

**AN ANALYSIS OF BIBLICAL ALLEGORY IN REVEALING
THE THEME IN HERMAN MELVILLE'S *MOBY DICK***

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra*
in English Letters



By

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Student Number: 984214099

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DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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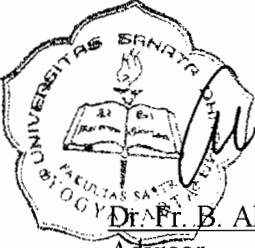
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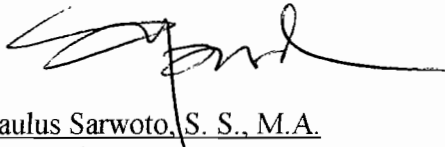
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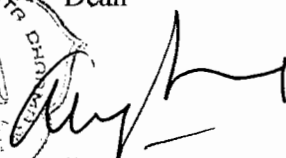
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Yogyakarta, May 29, 2006
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Dr. Fr. B. Alip, M.pd, M. A.

Dear readers,
*“You are never too old to set another
goal or to reach another dream”*
(Andy, on the sweet evening)

This undergraduate thesis is dedicated to
My beloved parents
Yakobus Jayadi and Anastasia Custati
My brother Doddy
My sisters Lina and Emi
My dearest partner Dewi
All of my friends

Senja (Thanks for the shake adventure). My all *off road jeep* community friends, YOTABAKTI, Hotel Santika Jogja, Jayakarta Hotel, and others that I cannot mention them one by one; I thank them for sharing such a beautiful friendship.

Last but not least, *Rahma Novika Dewi*, I love you, and thank you for your patience, attention, and care in supporting and encouraging me to solve every problem I face and to finish this thesis.

FA ANDY ARINTOKO

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ABSTRACT

FA ANDY ARINTOKO (2006). *An Analysis of Biblical Allegory in Revealing the Theme in Herman Melville's Moby Dick*. Yogyakarta: Department of English letters, Faculty of Letters, Sanata Dharma University.

This thesis deals with an American novel, Herman Melville's *Moby Dick*, and aims to answer two questions in the problem formulation. The first question is how are biblical allegories presented in the novel? The second one is what is the theme revealed through the using of allegory in the novel?

To analyze and answer the questions, the writer applied some theories that are relevant to the analysis. The theories include the theory of allegory, theory on character and characterization, theory on plot, theory on setting, and theory on theme.

In doing this thesis, the writer conducted library research, and applied formalistic approach. This approach is used to find out the answers of the question from the text in the literary work itself.

Based on the analysis, the writer concluded the answers for two questions. First, the biblical allegories presented by analyze the characters, plot and setting in the novel. Melville chooses to parallel his characters to biblical names and lives. The characters in the novel such as: Ishmael, Ahab, Elijah, Gabriel, and the whaling ships (Jeroboam and Rachel) correspond directly with their biblical namesakes. The plot of the novel similar with the plot in the Christian Bible, and the setting (ship and sea) give biblical meaning, as it is interpret in the Christian Bible. Second, the theme revealed through the presentation of biblical allegory in the novel is *rebellion*. Ahab's desire to take a revenge to kill *Moby Dick*, which brings him to his death, similar with Ahab disobedience of God words in the Old Testament Bible. Melville gives a religious teaching by applying the characters and events from the Christian Bible into the novel. The characters actions, the moving of plot, and the setting explained the human relationship with God. The writer finds out that Melville use Christian allegory to send message to the readers. The message is good will always triumph over evil if the dreamer obeys the rules, but if not, failure lays in wait.

ABSTRAK

FA ANDY ARINTOKO (2006). *An Analysis of Biblical Allegory in Revealing the Theme in Herman Melville's Moby Dick*. Yogyakarta: Department of English letters, Faculty of Letters, Sanata Dharma University.

Skripsi ini membahas sebuah novel Amerika, *Moby Dick*, yang ditulis oleh Herman Melville, dan bertujuan untuk menjawab dua pertanyaan yang terdapat dalam perumusan masalah. Pertanyaan pertama adalah bagaimana biblical allegory digunakan di dalam novel? Pertanyaan kedua adalah tema apa yang bisa diambil berdasarkan penggunaan alegori di dalam novel?

Dalam menganalisa dan menjawab pertanyaan-pertanyaan tersebut, penulis menerapkan beberapa teori yang berhubungan dengan analisa. Teori yang digunakan adalah teori alegori, teori karakter dan karakterisasi, teori mengenai plot, teori seting dan teori tema.

Penulis memakai studi pustaka dan menerapkan pendekatan formalistik. Pendekatan ini digunakan untuk mencari jawaban melalui teks di dalam karya sastra itu sendiri.

Berdasarkan studi ini, penulis menyimpulkan jawaban dari dua pertanyaan. Pertama, biblical allegory dijelaskan dengan menganalisa karakter, plot dan seting yang ada di dalam novel. Melville menghubungkan karakter-karakter, plot dan setingnya dengan nama-nama tokoh, alur peristiwa, dan latar belakang cerita kehidupan di kitab suci. Karakter-karakter di dalam novel seperti Ishmael, Ahab, Elijah, Gabriel, dan karakterisasi dari kapal penangkap ikan paus (Jeroboam dan Rachel) berhubungan langsung dengan nama-nama tokoh yang terdapat di dalam kitab suci. Alur peristiwa yang ada di dalam *Moby Dick* ada persamaan dengan peristiwa yang ada di dalam Injil, dan seting (kapal dan laut) mempunyai arti perumpamaan seperti yang ada di dalam Injil. Kedua, penulis menemukan tema yang terungkap melalui penggunaan alegori di dalam novel yaitu pemberontakan. Keinginan Ahab untuk balas dendam dengan membunuh *Moby Dick* yang menghantarkannya pada kematiannya, merupakan simbolisasi dari Ahab di kitab suci Perjanjian Lama. Melville memberikan pelajaran agama dengan mengaplikasikan karakter-karakter dan peristiwa-peristiwa dari kitab suci ke dalam novel. Aksi-aksi dari para karakter, pergerakan dari plot dan pengaruh dari seting menjelaskan hubungan antara manusia dengan Tuhan. Dari hasil pembelajaran ini, penulis menemukan bahwa Melville menggunakan Christian allegory untuk mengirim pesan kepada pembaca. Pesannya adalah kebaikan selalu mengalahkan kejahatan jika mengikuti perintah, jika tidak, kegagalan selalu menanti.

CHAPTER I

INTRODUCTION

A. Background of the Study

Literary work is the expression of the author to visualize his ideas to the people. The ideas that are written in the literary work are not the final ideas, meaning that the author does not state his idea directly. What the author does is only providing a bridge by which the readers can come to the idea of the author. The bridge that is provided by the author usually can be found in the elements of the story. There are some elements that the authors usually use to describe his idea like characters, plots, settings, symbols, metaphors, and allegory. The use of literary elements in the work is a manner of the author to describe his idea, and create an interesting story. Based on this fact, the reader can use one or some of those literary elements to interpret the meaning of a work or to find the hidden messages of the story.

In some works, a symbol is made significant by the author to transfer his ideas. The author use objects as symbol in order to reveal the implicit idea or the hidden meaning of a story. Allegory is one of the main types of symbolism. According to Abrams (1993: 4), allegory is “a narrative fiction in which the agents and the actions, sometimes the setting as well, are contrived to make coherent sense of “literal”, or primary, level of significance and at the time to

signify a second, correlated orders of agents, concepts, and events”. In simpler words, the story of the fictional character in a work of fiction is parallel and has one to one correspondences to other story, to a second story, outside the work. The story may be fiction or nonfiction. There are many kinds of allegories such as; allegory of salvation, allegory of love, historical and political allegory, Christian allegory, biblical allegory and so on. Ultimately, they all lend themselves to life. When a set of events, characters, and actions in a work of literature has a sense of parallelism with a set of events, characters, and actions in the world of human lives, it can be said that the story carries an allegorical relation with human life.

