CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter the researcher will discuss some theories that are related to this research. They are sociology in literature, heroism, and types of heroism.

2.1. Previous Study

There was one student in University of 17 Agustus 1945 Surabaya that applied heroism as his thesis but took data from a different novel. Those thesis had been done by Wahyudi Kurniawan (2003) entitled The Osceola’s Heroism in Theodore Pratt’s The Seminole. It identified about heroism that portrayed by the character in that novel. In addition, there was a student of the University of 17 Agustus 1945 Surabaya and some students from different universities chose Dear John for their source of data of their thesis but in different focuses. It had been done by one student of Muhammadiyah University of Surakarta and student from Sunan Ampel Islamic State University Surabaya.

The first study is An Analysis of John’s Regret in Nicholas Sparks’ Dear John by Nurul Hidayah, University of 17 Agustus 1945 Surabaya (2014). It analyzes about John’s regret that appear in Dear John. John hopes his relationship with Savannah run well until his service term ends, but the truth says differently. Their relationship cannot be united because of some things. John blames his past, but finally he realizes that he was very selfish forced the condition like he want. John must pass the lesson life fist untill he realizes all. Beside that the writer also analyzes about cause and effect of John’s regret.

Second research is John’s Big Heart in Nicholas Spark’s Dear John Novel (2006): A Psychoanalytic Approach by Okti Ermawati, Muhammadiyah University of Surakarta (2013). This study identifies the actions that showing big heart attitude, one of them is to sacrifice as practiced by John. The first sacrifice for the country and the second for Savannah. John chose to defend the country that in the end he sacrifices relationship with Savannah. Then there is the opportunity to have Savannah, but John chose to sacrifice for Savannah happiness by selling all the coins heritage.
Third research is *A Study of Sacrifice As Seen Through Savannah in Nicholas Sparks’ Dear John* by Mufti Ali, State Islamic University Sunan Ampel Surabaya (2015). It deals with sacrifice and effect of Savannah’s decided. Savannah decides to sacrifice her love to marry Tim because Tim really needs her. According to human basic structures of psychoanalysis theory by Freud Savannah’s sacrifice is in the last human basic structures, the superego. Savannah has a desire to marry with John but the condition makes her in difficult decision with whom she will marry. Eventually her superego guides her to marry with Tim who really needs her help and sacrifice her love to him.

From those two studies that had been done by students of some universities, it concluded that this research has both similarities and difference from what they have done. The similarity lie in the source of data. Meanwhile the difference is in the focus, approach, and discussion itself. This research wants to reveal the heroism that was done by John toward his love and country. So, this study wants to analyze what kinds of heroism are reflected to John.

### 2.2. Sociology and Literature

Literature cannot be taken apart from society in representation of life. The sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations. As there is a reciprocal relationship between a literary phenomena and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work. According to OpenStax College (2012: 10) sociology can be defined as the systematic study of society and social interaction. The word ‘sociology’ is derived from the Latin word ‘socius’ (companion) and the Greek word ‘logos’ (study of), meaning ‘the study of companionship.’

In the New Oxford Encyclopedic Dictionary sociology is defined as ‘a study of human, especially civilized, society; study of social problems, especially with a view to solving them’. Sociology as the science of social
relations studies the society and gets its subject matter from different sources, literature being one of them. As a social product, literature reflects human society, the human relation and the world in which we live, interact and move.

Literature, like sociology, critically examines the realistic picture of human life. So it has been called as the mirror and controller of the society. Sociology tries to study the literary facts and their impact on social relations. Literature may be called as the source of social events and history or the documents of social phenomenon. It has a social function in giving information and understanding of social issues such as norm, tradition, convention, myth, and morality of particular society.

However, as the work of art, literature is different from other social documents for it is the combination of reality and imagination which is useful for both adding artistic aspect and giving meaning to reality. It was elucidated by Peter Berger and Thomas Luckmann in A. Teeuw that “Everyday life presents itself as a reality interpreted by men and subjectively meaningful to them as a coherent world” (Peter Berger and Thomas Luckmann in A. Teeuw, 1984: 226). In other words, literature is really not a total reflection of reality but it is the essence and summary of the social process based on the writer’s interpretation.

As an integral part of the society, literature not only analyses society but also shows the ways in which men and women experience society as feeling. Thus, the novel as the major literary genre of industrial society can be seen as a faithful attempt to recreate the social world of man’s relation with his family, with politics and with state. It also delineates man’s roles within the family and the other institutions, the conflicts and tensions between groups and social classes (Laurenson and Swingewood, 1972: 12).

2.3. Heroism

The word hero comes from Greek origin and Greek mythology. It refers to those who are favored by the gods or has godlike qualities. According to Baumard & Boyer, 2013 (in Kafashan et al, 2016: 37) heroism is an extreme form of prosociality, a category of behavior that involves benefiting another. By
means of definition, typical prosociality involves the actor delivering average or expected levels of benefits to other. Kafashan et al, 2016: 37 stated that heroes as those who incur sacrifice such as risk of injury or death, or significant sacrifices such as money, time, or other forms of personal loss to deliver greater than expected benefits to others. Among many actors who engage in behaviors of a given sacrifice, heroes are those who deliver lot of benefits to others. Those sacrifices are incurred by the hero without certainty or negotiated expectation of payback/future reward.

