti of her uncle when he had finished supervising the laying of the fishing nets.

"He is the Lord of the Sunderbans. As Bonbibi is its presiding deity. All life in these forests revolves around him. In other places he is known as 'sher' or 'bagh'. Here, in the land of the Sundri, he is Dakhin Roy.

"The Royal Bengal Tiger!"

"What did you say, Didi?" Sanjib looked admiringly at the girl, "How do you know about Dakhin Roy?"

"Oh, no! The whole world knows about him, Sanjib. There is a worldwide project to save the tiger. Don't you know? Haven't you heard of 'Project Tiger'?"

"They talk of saving Dakhin Roy," chuckled Gayen, "But who will save them from his wrath? They are fools ...

"Shut up, Gayen!" Kaka interrupted, "This little girl is better informed than most of us. She is quite right, too. There is danger to these forests...the realm of Dakhin Roy is threatened by the greed of men." (Ch.2_page 18-19_para10-15)

d. Curiosity
In the novel, curiosity is the reason why the kidnapping began because Bharti is curious about how people in Raidighi went fishing and roaming around unknown islands surrounding Raidighi.

She looked wonderingly at the boy. He was almost a head shorter than her. For all his handicap, she had not met a more cheerful child than Sanjib. He was always making them laugh with his antics and his new, wonderful ideas...like this one about hunting crabs. 'Imagine,' she said to herself../crabs!

"Can I ask you a question, Sanjib? If you don't mind?"

"Of course you may, Didi. Go right ahead and ask."

'How...how did you...?' her eyes dwelt apprehensively on the boy's leg amputated below the knee, and somehow she was tongue-tied.

"How did I lose this, right?" Sanjib's eyes twinkled, almost in anticipation, as he patted the tell-tale stump, "It was a 'kamot', Didi. He was hungry, so there!"

"Ka-mot? What on earth is that?"

"Kamot? Haven't you heard of them? Ever?"

Bharti shook her head.

"They are fish. This big," Sanjib gestured with his arms, stretching them wide apart, then bared his glistening teeth, "And they have hundreds of teeth...awfully sharp, too. Don't you have kamot where you live, Didi?" (Ch.1_page 10_para2-7)

"Here, let me see that," Bharti snatched it out of Moloy's fingers. One white cross was embossed on either side of the handle.

"Ah, ha! Would you believe this? This is a Swiss army knife, fellas. Don't you know?"
"Swi...Swi...? What are you talking about, Didi?"

"A Swiss Army..." Bharti started to explain, then realized how difficult it would be to explain the origin and pedigree of the instrument to these simple boys. "Where on earth did you get hold of this, Sanjib?"

"Stole it, no doubt!" mocked Moloy and ducked as his friend threw a punch at him.

"Someone gave it to me, Didi. He was a white man, a foreigner. He came from a place called Oorop ... Oorop ... that's where he said he lived. He gifted this to me."

"Oh, Europe?" nodded the girl, "This is a wonderful gift he gave you, Sanjib. Do you know how useful this is?"

"It is? I really don't know. I've never used it, in fact. I keep it clean and dry, tucked safely inside my pillow. I only take it out when I have to go out on important missions...like today."

"What good will it do you on a fishing expedition, dummy?" taunted Moloy, "Are you planning to spear a kamot with that little knife of yours?"

"Don't mock, Moloy!" scolded Bharti, "You know nothing about it. Here, Sanjib, keep this safe. You never know when it might come in handy." (Ch.2_page 16-17_para3-10)

2. Values of Giving

a. Love and Affection

In the novel The Swamp, love and affection are mostly showed when the kids are kidnapped by the pirates. The love of parents to
their kids is the purest love of all. Sumanta and Kanti risked everything, including their wealth when they borrow money from Rash Behari and their lives when they confronted the pirates.

"Shall we never be free of this curse?"

"Don't lose heart, Kanti Kaka!" reassured Bidhu, "Sumu Dada will be returning any time now with the money and then the children will be free."

"But it will be somebody else's turn next," said Binoy Majhi, "then another...and another. Our troubles never seem to end."

Yes!" nodded another villager vehemently, "if things continue like this we will all be reduced to beggary soon. We cannot go fishing for fear of the dasyusl And when we do muster courage to put out to sea, our people are captured and we have to shell out astronomical sums to get them released." (Ch.5_page 41_para1-2)

b. Responsibility

In *The Swamp* novel, responsibility is implied when Sanjib, Rash Behari’s servant, did what he asked to do even though it was already time for him to rest and play.