It is very interesting to study the existence of allegory in a story and its effects towards the story. It is no doubt that to get an understanding about the hidden meaning of a story is much more difficult than to understand the explicit one. In this case, this thesis will focus on how an allegory, the hidden meaning of a story, relates to “the surface story”. According to Perrine (1974: 636), the surface story is the story that the readers read literally; meanwhile, “the ulterior story” is the story that is referred by the surface story. Here, the writer will explain the correlation between the surface story and the hidden story by analysing the allegory in the novel. This step will do by the writer to describe how the story is categorized as an allegory, and then the writer tries to find the theme of the story based on the analysis of the allegory in the story.

Based on the exposition above, the writer will focus on a novel that has another meaning or a hidden meaning beyond what is settled in the surface story.

In this thesis, the writer is going to analyse one of Herman Melville's novels entitled *Moby Dick*. Melville is an American author and poet. He is famous for his profound symbolic allegory novel called *Moby Dick*. Melville writes the story of *Moby Dick* based on his own life when he was living at the sea. As Gelmann (1958:550) says, during his life, Melville wrote novels and many of them deal with his experience. Young Melville spent many of his time sailing around the sea and made some notes for stories. It means that the story of *Moby Dick* is influenced by the place and the situation when Melville spent his time. The place here means the whaling ship where Melville joined and sailed around the sea. The situation means the voyage that provided him the raw material for a career's works of books which one of them a masterpiece; *Moby Dick*. In this whaling voyage Melville learned about many things such as; friendship, love, and moral values of life, and all above support him to write a story about whaling.

Moby Dick is a novel that carries an allegorical relation with the Bible, especially Christian Bible. It can be seen from the chosen of the characters whose names are taken from the bible like Ahab, Ishmael, Elijah, and Gabriel. Here, the writer cannot escape from the fact that based on the characters names and actions, there is a parallelism between *Moby dick* and Christian Bible. When the writer pays attention to the plot of the story, the basic plot of *Moby Dick* is very simple, the hunt of the white whale, but Melville is genius in developing it. The creativity in developing the simple plot makes *Moby Dick* more just a fiction of sea adventure. The writer will analyse the plot on the surface story: the story of *Moby Dick*, and the plot on the ulterior story: the story taken from the Bible. In the other

hand, based on the explanation of the plot, the writer will describe the relationship between human being and God. Related to the above explanation, the analysis of settings is important because its existence reinforces the explanation of allegory in the novel.

The theme of *Moby Dick* cannot be revealed directly, meaning that the theme can only be found through literary analysis so that the readers will not get the wrong interpretation about the theme of the story. The theme in a work of literature needs a very serious study because its existence is implicit. So, the readers have to concern other elements of the story also and not only judge the theme from one side for example from the characters' speech or action in the story. In short, the theme is always influenced by the other elements of literary work. Characters, setting, and plot are the elements that can help the writer to explain the allegory to get the theme of the story. According to Kenney's theory on allegory and theme, he says that, "As a form, allegory does exist to express theme and if a story contains anything inconsistent with the theme, this may be properly be considered as a flaw" (Kenney, 1996: 93). From this quotation we cannot avoid ourselves to say that there is a relation between allegory and theme.

Based on the above explanation, the writer will analyse the using of biblical allegory in the novel, and after that the writer will try to reveal the theme to get the hidden messages of the story.

B. Problem Formulation

Based on the introduction above, there are two problems that will be analysed and evaluated in this thesis. The problem are formulated as follows:

1. How are biblical allegories presented in the novel?
2. What is the theme of the story seen through the allegory in the novel?

C. Objectives of the Study

The objectives of the study are to obtain the satisfying answer of the questions stated in the problem formulation. This thesis will describe the using of biblical allegory in revealing the theme of the story. The appropriate theories will be used related to the problem formulation above, in order to fulfil some objectives of the study that the thesis wants to achieve. Firstly, this thesis will analyse the allegory in the novel, the writer will try to examine the reason why *Moby Dick* is categorized as a biblical allegory. The writer used the theories of allegory and the theory of character, plot and setting to explain the biblical allegory in the novel. Secondly, after find out the presentation of biblical allegory in the novel, this thesis then can draw the theme of the story that is revealed from the description of the biblical allegory in the novel.

D. Definition of Terms

There are two important terms used in this thesis. The terms should be explained in order to provide an accurate explanation to answer the problem.

1. Allegory.

According to *Merriam Webster's Encyclopedia of literature*,

“Allegory is a more or less symbolic fictional narrative that conveys secondary meaning (or meaning) not explicitly set forth in the literal narrative. It compresses such forms as fable, parable and apologue and may involve either a literary or an interpretive process” (1995: 35).

In simpler words, the story of the fictional character in a work of fiction is parallel and has one to one correspondences to other story or to a second story, outside the work. The second story can be either a fiction or nonfiction.

2. Theme.

McMahon (1988: 124) states that theme is the central or dominating idea conveyed by literary work. According to William Kenney (1966: 94), theme is the total meaning discovered by the writer in the process of writing and the reader in the process of reading.

When someone wants to illustrate a theme, he must read the story deeper and it will be arise out naturally. On one hand, a theme is explicitly stated in the story, either in the beginning, in the middle, or in the end. On the other hand, sometimes the theme is implicitly stated. Here, the reader must read and analyse the story deeper, but more often, theme is implied. It is a kind of emotional effects, which comes up after reading experience. A good reader must receive ideas and unify them into a central insight.

CHAPTER II

THEORETICAL REVIEW

This chapter is divided into three sections. Firstly, review on related studies. This section elaborates some critical analysis about the author and the literary work itself. Secondly, review on related theories. This part presents the theories that become the tools of the writer to analyze the novel. Finally, theoretical framework, it will explain the use of the theories.

A. Review on Related Studies

Herman Melville is one of the greatest American authors. He is a novelist and poet, a major literary figure whose exploration of psychological and metaphysical themes foreshadowed the 20th-century literary concerns. The fictionalized travel narrative of *Typee* (1846) was Melville's most popular book during his lifetime, but his work remained in obscurity until the 1920s, when his genius was finally recognized. Melville is best known for his novel of the sea and his masterpiece *Moby Dick* or the whale (1851), a whaling adventure dedicated to Nathaniel Hawthorne. Stren in *A Treasury of American Literature* states:

Herman Melville brought to his work as a writer richer and more adventurous external experience than did any other American of his literary generation (1948: 990).

Fadiman (1959: 288) says that *Moby Dick* is a great novel that rises from humanity conflict. Every character has the problems in sailing in the sea when they are chasing the white whale. He or she should face the other crew that may not have the same idea to him. Beside the relationship among human life, *Moby Dick* also describes the ability of the crew in fighting the white whale. According to Spiller, *Moby Dick* is unique novel because it contains a lot of information about the whaling world:

Moby Dick is the great quantities of factual information: the natural history of the whales, literature of whaling, the actual processes of chasing and capturing the whale, stripping the blubber, refining and storing the oil (1957: 56).

