A PLOT ANALYSIS OF “GHOST RIDER”

Yuliyanti

Faculty of Letters- Gunadarma University

ABSTRACT


Plot is like a skeleton that holds your story together, connecting all of the pieces so that they form one coherent organism. It is also plot that keeps the murder at the end of a story linked to a conversation in the first scene, and keeps them both logically linked to the precious statue that was stolen somewhere in the story’s middle, and even links everything to the why it happened.

After considering the importance of plot in a story, the writer decides to find the unity of plot in Ghost Rider and also determine what kinds of conflict are in Ghost Rider. The plot is said to be a unified plot with a unity of action. In this study, the writer uses a qualitative descriptive method. The novel is used as the primary data. As the secondary data, which are used by the writer, includes dictionaries, reference books in order to get the theories.

After the writer accomplishes this study, the writer finds that Ghost Rider has unity in its plot; it shows with the beginning, middle, and end of this novel. The writer also finds conflict in this novel that happens between Man vs. Man, Man vs. Self, and Man vs. Supernatural entity. Man vs. Man happens to Roxanne and Johnny, meanwhile Man vs. Self happens to Johnny, and Man vs. Supernatural entity happens to Johnny and Blackheart. The writer hopes this study will be useful to the readers.

CHAPTER I: INTRODUCTION

In the attempt to define the term ‘literature’, one can distinguish between two general directions: a broad and a narrow definition. The broad definition incorporates everything that has been written down in some form or another, i.e., all the written manifestations of a culture (hence, there are terms such as ‘research literature’, ‘the literature on civil rights’, etc). In narrow definition means demarcates ‘literary’ from ‘non-literary’ texts.

Before the invention of writing, literary works were necessary spoken or sung, and they were retained only as long as living people continued to repeat them. In some societies, the oral tradition of literature is still exist, with
many poems and stories designed exclusively for spoken delivery. Even in our modern age of writing and printing much literature is still heard aloud rather than read silently.

Literature may be classified into four categories or genres: (1) prose fiction, (2) poetry, (3) drama, and (4) nonfiction prose. Fiction (from the Latin *fictio*, “a shaping, a counterfeiting”) is a name for stories not entirely factual, but at least partially shaped, made up, imagined. The essence of fiction is narration, the relating or recounting of a sequence of events or actions. Why do people enjoy reading a fiction because fiction teaches its readers by providing them a vast range of experience that they could not acquire otherwise. Especially for the relatively young, conceptions of love, of success in life, of war, of malignant evil and cleansing a virtue are learned from fiction – not from life. And herein lies great danger, for literary artist are notorious liars, and their lies frequently become the source of people’s conviction about human nature and human society.

In this research, the writer is interested in to know more about plot. First, the writer will explain the definition of plot. According to E.M. Forster, plot is narrative of events, the emphasis falling on causality. It means that plot is a series of events that depend on one another, not a sequence of unrelated episodes. In a well-plotted story or play, one thing precedes or follows another not simply because time ticks away, but more importantly because *effects* follow *causes*. In a good work, nothing is irrelevant or accidental; everything is related and causative.

The writer wants to find out is the plot unities or not. The unity of plot in a novel can be happened if the
audience (reader) perceives the plot as a complete and ordered structure of actions directed toward the intended effect with none of the important components parts (incident missing). It said to be a unified plot with a unity of action. The most important aspect of a unified plot is a continuous sequence of action that has beginning, middle, and end. And the writer is also interested in finding what kinds of conflict in this novel because conflict is the essence of fiction. It creates plot. Plot generally takes its impetus from conflict. Conflict means a clash of actions, ideas, desires, or wills. There are two kinds of conflict: external or internal. The existence of conflict in fiction is to enhance the reader’s understanding of a character and creates the suspense and interest that make you want to continue reading. Based on the explanations above, the writer decides to entitled this research as follow “Analysis Plot in Ghost Rider”

CHAPTER II: THEORETICAL REVIEW

2.1 Definition of Plot

Stories and plays are made up mostly of actions or incidents that follow one other in chronological order. Finding a sequential or narrative order, however, is only the first step toward the more important consideration-the plot, or the controls governing the development of the actions.

Plot: the motivation and causation of fiction. The English novelist E.M. Forster, in his collection of essays entitled Aspects of the Novel, presents a memorable illustration of plot. To show a bare set of actions, he uses the following: “the king died, and the queen died.” He points out, however, that this sequence does not form a plot
because it lacks motivation and causation.