Websters 1913 dictionary stated, “Heroism is a contempt of danger, not from ignorance or inconsiderate levity, but from anoble devotion to some great cause, and a just confidence of being able to meet danger in the spirit of such a cause”. (emphasis added; Olson & LaRowe, n.d. from definition footnotes, pp. 34& 689). While there are obvious differences between the various forms of bravery and courage, there are also several elements that can be viewed as binding them together conceptually. First, each involves a level of peril or sacrifice that goes well beyond what is expected in other prosocial behaviors. Second, each entails a willingness to enter a fraught situation despite clear barriers to entry and obvious paths of exit. Third, across all forms of heroics, the actor must transcend considerable fear to act decisively (Franco, Blau, and Zimbardo, 2011: 100). From this position it makes attempted to reformulate the types of heroism more comprehensively, describing three broad forms of heroic action: martial (military) heroism, civil heroism, and social heroism (Zimbardo, 2007b in Franco, Blau, and Zimbardo, 2011:100).

2.3.1. Types of Heroism

There are three types of heroism, they are martial (military) heroism, civil heroism, and social heroism.

2.3.1.1. Martial (military) Heroism

Courage seems as necessary but insufficient to meet this archaic standard of heroism. In military terms, for example, a soldier might courageously face death. But this differed from choosing to go into the heart of battle or to act above and beyond the call of duty. This willingness to take conspicuous, bold action in a way that sets one apart from his already brave peers continues to serve
as the high-water mark of heroism in modern warfare (Armed Forces Act, 2000; Glanfield, 2005; Murphy, 2005; United States Army, 2005 in Franco, Blau, and Zimbardo, 2011: 100). The ideal of the war hero is clearly echoed in other contexts, including those who more routinely risk life and limb in the line of duty and who are bound to a code of conduct, such as army, police officers, firefighters and paramedics (Zimbardo, 2007 in Franco, Blau, and Zimbardo, 2011:100). Collectively, it refers to this group as physical risk, duty-bound heroes.

2.3.1.2. Civil Heroism

Civil heroism is similar to martial heroism because it involves physical peril. However, there is no military code of conduct to fall back upon. The actor may not be trained to deal with the situation and there is no specific script (e.g., an honor code) that guides the individual toward heroic action as is the case for martial heroism (Zimbardo, 2007 in Franco, Blau, and Zimbardo, 2011: 100). Thus, the standard for duty-bound and nonduty bound physical-risk heroism differs, but the style of engagement and potential sacrifices are comparable. Death, serious injury, disfigurement, and pain are all possible outcomes of acting on behalf of others in jeopardy. Other authors have referred to this action as civil courage, but have not consistently distinguished between physical peril and social sacrifice e.g., Greitemeyer et al., 2007 in Franco, Blau, and Zimbardo, 2011: 100. A classic example is a civilian bystander who performs an emergency rescue. It refers to this form of heroism as physical risk, non-duty-bound heroism.

2.3.1.3. Social Heroism

Social heroism, in contrast, typically does not involve immediate physical peril. It is nonetheless associated with considerable risk and personal sacrifice in other dimensions of life. Including serious financial consequences, loss of social status, possible long-term health problems, and social ostracism (Glazer & Glazer, 1999; Shepela et al., 1999 in Franco, Blau, and Zimbardo, 2011: 100). The goal of social heroism can be seen as the preservation of a community-sanctioned value or standard that is perceived to be under threat. In some cases, the actor is actually trying to establish a set of extra-community standards pushing toward a new ideal that has not yet found wide acceptance.
This is an important distinction, as hindsight bias makes it easy to assume that the value asserted by the heroic actor has always been an accepted social standard which is often not the case.

What called social heroism here, to underline its similarities to martial and civil heroism, has also been conceived of by others as courageous resistance (Shepela et al., 1999), rescueal truism (Oliner & Oliner, 1988), moral rebels (Monin, Sawyer, & Marquez, 2008), or moral courage (Staub, 2011) in Franco, Blau, and Zimbardo, 2011: 100. Furthermore, although physical peril is not the most prominent feature of this form of heroism, involvement in prolonged social heroics may lead to eventual or insidious physical risk (Glazer & Glazer, 1999 in Franco, Blau, and Zimbardo, 2011: 101). By contrast, physical risk (martial and civil) heroes are most often viewed as the archetypal heroic figures (Eagly & Becker, 2005; Hughes-Hallet, 2004 in Franco, Blau, and Zimbardo, 2011: 101).

Their actions are usually dramatic, occur rapidly, and are comparatively free from controversy. Physical risk heroism usually involves some probability of serious injury or death, but not certainty that either will occur infact the actor’s calculus may involve the expectation of a reasonable chance of exiting the situation unscathed. With some exceptions, the individual performing the act is usually completely removed from peril after a short period of time if they survive.

Social heroism is typically less dramatic, unfolds over a much longer time period, and is frequently undertaken in private rather than public settings. Yet, the costs associated with social heroism are often certain to occur and are willingly engaged in over these extended time frames. From this perspective, it has been argued that social heroism should be viewed as more heroic than physical risk forms of heroism (Howe, 1935; Peterson & Seligman, 2004 in Franco, Blau, and Zimbardo, 2011: 101).