Melville was born in New York City, in to a family whose fortunes had declined. He left the school and was largely autodidact, devouring Shakespeare as well as historical, anthropological, and technical works. He became a bank clerk, but in search of adventure in 1839 he shipped to Liverpool, England, as a cabin boy. When he returned to the United States he taught school and sailed for the South Seas in 1841 on the whaler *Acushnet*. After an 18-month voyage Melville deserted the ship in Marquesas Island and with a companion lived for a month the natives, who were cannibals. He escaped aboard an Australian trader, leaving it at Papeete, Tahiti, where he was imprisoned temporarily. He worked as a field labourer and then ship to Honolulu, Hawaii, where in 1843 enlisted as a seaman on the U.S. navy frigate *United States*. Melville's first five novels all achieved quick popularity. His adventures in the Marquesas and Tahiti inspired his first two books, *Typee* (1846), an account of his stay with the cannibals, and its sequel,

Ommo (1847), based on his experiences in Polynesian Islands (www.melville.org/hmmoby.htm/ accessed on March 20th,2005).

Throughout his career Melville enjoyed a rather higher appreciation in Britain than in America. His older brother Gansevoort held a government position in London, and helped to launch Melville's career. From his third book, *Mardi & a Voyage thither* (1849), a complex allegorical fantasy, Melville started to take distance to the expectations of his readers. *Red burn* (1849), based on Melville's first trip to sea, and *White-Jacket* (1850), a fictionalisation of his experiences in the navy, exposed the abuse of sailors that was prevalent in the U.S. Navy at that time (www.melville.org/hmmoby.htm/ accessed on March 20th,2005).

In 1847 Melville married Elisabeth Shaw, daughter of the chief justice of Massachusetts, and in 1850 Melville moved to a farm near Pittsfield, Massachusetts, where he became an intimate friend of the American writer Nathaniel Hawthorne to whom Melville dedicated his masterpiece, *Moby Dick or The Whale* (1851) (www.melville.org/hmmoby.htm/ accessed on March 20th, 2005).

Olson (1956: 231) says that Melville was a good Christian. Melville's failure in creating the works does not make him give up. He believes that God would give him the best way. "*Praise be to God for the Failure*" was the motto of Melville when he gets a problem in publishing his book. A miracle come when he created *Moby Dick*, however, primarily people never admitted it. He was rediscovered about 1920, after sixty years being neglected. *Moby Dick* leads him in peak of popularity, especially in the literary world.

B. Review on Related Theories

To answer the problems in the problem formulation stated in chapter I, the writer used some theories that are required as the basis of problem solving. In this section the writer will explain and discuss further the basic theories needed for the analysis.

1. Theory on Allegory

In the book entitled *Fiction*, Edgar V. Robert (1989: 328) states:

“Allegory puts symbols into consistent and sustained action. In form, an allegory is a complete and self-sufficient narrative, but it also signifies another series or level of events or conditions of life as expressed in a habit of thought, a philosophy or a religion”.

Based on the above quotation, the writer found in the story of *Moby Dick* that allegory in this novel puts symbols into action, and the allegory in the story used one thing (characters, events or conditions) to refer to something else or to speak so as to imply other than what it said. When a story, in addition to maintaining its own narrative integrity, may be clearly applied to another, parallel, or set of situations. It is an allegory. In short, an extended allegorical interpretation will have validity as long as the parallel interpretation is kept close and consistent. In this thesis, the writer tries to find another meaning of *Moby Dick* by analysing the allegory in the novel. The writer will show the parallelism between *Moby Dick* and the bible.

According to Abrams, (1993: 4) allegory is defined as “a narrative fiction in which the agents and the actions, sometimes the setting as well, are contrived to make coherent sense on the “literal”, or primary, level of signification and at the

time to signify a second, correlated order of agents, concept and event". The story which use allegory usually have two levels of meaning. In a simple explanation, the story of a work of fiction has a similarity to other story as a second story, outside the work. It also can be said that the story has correspondences to other story. In other words, the story of the fictional character in a work of fiction has one to one correspondences to other story, to a second story, outside of the work. The second story can be either a fiction or nonfictions.

Abrams tries to differentiate allegory into two types. Firstly, it can stand as historical and political allegory, in which the characters and the actions represent a certain historical and political personages and events. The allegory might refer to a certain person or to a specific situation in politic or history. Secondly, it is the allegory of ideas, in which the literal characters represent abstract concepts and the plot, may exemplify a doctrine or thesis. The main device of allegory of ideas is the presentation of abstract things such as virtues, vices, states of mind, modes of life and types of characters. Allegory of moral and religious can also be specified into allegory of ideas. Based on this theory, the writer found that *Moby Dick* contained a religious of biblical allegory, and the reader will not easily escape from the feeling that this novel brought moral and religious effects toward the reader.

Later, Abrams also adds that various literary genres may be classified as types of allegory; in the case, they are all narrative, though in different forms, one coherent set of circumstances that signify to a second order of correlated one. A fable is a short narrative in which the characters commonly animals that stand as

personification of human behaviours. A parable is a very short narrative about human being presented to stress the not openly expressed analogy, or parallel, with a general lesson that the narrators or the characters are trying to convey to the readers. An exemplum is a story told as a particular instance of general theme of a religious or moral: speech by a priest. It was very popular in The Middle Age, which was used by preachers.

2. Theory on Character and Characterization

Reading fiction is interesting because in fiction we may find many characters that represent the real human characters in life. It is important to discuss the theories of character and characterization since this study is about allegory and theme.

According to Abrams (1981: 20), all the actions, interactions, speeches, and observation are arranged to give the readers the details that they need for conclusion about the character. Character is an imagined person who inhabits a story and it shows a distinctive type of person. Based on this quotation a character must be a very important feature of fiction including that of the novel because seeing that he is a feature that inhabits a story and show a distinctive type of person. To interpret the character that are presented in narrative work, the readers can interpret characters' behaviour, moral and habits or other qualities by seeing what they say and what they do. The ground in character's temperament and moral nature for his speech and action is the constitution of a character's motivation.

Henry E. Jacobs (1989: 143) in the book, *Fiction: An Introduction to Reading and Writing*, says that character in literature generally, and in fiction specifically, is an extended verbal representation of human being, the inner self that determines thought, speech and behaviour. Through dialogue, action, and commentary, author capture some of the interactions of character and circumstances. Fiction makes this interaction interesting by portraying characters whose are worth caring about, rooting for, and even loving, although there are also characters at whom we may laugh or whom we may dislike or even hate. Characters have an important place in a fiction because they are use by the author to describe the story. The thought, speech, and behaviour of the character that can be seen through the dialogue, action or commentary make the story more interesting to read.

Reaske (1966: 43-45) points out that on the basis of importance, characters can be classified into:

1. Main or Major Characters

A major character can be the center of the story. He or she is the most important character in the story. A major character in a dramatic work or narrative work becomes the most important character since he or she is an active character who performs acts. In this case, he or she usually undergoes certain changes as a result of the actions of the story.

2. Minor Characters

These characters who appear only once or twice in the story. Their roles are less important than the major characters since they become static or

unchanging characters who do not change. In this case, they begin as the same kinds of characters as they in the end, and they are acted upon the events of the story.

Chris Baldick (1990: 33-34) in *The Concise Oxford Dictionary of Literary Term* states that character is personage in a narrative or dramatic work. Besides that definition, he also describes character as kind of prose sketch briefly describing some recognizable type of person. Related to the character, Baldick also explains how an author characterizes his characters. Here the term is characterization that stated as the representation of person in a narrative or dramatic work. In this characterization, an author may include direct methods like attribution of qualities from character action, speech, or appearance. Characters cannot be separated with characterization.

The process by which an author creates a character is called characterization. Characterization, in literature, is the presentation of attitudes and behaviors of imaginary persons in order to make them credible to the author's audience. Characterization is a unique feature of such fictional forms as the short story, novel, drama, and narrative poetry (*The Encyclopedia Americana: International Edition*, vol: 6, 1995: 291).