These he introduces in his next example: “The king died, and the queen died of grief.” The phrase “of grief” shows that one thing (grief) controls or overcomes another (the normal desire to live), and motivation and causation enter the sequence to form a plot. In a well-plotted story or play, one thing precedes or follows another not simply because time ticks away, but more importantly because effects follow causes. In a good work, nothing is irrelevant or accidental; everything is related and causative.

2.1.2 Determining the conflict and Conflict in a Story

The controlling impulse in a connected pattern of causes and effects is conflict, which refers to people or circumstances that a character must face and try to overcome. Conflicts bring out extremes of human energy, causing characters to engage in the decisions, action, responses, and interactions that make up fictional literature.

The same responses are the lifeblood of athletic competition. Consider which kind of athletic event is more interesting: (1) one team gets so far ahead that the winner is no longer in doubt, or (2) both teams are so evenly matched that the winner is in doubt until the final seconds. Obviously, games are uninteresting—as games—unless they are contests between teams of comparable strength. The same principle applies to conflict in stories and dramas. There should be uncertainty about protagonist’s success. Unless there is doubt, there is no tension, and without tension there is not interest.

2.1.3 Finding the Conflict to determine the plot.
To see a plot in operation, let us build a Forster's description. Here is a simple plot for a story of our own: “John and Jane meet, fall in love, and get married.” This sentence contains a plot because it shows cause and effect (they get married because they fall in love), but with no conflict, the plot is not interesting. However, let us introduce conflicting elements in this common “boy meets girl” story.

2.2 Types of Plot

There are several types of Plot:

1. Episodic Plot: An episodic plot features distinct episodes that are related to one another but that can also be read individually, almost as stories by themselves.

2. Complex Plot: It means the story builds on itself so that each episode evolves out of a previous one and produces another one.

3. Experiment Plot: Interrupting the main story with subplots, moving back and forth in time, or merging fact with fiction.

4. Open-ended Plot: Plots that are not brought to a final or preliminary conclusion. For example, in J.K. Rowling’s *Harry Potter and the Goblet of Fire*.

5. Tightly Plot: It means the separate episodes are linked closely and visibly in a firm cause-effect relationship, to give the impression of historical verisimilitude—“the way it was.”

6. Plot focusing on character: The plot relies more on character than on action and their efforts to communicate their feelings to others.

7. Plot focusing on action: The plot relies more on action than on character.
It is important to recognize that, even within plots that are mainly broken and the chronological parts rearranged for the sake of emphasis and effect. Recall the two Hemingway stories cited here in which we encounter the characters in the middle of their “story” and must infer its chronological antecedents. In this case and in others, although the main direction of the plot may be chronological and forward, the author is under no obligation to begin at the beginning. Hemingway has us begin in the middle of things; other authors may begin at the end and then, having intrigued and captured us, work backward to the beginning and then forward again to the middle. In still other cases, the chronology of plot may shift backward and forward in time as for example in Charles Dickens’s classic, A Christmas Carol.

Perhaps the most frequently and conventionally used device for interrupting the flow of a chronologically ordered plot is the *flashback*, a summary or fully dramatized episode framed by the author in such a way as to make it clear that the events being discussed or dramatizes took place at some earlier period of time. Flashbacks are often crucial to our understanding of the story, for they introduce us to information that would otherwise be unavailable and thus increase our knowledge and understanding of present events.

The key point to remember about plot is that it is open to infinite variety. An author is under no obligation whatsoever to make his plot conform to any scheme or pattern but his own. The only requirement that the writer of fiction dares not shirk is that the plot be interesting.
CHAPTER III: RESEARCH

METHOD

3.1 Research Design

In this study, the writer uses a qualitative descriptive method to analyze the unity of plot and conflict that appear in the novel *Ghost Rider*. The use of this method is due to the problem statements and aims of research. The novel is used as primary data. As the secondary data, which are used by the writer, includes dictionaries, reference books in order to get the theories. This study is classified into a qualitative research. Qualitative research is different from quantitative research because it does not use statistical procedures as in quantitative research. According to Strauss and Corbin (199:45), qualitative research is a kind of research which resulting inventions that can not be reached out by using statistical procedures or with other quantification way. Qualitative research is used to examine people’s life, history, organizational function, social movements, or kinship relation.