"All aboard!" called Kanti Kaka, interrupting their conversation, "Come on in, children. We're all set to go."

"But what about Sanjib?" gestured Bharti,

"We had promised to take him along, Kaka."

"That boy! There's no telling about him. Neither here nor there. Maybe Rash Behari has sent him away on some errand. The
sun is up already. We can't wait any longer. Here, girl. Take my hand."

As her uncle hauled the reluctant girl into the boat, Bharti continued to glance in the direction of the village. There was no sign of Sanjib. (Ch.2_page 14_para4-7)

CHAPTER V

CLOSURE

A. CONCLUSION

In this chapter the writer wants to conclude his graduating paper based on the problem statements which explains:

1. The Intrinsic Elements:

   a. The main characters in this novel are Bharti Mukherjea, Sanjib, Moloy, Kanti Kaka, Sumanta Mukherjea and Rash Behari as the main antagonist.
b. Setting the novel takes place in Raidighi, a small city in Sunderbans, Kedo Island and unknown island around Raidighi. It sets in around mid 1990s, India has divided into three:

1) Setting of place; setting of place direct to the location where the event happened in a story. The story revolves around Sunderbans, a province in West Bengal.

2) Setting of time; there are no exact explanations when the novel happened. Given the fact there are already trawler with diesel machine, ripples and interchangeable citizenship to Amerika, the writer concluded that the story takes place more than a decade after Indian independence. There are no cell phones, telephones or another of telecommunication used in the novel.

3) Setting social; in the novel is society of Indian community. Their beliefs are in God and Goddesses, mother of nature and they pray to them.

c. Theme; theme of the novel is religion and belief, adventure and heroic acts. This novel also talks about the importance of friendship and togetherness.

d. Point of view; it used third person, which is the author, as the point of view in the novel.

e. Plot; the plot of the novel can be divided into four parts:
1) Exposition, when the kids and the parents started the journey;

2) Conflict, when the kids were kidnapped by the pirates and they demanded ransom to the parents;

3) Climax, when the kids tried to escape from the pirates by themselves, succeeded, and watched when Rash Behari turned out to be the one behind the kidnapping;

4) Resolution, when the parents finally won confronting the pirates and Rash Behari got his karma eaten by the tiger.

2. The Moral Values

a) Values of Being

1) Bravery

   In this novel, bravery almost becomes the themes of the novel. It is shown almost in every chapter of the novel; when the kids tried to escape by their own effort from the pirates, dangling by themselves in the ocean.

2) Optimism

   In the novel, Bharti, Sanjib and Moloy were often caught in miseries; kidnapped by the pirates, lost in the unknown island and again confronted by the pirates, but optimism were what had driven them to survive and escape from those miseries, they have
never given up their spirit and that was what made them succeeded.

3) Faith

In the novel, the people of Raidighi are imagined as a believer of swamp gods, *Bonbibī*, people in Raidighi believed in her that he was the mother of nature, the protector of jungles and swamp and the people of Raidighi, and they believed in Bonbibī with their all hearts and pray to them in every occasion regardless bad and good.

4) Curiosity

In the novel, curiosity is the reason why the kidnapping began because Bharti is curious about how people in Raidighi went fishing and roaming around unknown islands surrounding Raidighi

b) Values of Giving

1) Love and Affection

In the novel *The Swamp*, love and affection are mostly showed when the kids are kidnapped by the pirates. The love of parents to their kids is the purest love of all. Sumanta and Kanti
risked everything, including their wealth when they borrow money from Rash Behari and their lives when they confronted the pirates.

2) Responsibility

Responsibility is something we are required to do as an upstanding member of a community; or having the job or duty of dealing or taking care of something or someone.

B. SUGGESTIONS

The writer would like to give some suggestions related to this research for teachers and students. The suggestions can be put forward as follows:

a. For the Teachers

1. From this book teachers can teach values taken from books and novels.

2. The teachers can use other media not only as a source of entertainment to the kids but also as teaching media.

b. For the Students

1. The students can study about attitude behavior from main character that friendship and togetherness can solve and ease the problems

2. The senses of never give up, optimism, self confidence are very important to achieve ambitions.

3. The student should learn more about values of life not only from school and classroom but also from another media such as novels, books, movies, etc.
REFERENCES


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Menyatakan bahwa naskah skripsi yang saya tulis ini tidak keberatan jika dipublikasikan.

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