Hugh Holman and William Harmon in *A Handbook To Literature* (1986) state that there are three fundamental methods in characterization:

1. The explicit presentation by the author of the character through direct exposition, either in an introduction or more often throughout the development of the story that is illustrated by actions.
2. The presentation of the character in action with little or no explicit comment by the author; in the expectation that the reader will be able to deduce the attributes of the actor from the action.
3. The presentation from within a character, without comment on the character by the author, of the impact of actions and emotions on the character's inner self, with the expectation that the reader will come to a clear understanding of the attributes of the characters.

Those are the three fundamental methods for the author to give his or her characterizations towards the character. Practically, not all authors take all the methods; some authors only take one of them to present the characters in their literary work.

MJ Murphy in his book *Understanding Unseen* (1972) stated nine ways of characterization presented by the author. They are:

1. Personal description

The author can describe a person's appearance and look (physical description)

2. Characters as seen by Others

Instead of describing a character directly, the author can describe the character through the eyes and opinion of other characters.

3. Speech

The author can give us an insight into one character in the book through what the person says. Whenever a person speaks, whenever he or she puts forward an opinion, he or she is giving us some clue to his or her character.

4. Past life

By letting the reader learn something about the person's past life, the author can give us a clue to the events that have helped to shape a person's character. This can be done by direct comment by the author, through his or her conversation or through the medium of another person.

5. Conversation by Others

The author can also give us clues to a person's character through the conversation of other people and the things they say about him or her.

6. Reactions

The author gives us a clue to a person's character by letting us know how that person reacts to various situations and events.

7. Direct comment

The author can describe or comment on person's character directly.

8. Thoughts

The author gives us direct knowledge of what a person is thinking about.

9. Mannerism

The author can describe a person's mannerism or habits.

However, the author not uses all those ways. The author sometimes uses only some of them.

Rohrberger and Woods (1971: 20) state that characterization is the process by which an author creates a character. Furthermore, they also suggest two principals an author can characterize. First, he can use direct means to describe physical appearance, such as the tall or high, weight, colours of skin, eyes, hair of the character, and other. Second, he can describe the character's intellectual and moral attributes or explain the degree of his/ her sensitivity.

3. Theory on Plot

Every story has a plot because plot itself is related to the body of a story. To understand a work of art, whether it is a novel or play, a reader should understand the structure that builds the story. A structure like a base, or an outline lies inside the story, which then recognized as a plot. It is also includes the happenings in the story where one event and another are related to each other.

The discussion about plot will reveal the material arranged in the story, which leads the reader to a unity of information, supported each other. Every material in the story should be combined in a proper combination to make the story understandable. Good plot is a structure that flows naturally without events that jump awkwardly. That is why chronological events are important in a story because jumping events will create confusions while people reading it.

According to Aristotle (1950: 148), a plot should have unity: it should imitate an action that creates a whole, the structural union of parts being such that, if anyone of them is displaced or removed, the whole will be disjoined and disturbed. Aristotle, as quoted by Yelland, classifies the plot into two parts; dramatic plot is the conventionalized framework followed more or less closely by most many novels and short stories. It is an artificial arrangement of the incident, the main purpose of which is to capture and hold the interest and provide an artistically satisfying conclusion. Traditionally it falls into the following divisions; EXPOSITION (the characters are introduced, the background sketch and the problem stated), REVEALING or COMPLICATION (the interest is quickened and SUSPENSE created by the introduction of difficulties, which seem to stand in the way of a satisfactory conclusion), CLIMAX (the point of greatest expectancy, the cumulative effect of preceding incidents), and DENOUMENT or UNREVEALING (the conclusion is finally worked out). This pattern alternatively stated as EXPOSITION, RISING ACTION, and FALLING ACTION. Plot is series of incidents or adventures given more-or-less by a central idea in the nature of quest/cause or struggle in which the main characters or characters are constantly engaged.

Reaske, (1966: 20) says that some stories have backward plot or we are familiar to the term 'flashback'. Flashback plot means that the beginning of the story happens in the present time, while the rest of it happens at the more past time or the previous time before the beginning. Another plot that is usually used is the normal one or forward plot Plot has a closed relation to the characters in the

story because it is the characters that build the structure and even make changes of it therefore plot can inform us of what the characters are like. Reaske (1966: 36) has an explanation about this relationship, he says:

“Perhaps the most important aspect of plot is its relationship to character. Everything in the plot – that is every incident – is introduced because of the particular feelings of a particular character at a particular time”.

Character is important point to determine whether the plot of a story is good or the way around. Readers usually give their opinion of a story based on the action of the characters, which actually reflect to the structure or plot. This fact is one of the reasons why plot is called as an intrinsic element of a work of art. It is not directly seen, but it is important element in a story.

From the quotation above, we can see that character and its action are inseparable. The combination of characters and every action that is taken by the characters creates a plot of a story; they fill in each other.

4. Theory on Setting

Setting is one of the important intrinsic elements in a work of fiction. It provides the background where the story takes place and the time when the characters do their activities. Setting helps the readers to understand the story because indirectly it creates the description of the place and time of character's activities. The setting of the place described the place of where the story is told and the setting of time refers to the information of the time where each character does their actions. Setting of place usually performed in a story clearly. It will help the readers to imagine the surroundings where the activity of each character

takes place. Setting of time is sometime shown implicitly. It means that a story may not mention an exact time but to the event in the story will explain the time referred.

Edgar V. Robert (1989: 18) says that it is very important to study the setting of the story deeper, considering that the support of setting toward allegory in the novel. Usually, the setting is presented through descriptive passages, and many readers are impatient with these because understandably enough they want to get on with the narrative. It means that sometimes the readers are not pay attention too much to the setting. They did not realize that it has an important effect to the story itself. So, the readers should give the setting a careful and thoughtful look, asking themselves why, out of all the possibilities, the author has chosen this background and stressed just this details.

According to Henry E Jacobs (1989: 229) in *Fiction: An Introduction to Reading and Writing*, stated that

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the thing they use. Ties of day, conditions of sun and clouds, weather, hills and valley, trees and animal, sounds both out side and inside, and smells, all these may go into the setting of a work.

In the other words he also said “the setting of a work may also extend to references to clothing, descriptions of physical appearance, and special relationship”. In short, the setting of a work is the total of references to physical and temporal objects and artefacts.

The setting of stories and novels is much like the sets and properties of the stage of the location for a motion picture. In the novel, the setting gives the details

visualisation about the background of the character's action. The author may shift the characters to many different locations. Edgar V. Robert (1989: 20) differentiates setting into two types.

Firstly, the natural setting is seen as a force that shapes actions and therefore directs and redirects lives. Nature, in short, is one of the major forces governing the circumstances of characters that experience life and try to resolve their conflicts. Secondly, manufactured. It always has a correlation or reflects with the thing that is made by the people, for example a building or a room tells about the people who built it and live in it, and ultimately about the social and political orders that maintain it.

As in life, literature includes all the focus that may be generated among the people by objects of value and convenience. The setting of the novel is the background against which the character live out their lives.

Koesnosoebroto (1988: 79) says that in a good story, setting is so well integrated with plot and character that the reader is hardly aware of it. For commonly, setting is the sense the time, place, and concrete situation of narrative, the web environment in which character spin out their destiny. Marjorie Bulton (1975: 79) mentioned the term "background" to refer to the whole environment such as: family pattern, religion, moral assumption, intellectual, and cultural life.