3.2 Source of the data

The source of data in this research is the novel *Ghost Rider*, which is written by Grex Cox and published by Pocket Book, Inc at 2007 in New York. Another source from dictionaries, reference books, and internet.

3.3 Techniques of Collecting Data

1) Reading the novel.
2) Reading some reference book that relates to the topic.
3) Identifying sentences that show the conflicts.
4) Giving some marks to the sentences that show the conflict among Johnny.
5) Make quotations to give the proof the statements which are based on the novel.

6) Drawing conclusion about the findings.

3.4 Techniques of Analyzing Data
1) Classify the data which the writer had collected.
2) Explaining the data according to their categories:
   a. The unity of plot is subcategorized into beginning, middle and end.
   b. The conflict is subcategorized into external and internal conflict.
3) Draw the conclusion from the analysis.

CHAPTER IV
RESULT OF STUDY and DISCUSSION
4.1 Result of Study
4.1.1 The Beginning, Middle and End

In order to know the unity of plot in Ghost Rider, the writer must analysis the novel from the beginning, middle.

a. The Beginning

The beginning of story must state the premises of the problem clearly and simply. The author must convey every bit of information that is necessary to give a clear understanding to the audience by introducing the characters and their relation to each other. Therefore, the writer tries to describe the beginning of the story by describing the characters and their relation to each other. Who Johnny is- who Roxanne is- who Mr. Barton is- who Mephistopheles is- who Blackheart is.

*Johnny is seventeen year old man who works as motorcycle stunt rider, Johnny has a special relation with Roxanne, but they do not get bless from Roxanne’s father.
* Roxanne is Johnny’s girlfriend— they love each other but Roxanne’s father is not agree with their relationship.

* Mr. Barton is Johnny’s father, they have very closed relationship.

* Mephistopheles is the owner of Contract of San Venganza.

* Blackheart is son of Mephistopheles who desires to get the Contract San Venganza.

After introducing the characters, the writer describes the problem that the characters face. The beginning is the roots from which the story springs—the premise of its problem.

The beginning of Ghost Rider opens with Johnny and Roxanne relationship. They love each other, but their relations do not get bless by Roxanne’s father. The reason is because Johnny is only motorcycle stunt rider, he considers Johnny is just a phase for his daughter. It makes Johnny and Roxanne decide to leave their hometown. On the other hand, Johnny knows that his father gets cancer. Now he feels confused with what will he does next—does he leave with Roxanne or stay home with his father. Until the stranger comes to offer the cure of Johnny’s father but everything is change after the appearance of stranger.

The author of Ghost Rider has already presented the beginning of story by giving necessary information in order to give the clear understanding at the reader and also state the problem clearly and simply.

b. The Middle

The middle must develop the problem logically and solve the entanglement in a “big” scene. The middle as that part which carries the story on from dispensable introduction to and into the scene of final suspense the climax—in
which the character’s will break or triumphs and the end is decided.

The middle of *Ghost Rider* starts when Johnny’s father gets accident at the show and dies. Johnny feels guilty- is it him that causes the accident or is there another reason. Until he knows that the sign with the stranger is the main cause of Johnny’s father death, and because of the sign he must forget everything, from his friends, his family, and Roxanne. Johnny must leave Roxanne, he does not want Roxanne become trap in the stranger’s hand. Until fifteen years later, the stranger comes again and asks Johnny to get the contract. Although he must fight with the Blackheart to get the contract and sacrifices Roxanne’s life. Once again, he must leave Roxanne, it was Johnny does fifteen years ago and it hurts Roxanne. Now, Roxanne does not believe with what Johnny does or says.

Until the appearance of Johnny as Ghost Rider in front of Roxanne that makes Roxanne believes Johnny finally. The author of *Ghost Rider* has already presented the middle of story well by developing problem logically.

c. The End

The ending must round the whole out satisfyingly. The ending of story must not leave unfulfilled any promises of the premise, but must fulfill them all satisfyingly. The end of *Ghost Rider* starts when Johnny knows that the man whom always helps him is Carter Slade, the person who has stolen the contract of San Venganza many years ago. When Blackheart kidnaps Roxanne, he must get the contract, and at that time, Carter Slade helps Johnny to get the contract. Finally, Johnny gets the contract and he can spare Roxanne’s life from Blackheart. The writer finds that this novel has unity in plot; the reason is
because the novel has a beginning, the middle, and the end. In the beginning, the main action is initiated and the audience is left anticipating something more. This is followed by the middle, which presumes what has gone before and requires something more to follow. Finally, the end follows what has gone before, but at the same time requires nothing more and leaves the audience satisfied that the plot is complete. Those are needed to be unity plot.