Abrams (1981: 175) says that setting is used to enrich the meaning of a story. In limited sense, setting refers to "the general local and historical time"; it is when and where the action occurs. In a large sense, setting refers to "the social circumstance in which its action occurs". It takes the social conditions or total environment which the character live. The theory setting above shows that the setting can give some information of the story in detail. It also helps the writer to

find out the theme of the story because its existence is reinforcing the analysis of allegory in the novel.

5. Theory on Theme

Another theory that is used by the writer is the theory of the theme. Perrine (1974:49) in his book of *Literature: Structure, Sound, and Sense* define the theme as the controlling or the central idea of a fiction. It describes the life generalization that is stated and implied by the story. It means that the author tries to present that the theme is the idea of a story. The theme will happen when the author tries to explain the truth of life and to introduce a certain concept of life.

He also says that even though we can understand the theme clearly, we should keep the following principles:

1. The theme must be stated in a statement form and concern with the subject and predicate.
2. The theme must be a generalization about life. To define the theme, the use of character's name must be avoidable in order not to lead into specific statement.
3. The generalization of the theme should not be larger that is justified by the terms of the story. The use of terms like some and sometimes are more preferable than terms like every, all, and always.
4. Theme is the central and unifying concept of the story. So the theme must be related to something that exists inside the story.

5. The theme should not be expressed in familiar expression or sentences because it will make the essential meaning of the story not conveyed (1974: 107-109).

Stanton (1965: 4-5) in his book *An Introduction of Fiction*, states that a story's theme tells something about life in general. A theme can take the form of life generalization, which may or may not imply a moral judgment. A theme can describe or explore from a single fact of human experience. Such as courage, disillusion old age, and others. The theme of story can be taken from the event of one of the character's personality. The readers must start with a clear idea of the character, the setting or situation, and the plot.

From the theories of the theme, the writer tries to find out the important theme of the story that is related the theory of character, setting, and plot. The theme is the central idea of the story that can describe the life in general. It can also give the understanding the focus of the story that will be analyzed.

6. The Relation between Allegory and Theme

Theme is one of the literary elements, which is interesting to reveal. Theme always refers to the idea of the work. The writer thinks that by finding the theme of *Moby Dick*, he has read the work successfully. Here, the writer will not only find the theme by literally reading, but he will find the theme on the deeper level. It means that the writer will find the theme by analyse the using of allegory in the novel.

In this part, the writer is going to explain the contribution of characters, plot, and setting toward allegory in revealing the theme of the story. We often think of an allegory as simply a symbolic or figurative story. Actually, the symbolic story is just a figurative way of telling the plain language story. In other words, the two stories are really the same. Back to the theory of allegory, allegory is defined as “a narrative fiction in which the agents and the actions, sometimes the setting as well, are contrived to make coherent sense on the “literal”, or primary, level of signification and at the time to signify a second, correlated order of agents, concept and event” (Abrams, 1993: 4). It means that to find the whole meaning of allegory which exist inside the novel, the writer should involves the analysis of characters, plot and setting which build the story. The result of the analysis of these three elements will give a clear explanation about the using of allegory in the novel.

Rohrberger and Woods (1971: 20) reveal that the analysis involves a study of a various elements of the story in an effort to understand the theme of the story. Here, the writer sees that in order to analyse the using of allegory, the writer cannot escape to not analyse the characters, plot and the setting in the novel. Therefore, he emphasizes the analysis on those three elements.

Characters have important role in literary work, especially novel, because the dialogue they speak refers to the ideas that they want to convey. Barranger (1994: 8) says that characters display motives and emotion. Related to this statement, Baldick (1991: 225) states that theme is more often emerges indirectly

through the recurrence of motif. It means that characters can support and has a contribution to determine the theme of the story.

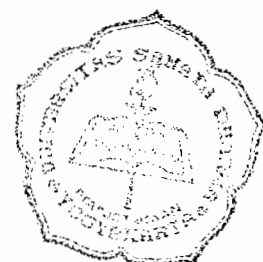
According to Culler (1997: 224), plot can helps to think out the theme. Based on this quotation, by analysing the plot, the writer will easily find the theme of the story. Montague and Hershaw (1966: 15) in their book *The Experiences of Literature* explain that setting can be an element to determine the theme, if its function is more than a background, but less than a character. They also stress that setting can be a connecting instrument of the theme. It means that setting can help to find the theme of the novel on one condition that it is not only as the background of the work, but it should have a significant point to the work.

C. Theoretical Framework

There are theories used in this study. The theories are related to the topic of the study and they will help the writer to analyze the novel. This thesis uses some theories on allegory, characters and characterization, plot, setting and theme. Hopefully, those theories will help the writer to solve the problem formulations that are formulated in the analysis.

In analyzing the first problem, the theories on allegory, characters and characterization, plot, setting are used to analyze the novel because they will give directions in analyzing and interpreting deeply towards the biblical allegory.

The theory of the theme is used by the writer to find the theme of the story which seen through allegory in the novel. This second analysis will answer the second problem as stated in the problem formulations in chapter I.



CHAPTER III

METHODOLOGY

A. Object of Study

The object of this study is an American masterpiece, *Moby Dick*. This novel was written by Herman Melville and published by Penguin group in 1994. This novel is compiled in a book of 536 pages and contains of 135 chapters and one epilogue.

On the surface, this novel presents about a man called Ishmael who wants to be shipping again, he signs up to be on board the *Pequod*. The *Pequod* is whaling ship whose Ahab as a captain. He is a man with only one leg, because the other leg was bitten off by the white whale *Moby Dick*. That's why he wants to take revenge to the white whale *Moby Dick*. Their ship runs into a large pod of whales which would usually fill up a whole ship and sent it back home, but captain Ahab was determined to find *Moby Dick*. They finally catch up to *Moby Dick*, but they loose him. The captain is still determined to catch *Moby Dick*. In the end *Moby Dick* seen again and he whale goes crazy and completely destroys the *Pequod*, but this time the captain killed by *Moby Dick*. The only survivor is Ishmael.

On the deeper level, the writer found an interesting point that the novel of *Moby Dick* uses Christian allegory to portrait the story. In this novel, there are many characters whose have biblical allegory, meaning that some of the characters have a meaning other than it indicated literary. The plot and the setting

also reinforce the using of biblical allegory in the novel. By analyzing the allegory in the story, then the writer will judge the theme of the story.

B. Approach

In analysing Herman Melville's *Moby Dick*, the writer applied formalistic approach. According to Guerin (1978), the approach regards to the form of the text to literary itself and analysis effect. The heart of the matter for formalistic critic is quite simple: what is the literary work? What are it shape and effects? And how are this achieved? All relevant answer to these questions ought to come from the text itself (Guerin, 1978:76)

The reason why the writer applied this approach because he tries to identify the kind of allegory that is used in *Moby Dick*, and to discover its effect toward the theme of the story. Secondly, by applying the formalistic approach, the writer is able to understand and find out the adventures of the story as the author purpose in writing the novel. Thirdly, the writer can discover the interesting points in the allegory analysis that help the writer in comprehending the story deeper. The last reason is the writer considered that applying formalistic approach is one of the effective ways in finding the theme of the story.

C. Method of study

In writing this thesis, the writer made some steps. The first step was tried to find the novel. The writer decided to choose one of Herman Melville's novels entitled *Moby Dick*. The reason why the writer chose this novel because the writer

CHAPTER IV

ANALYSIS

Based on the theory about allegory on the previous chapter. *Moby Dick* can be categorized as Christian allegory. It is categorized so because the agent or the character, the setting and the plot of the novel signify the agent or the character, the setting and the plot in the Bible, especially Christian Bible. In other words, we can say that there are some parallelisms between the story of *Moby Dick* in the novel, and the Christian belief in the Christian Bible.

The discussion of the analysis will start with the description of allegory in the novel. The writer divides the explanation of allegory into three sections; firstly, the allegory of characters. It will be explained the parallelism of some characters between the characters in *Moby Dick* and the characters in the Christian Bible. Then, the writer will try to explain the allegory in the plot. As we can see from the plot in *Moby Dick*, there are some events similar with events in the Christian Bible. This fact uses by the writer to prove that *Moby Dick* has a biblical allegory, especially the Christian allegory. Finally, the allegory of setting, the explanation of setting will support and reinforce the description of allegories in *Moby Dick*. Based on the presentation of the allegories, the writer will find the theme of the story.

A. The Description of Allegory in Moby Dick.

The description of allegory in *Moby Dick* starts from the analysis of the characters, plot and setting. The discussion of these elements will bring one to understand how allegory presented in the novel.

1. The Allegory of the Characters

There are many characters in the novel, but here the writer focuses only on some characters that have special characteristic and can be called as allegorical character. The characters' names like Ishmael, Ahab, Elijah, and Gabriel are the same with the characters in the Christian Bible, especially in the Old Testament Bible. These characters are called as allegorical because their characterization, acts, and attitudes are similar. In both of the book, *Moby Dick* and Christian Bible, each of these characters represent spiritual ideas and have a special role in each book. Another character is Queequeg. We cannot find his name in the Bible because his name is not taken from the Bible. The parallelism between Queequeg and the Christian Bible is his characterization. The last character is *Moby Dick*. Literarily, *Moby Dick* is a whale; the largest animal in the world, and allegorically, *Moby Dick* represents another meaning than it indicates in the novel.

a. Ishmael as The Allegory of An Outcast

Ishmael is the narrator of the story of *Moby Dick*. He disappears into his own tale after the first ten or so chapters, and appearing periodically to give comments on his text. He is a young schoolteacher on the land and has an open mind when it comes to the world around him. He serves aboard a merchant ship,

but has no whaling experience before signing on with the Pequod. He is going to the sea to escape depressions that have troubled him. He is a sensitive young man, when the first time come to the bar at the Spouted Inn, he is told that he has to sleep with Queequeq, Ishmael said, “Better sleep with a sober cannibal than a drunken Christian” (Melville, 1984: 118). This means that he is better to be with someone that always does a certain thing rather than be with a hypocrite. Ishmael is an outcast and a wanderer, a sensitive young man, dreamy but aware of danger.

“Call me Ishmael. Some years ago – never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world” (Melville, 1984: 93).

In this opening page, we can learn an important point about the man who is telling the story and about the way Melville intend us to understand him. “*Call me Ishmael*”, this word indicates that Melville wants to convince the reader that *Moby Dick* is an allegorical novel. It means that there is a hidden meaning about the novel than it is seen on the surface. The first thing to notice about the narrator is his name. His name reminds us about Ishmael in the Old Testament Bible. He is a character in the Bible and Melville used its name to be a character on a whaling ship in the novel.

Ishmael, in the Bible, is an outcast son of Abraham and his servant Hagar. In the Christian Bible, Hebrew, Ishmael is disowned in favor of Isaac, Abraham’s son with his wife Sarah. An angel prophesied to Hagar; “And he will be a wild man; his hand shall be against every man, and every man’s hand against him; and he shall dwell in the presence of all his brethren” (Genesis, 16: 12). The name “Ishmael” has since become commonly for an outcast, which is appropriate since

he is inexperienced when it comes to whaling and is viewed as an outcast to the other sailors upon the Pequod. At the beginning, Ishmael does seem alone, going to the sea to escape from the depressions that have plagued him.

In creating *Moby Dick*, Melville fills the novel with names, objects, and actions that are symbolic- that carry a meaning greater than what might first appear. In this case, Ishmael's name indicates that the depression he feels is profound, and that, like the biblical character, he is lost, and till the end of the story the only survivor is Ishmael.

b. Ahab as The Allegory of Evil

Ahab is the captain of the Pequod whaling ship, and he is the main focus of *Moby Dick*. He is a dictator on the ship and an evil man. The whale is not evil, Ahab is evil because he does not listen to the ideas of his crew at times when he desperately needs the ideas to survive. One example is when Ahab stops the hunt, which is in progress. He refuses with the Puritan Work Ethic. This character makes him a champion of darkness. He can never see any light. Ahab does not have any heavenly intuition. This means that he cannot look heavenly things because he looks into the fire too long. He is obsessed with the fire of revenge and killing the whale. Ahab feels that the whale is evil because he has taken one of his legs, but Ahab does not listen to God or do His will, since then he became obsessed with hunting down the whale and wants to kill it. Ahab will give a reward to the man that sees the great white whale. The reason that he is searching to kill the whale is because *Moby Dick* has taken Ahab's leg and left him crippled for life. Some quotes by Ahab were,

“All visible objects, man, are but pasteboard masks. But in each event in the living act, the undoubted deed- there, some unknown but still reasoning thing puts forth the moldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that the wall, shoved near to me. Sometimes I think there’s naught beyond. But ‘tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sine wing it. That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principal, I will wreak that hate upon him. Talk not to me of blasphemy, man; I’d strike the sun if it insulted me” (Melville, 1994; 262).

The quotation above means the whale to Ahab. Ahab wants to kill the whale whose hurt him. “*I would strike the sun if it insulted me*”, “*all visible object are but a pasteboard mask*” means that the thing behind people is taking control. Ahab wants to control his fate, so he is a character or free- will. Ahab sees *Moby Dick* as just a mask covering up all that wrong in the world, and the things behind that are scaring him. He may believe that the things behind the mask are all that is evil in the universe, as we can see in the novel, *Moby Dick* took Ahab’s leg in an earlier expedition, and he is going on this voyage to the sole purpose of getting revenge on the whale. He wants to kill *Moby Dick* whatever is behind the mask that the whale wears. Ahab sees the great white whale as God because he is evil so he could not be God.

“Ahab is a complex figure. One part of his character is symbolized by his name: Ahab, in I Kings, was a wicked king of Israel punished for his disobedience. Throughout the book Ahab disobeys the rules of religion, of business, of common sense; he ignores omens pleas, experience, and the biblical Ahab, he was punished” (Barrons, 1984: 12).

In the Bible, the name Ahab is the name of a man, a King, who goes against the will of God. Captain Ahab is an insane; he feel that *Moby Dick* is out to get him. He has lost his leg on an earlier voyage, when trying to kill *Moby Dick*

and he wants to revenge. One thing that relates Ahab to King Ahab from I Kings in the Christian Bible is:

“Is Ahab, Ahab? Is it I, God, or who, that lift this arm? But if the great sun move not of himself; but is an errand- boy in heaven; nor one single star can revolve, but by some invisible power; how then can this one small heart beat; this one small brain think thoughts; unless God does that beating, does that thinking, does that living, and not I” (Melville, 1994: 653).

This statement is sound like Ahab asking himself “am I evil?” It is a biblical allegory. As it known in the Christian Bible, especially in the I Kings in the Old Testament Bible, Ahab is a king who disobeyed God Words. He prefers praying to Baal than God. That is why Ahab is punished. The statement, “*is it I, God, or who lifts this arms?*” means that Ahab is asking who is in control of him. Ahab is isolated. This can be because he is evil.

c. Queequeq as representation of Christ.

Queequeq is a crewmember on Captain Ahab’s ship. As mentioned in the novel, he is a cannibal, a prince of Kokovoko, from the Polynesian Islands. Queequeq is a native of Kokovoko, an island far away to the West and South. It is not down in any map; true places never are” (Melville, 1994: 150). He is tattooed and pierces all over his body. Like Ishmael, he wants to see the world from a whaling ship, specifically to learn about Christianity. At the Spouted- Inn, Ishmael at first is terrified at sharing bed with Queequeq, but he soon sees that even though Queequeq shaves with a harpoon and worships a small pagan idol, he is more noble than most of Ishmael’s Christian friends.