4.1.2 Kinds of Conflict

After having read for conflict, the writer concludes that the conflict in *Ghost Rider* is combination of internal and external conflicts. *Man vs. Self* is belonged to internal conflict and *Man vs. Man and Man vs. Supernatural entity* is belonged to external conflict.

**a. Man vs. Man conflict** is one person or group is pitted against another usually in a physical way. In this novel, it happens to Johnny. Johnny has to fight with Roxanne, Mack, and Capt. Dolan. Everything is changed after he signs the deal. In the truth, Johnny and Roxanne love each other but the appearance of the stranger makes Johnny leaves Roxanne. And after fifteen years they meet again, they fight each other although it’s not happened in physical way, but through emotional way.

**b. Man vs. Self conflict** is a character against their own will, confusion, or fears. *Person vs. Self* can also be where a character tries to find out who they are or comes to a realization or a change in character. Although the struggle is internal, the character can be influenced by external forces. The struggle of the human being to come to a decision is the basis of *Person vs. Self*. In *Ghost rider*, it
happens to Johnny, Johnny must leave Roxanne, although he feels hard to do that but this Johnny does for Roxanne’s life for saving her from the stranger.

c. Man vs. Supernatural entity is a character against supernatural forces.

It happens between Johnny and Blackheart in order to get the contract San Venganza, the contract that was stolen by Carter Slade many years ago, and finally Johnny is successful to get it. The fight happens in a physical way.

After the writer knows what kinds of conflict are, the writer classifies those conflicts belong to rising conflict. This conflict found in this novel because in the way each action or feeling triggers another stronger action or feeling in a chain. A story with rising conflict usually has three-dimensional character, a clear-cut premise, and unity at the end. In this novel, it also happens to Johnny because every action that Johnny does always triggers another stronger action in chain. For example, after signing the deal, Johnny’s life changed totally. He must forget everything, from his friend, his family as well his girlfriend.

CHAPTER V : CONCLUSION and SUGGESTION

5.1 The Conclusion:
After analyzing this study, the writer concludes that this novel has unity in its plot. The unity of plot can be found if a novel has a beginning, middle, and an end. It means that the audience (reader) perceives the plot as a complete and ordered structure of actions directed toward the intended effect with none of the important components parts (incident missing), the plot is said to be a unified plot with a unity of action. The beginning is the place where the premises of the problem state clearly and simply, it must convey
the necessary information to give a clear understanding to the audience. In *Ghost Rider*, the author has given the every bit information with introducing the characters and states the problem clearly and simply. The middle is the place where the problem develops logically and solves the entanglement in a “big” scene. In *Ghost Rider*, the author of novel has developed the problem logically. The end must round the whole out satisfying. In the end of *Ghost Rider*, the author also gives satisfied conclusion. The writer also finds that there is conflict in *Ghost Rider*; there are two kinds of conflict, external and internal conflict. After having read and analyzed this conflict, finally the writer finds at least three conflicts in this novel, a) Man vs. man, b) Man vs. Self, and C) Man vs. supernatural entity. *Man vs. Self* happens to Johnny and Roxanne, Mack, and Capt. Dolan. *Man vs. Man* happens to Johnny and Roxanne and *Man vs. Supernatural entity* happens to Johnny and the Blackheart. There are several steps that the writer takes in order to know what kinds of conflict in *Ghost Rider*, such as: identify the main characters, decide what conflict they face, look for steps they take to settle that conflict and see if the steps cause other conflict. Conflict is important to every story because it enhances the reader’s understanding of a character and creates the suspense and interest that make you want to continue reading.

### 5.2 Suggestion

Based on the result of this study, the writer would like to give some suggestion as follows:
1. The teaching of the literature should be improved, especially on how to analyze intrinsic elements in a novel, such as: character, theme, setting, plot and point of view. So that the students can understand and master the subject easily because the writer thinks that this subject is interesting and the most important thing because the subject has closed relation to the student of English Department.

2. For the student’s improvement, the teachers should give more exercises about analyzing novel to the students and help them to find and solve the problems at this subject.

3. For the students who take analysis novel in their research, they have to search the data more to fulfill their study and the writer hopes that this research will help for everybody who wants to know about analyzing novel.