The way Queequeg feels about *Moby Dick* is the same as Ishmael does. According to Queequeg, the whale is a nature and a wonder. He also thinks that the whale is just a whale and nothing more than that.

Throughout the story, Queequeg does many things that will mark him as a type of Christ figure. It means that although Queequeg name is not taken from the Bible, his personality is. He is a representation of Christ character. He abided by the rules and Christ never sinned, so they are alike. As we can see from the story, the Pequod takes off on Christmas Day which is as allegory to Queequeg because it is like the birth of Christ taking off around the world.

At one point in the story, Queequeg is sitting rolling bones supposed to let you see your future. Queequeg represents Christ character because when he signs the contract of the Pequod, he signs his name in the sand, and he signs a fish or a whale. In the Bible times the Jewish sign their signature like this to show who they are. If Queequeg is signing it as a Jesus fish, it means that he is a follower of Jesus Christ, and if he is signing it as a whale, it means that he is a whaler. Queequeg and Ishmael together represent brotherhood; it is like Christ who is a brother to all who believe in Him.

On the other way, Queequeg can be as a salvation figure. This fact can be paralleled with the characterization of Christ. Since Ishmael is described as the life of everyman, basically Queequeg saves everyman, just like what as Christ did during the Biblical times. He saves people all the time. This is what Christ came here to do. When the crew is going out to catch a whale, birds are hovering over them. These birds represent angels that are hovering over the heavenly Host.

There is still another reason why Queequeq is represented a salvation figure, for example; when he asks the carpenter the exact measurements to make a coffin that is both air and water tight. His coffin is what saves Ishmael later. He sees his own death and will not eat (he sees that Ishmael being saved by his coffin). Christ also knew when he was going to die. Ishmael says something to the effect that he did not want Queequeq to die. This fact can be related him to Peter who denied Christ's death in the Bible. Queequeq then say, "take my cup. Should I do this?" (Melville, 1994: 588), this can be relates Queequeq to Christ because his disciples took his cup before he died. Another reason that reinforces Queequeq to be a salvation figure is the relation of Queequeq with the Trinity, which consisted of The Father, The Son, and The Holy Ghost in the bible and the three of something in the novel. In the novel, Queequeq has three feathers engraved on his coffin in the top of it. Ahab also did the same way. He combines the three harpoons and forms them into one new one. Both of this three's, the three feathers and the harpoons are an allegory to the biblical phrase, "The Father, The Son, and The Holy Ghost", the symbolic number in the bible.

d. Elijah and Gabriel as the allegory of Prophets.

A prophecy is given even before the Pequod sets sail by a man name Elijah. Elijah is one of the characters in *Moby Dick*. Elijah in the Bible is a prophet who foretold events, much like this Elijah upon telling Ishmael and Queequeq his prophecy. His name is that of the biblical prophet who opposed Ahab in I Kings. He is one of the prophets in the novel who warns Queequeq and Ishmael of Ahab. His names refer the reader to other stories, the earlier version of

this story in the Bible. Ishmael says he and Queequeg are boarding the Pequod because they have just “signed the articles” (Melville, 1994: 188), and Elijah responds “Anything down there about your souls?” (Melville, 1994: 188). Elijah warns Ishmael and Queequeg to not join the Pequod because they will get trouble with this ship. He tells both of them that the captain of the ship is reincarnation of evil. Elijah, at first, is a stranger that Ishmael and Queequeg pass while staying in Nantucket. He asks them if they have meet Old Thunder (Captain Ahab), and later asks the two if they sale their souls to the devil by agreeing to undertake a voyage on Pequod.

The conflict between Elijah and Ahab goes all the way back in the Bible. I Kings describes the conflict between King Ahab and his wife Jezebel. Elijah tells Ahab that “in the place where dogs licked the blood of Naboth shall dogs lick they blood, even thine,” (I Kings, 21: 19), and that “the dogs shall eat Jezebel by the wall of Jezrel” (I Kings, 21:23). The above quotation from the Bible is significant for foreshadowing the destruction of the Pequod.

Gabriel is another prophet in *Moby Dick*, he is a member of the Jeroboam’s crew and warned Ahab that his quest for the whale will lead to his death. He is a crazy prophet who predicts doom for anyone who threatens *Moby Dick*. He believes that *Moby Dick* is the incarnation of God. His predictions seem to carry some weight, as those aboard his ship who have hunted the whale met disaster. All Gabriel’s prediction comes true; he warns his own ship against attacking the white whale, and the first mate is killed. Then he warns Ahab not to sail against *Moby Dick*, he said, “Think, think of the fever, yellow and bilious!

Beware of the horrible plague! Beware of the horrible tail!" (Melville, 1994: 421-422).

In every way the *Jeroboam* is a warning to Ahab. Its name like Ahab's, is that of a wicked king of Israel mentioned in I Kings; the ship has been punished for disobedience by the death of its the first mate (Barrons, 1984: 76). Gabriel is one of a series of prophets (like Elijah earlier, in the novel) whose is able to speak a mad truth about the dangers of Ahab's quest.

e. *Moby Dick* as the representation of God

The most important figure in *Moby Dick* is not human character at all but the mighty whale from which the book is named. In literal interpretation, *Moby Dick* is the largest animal on earth. He cannot be powerful if he is not the largest animal. He is a white, wrinkled sperm whale, most valuable, and most feared all creatures o the sea. The whiteness of the whale is also interpreted literally. The crewmembers ask each other why the whiteness of the whale is so terrifying. It strikes more panicky to the soul than redness associated with nothingness.

Beyond those facts, *Moby Dick* is a different thing to each of the main characters. To Ahab, *Moby Dick* is an evil part of an evil universe because this whale takes one of his legs. To Starbuck, who maintains faith in a world ruled by a just God, *Moby Dick* is simply a dumb animal that injured Ahab out of instinct. To Ishmael, the whale represents the unknown, and *Moby Dick* is the greatest mystery of all.

On the deeper level, *Moby Dick* is the allegory of God. He becomes interpreted like this because he is the opponent of Captain Ahab. As it mentioned

in the explanation of Captain Ahab character in the front, Ahab is alluded to King Ahab from I Kings, Ahab asks himself “am I evil” by saying “Is Ahab, Ahab?” (Melville, 1994: 653). This Biblical allegory is showing us that Captain Ahab sees the Great White Whale as God because he is evil so he could not be God.

2. The Allegory in the Plot

Moby-Dick, like any other novel, is complete with a plot sequence, which essentially “maps” the layout of the story line. In the plot sequence, there are five major groups. Those five groups are the exposition, rising action, climax, falling action, and finally the resolution.

During the exposition, Ishmael describes himself and why he plans on joining a whaling voyage at sea so as to sort of introduce us to him and to set the stage for other characters to be introduced such as Queequeg at the Spouter Inn. In this part, the reader can easily find that *Moby Dick* is an allegorical novel. The events or images that suggest the reader might translate them into a conceptual language: for example, names that refer the reader to other stories, like Elijah. During the exposition, Elijah gives a dark warning to Ishmael and Queequeg about Captain Ahab. He tells them that they will get trouble when agreeing to undertake a voyage on Pequod.

Another allegorical marking in this part is Father Mapple Sermon. The sermon is about the story of Jonah. The story of Jonah is one of the most telling of the Biblical stories Melville refer in *Moby Dick*. As known in the story of Jonah in the Old Testament Bible (Jonah: 1: 17), Jonah tried to escape the will of God. To go against God is to invite his wrath; his wrath in the form of a whale, in this

story. Much is made in the novel attacking or fighting against God; Ahab takes it upon himself to punish *Moby Dick*, a brute animal, for biting his leg. Ahab's rage against the whale is rage against the injustices piled down on man by God. Related to the story of Jonah; however, Ahab is not just trying to escape God, he is trying to attack him; not avoiding his destiny but showing his defiance. In his mind, he is fighting against God. He believes himself above the natural world, and almost a god. This belief lends him power and majesty, but it also brings about his doom.

When the Pequod set off on Christmas day, it is an allegory to Queequeq because it is like the birth of Christ. In the novel, Queequeq represents Christ character because his characterization is similar with Christ in the Bible. On the other hand, Christmas is Christian symbolism. It is the day when Christ was born, and the beginning of a Christian liturgical year leading to the redemption of Easter, when Christ rises from the dead.

As for the rising action, this takes up most of the novel, at least three fourths of it anyway. Many adventures are described from Ishmael as the story progresses. Some of the more notable events that take place include when Ishmael and Ahab first meet, and the almost frightened feeling that takes over Ishmael, when Ahab describes the purpose of his voyage;

“I'll chase him round Good Hope, and round the Horn, and round the Norway Maelstorm, and round perdition's flames before I give him up. And this is what you have shipped for men! to chase that white whale on both sides of line, and over all sides of earth, till he spouts black blood and rolls fin out”. (Melville, 1994: 261).

When various ships are encountered such as the Rachel; Next day, a large ship, the Rachel, was descried, bearing directly down upon the Pequod, all her spars thickly clustering with men. (Melville, 1994: 637), and when the Pequod is overtaken by a typhoon. All these events help to build the rising action.

The climax is definitely one of the most intense sections of the book. It consists of the main chase and battle with *Moby-Dick* himself. The day when the ship met up *Moby Dick* is one last time Melville uses Biblical allegories. This day is to be the New Moon in April, which is Easter Sunday. In this part of the novel, each of three days is discussed. On the first day of the chase, the men spear the whale with their harpoons, but without success. In addition, the white whale crushes Ahab's boat. The second day proves to be a bit more successful. All the boats are able to harpoon the whale, however Ahab's boat is once again hit by the whale and is turned over. The third and final day, Ahab manages to throw his harpoon into the side of Moby-Dick, but the rope attaches to that harpoon catches Ahab and the whale carries him down to his death.

The harpoon was darted; the stricken whale flew forward; with igniting velocity the line ran through the groove;- ran foul. Ahab stooped to clear it; he did clear it; but the flying turn caught him round the neck, and voicelessly as Turkish mutes bowstring their victim, he was shot out of the boat, ere the crew knew he has gone. (Melville, 1994: 684).

The falling action is rather brief in description. Ishmael describes how the ship sinks pretty graphically;

Soon they through dim, bewildering mediums saw her sidelong fading phantom, as in the gaseous Fata Morgana; only the uppermost masts out of water; while fixed by infatuation, or fidelity, or fate, to their once lofty perches, the pagan harpooners still maintained their sinking lookouts on the sea. And now, concentric circles seized the lone boat itself, and all its crew, and each floating oar, and every lance-pole, and spinning, animate

and inanimate, all round and round in one vortex, carried the smallest chip of the Pequod out of sight. (Melville, 1994: 684)

By this time the reader is made aware that Ahab is hunting a whale that seek not to destroy him, but rather it is him that is insanely seeking to kill the whale of whom had no desire to destroy Ahab.

The resolution is quite brief just as the falling action, Ishmael once again makes it clear that Ahab's wild voyage with a purpose and cause that are quite mad, accounts for nothing in the greater scheme of things. In addition, it is worthy of nothing that Rachel, a ship the crews have encountered earlier in the voyage, rescues Ishmael.

There are many conflicts within the plot of *Moby-Dick*, two of which include the conflict between Ahab and the whale, and another that is between Queequeg and Ahab concerning Pip. The conflict between Ahab and the whale is probably the most obvious. Basically, the whale took off Ahab's leg, and he is forced to live with a peg leg for the rest of his days. This, of course, upsets the mad captain and he seeks revenge with the whale, and this event can be the basic of *Moby Dick's* plot. This conflict is probably representative of a classic "man against nature". Another conflict is the one between Ahab and Queequeg concerning Pip, the little African-American boy who joins the crew on their doomed voyage. Ahab denies Pip any respect, while Queequeg is a lot more supportive and defendant of the boy. This action conflict aids the story in giving Queequeg a more human and civilized character than that of a stereotypical cannibal.

3. The Allegory of Setting

The setting of *Moby-Dick* is critical to the story, and fits the time period the story takes place in very well. Most of the story takes place on various oceans, such as the Atlantic, the Indian, and the Pacific. However, a good deal of the first part of the novel takes place in New England inside and around Nantucket.

I stuffed a shirt or two into my old carpet -bag, tucked it under my arm, and started for Cape Horn and the Pacific. Quitting the good city of old Manhatto, I duly arrived New Bedford. Besides though New Bedford has of late been gradually monopolizing the business of whaling, and though in this matter poor old Nantucket is now behind her, yet Nantucket was her great original. (Melville, 1994: 99)

Some evidence of this story is taking place in this time period can be conveyed through examples from the book. For example, in the seventh chapter entitled “The Chapel” (Melville, 1994: 127-131), the book shows specific dates in the form of plaques that are dedicated to the lives of men who have perished at sea and, the three-year whaling voyage that Ishmael eventually sets out on leaves on Christmas. This not only says that the time of departure is during the cold of winter, but also further supports the idea that Melville is representing his search for faith when he wrote *Moby-Dick*.

The setting of this novel has a great influence on the story itself. For instance, the sea-going atmosphere of the port town Ishmael stays in before the voyage conveys many messages and is very symbolic of the rest of the story. In the Spouter Inn, the hotel he stays at before the voyage, the reader can pick up on many subliminal messages. Some of which include the name of the Inn, the painting of the whale that symbolizes nature’s beauty as well as fury, the name of the Inn’s owner, as well as other bits of information. Furthermore, the ship is

described quite thoroughly throughout the chapters when Ishmael is on board, and it proves itself an almost harsh and deadly environment as the story progresses.

You never saw such a rare old craft as this same rare old Pequod. She was a ship o the old school, rather small if anything; with an old fashion claw-footed look about her. Long seasoned and weather-stained in the tyoons and calms of all four oceans, her old hull's complexion was darkened like a French grenadier's, who has alike fought in Egypt and Siberia. Her venerable bows looked bearded. Her ancient decks were worn and wrinkled. But to all these her old antiquities were added new and marvelous feature, pertaining to the wild business that for more than half century she had followed. (Melville, 1994: 164).

Related to the allegory, the writer finds that the setting of the story, especially the sea and the ship, are the most important. The sea or the water in the story is an allegorical interpretation of life. It can be said because the human body is 75% water and the earth is 75% water (<http://www.cliffnotes.com/litnote/htm>. accessed on July 15, 2005). Based on this fact, Melville is trying to say that "Water is life". In the Christian belief, the sea is always interpreted as life in the world. The major setting of *Moby Dick* is the Ahab's Ship, the Pequod. This ship can be interpreted as a microcosm, a small world that stands for the world at large. This is one reason the Pequod has a varied crew and, Melville wants these sailors to stand for all humanity in the world.

Queequeq is a crewmember on Captain Ahab's ship. As it mentioned in the novel, he is a cannibal, a prince of Kokovoko, from the Polynesian Islands. (Melville, 1994: 150). The chief mate of the Pequod was Starbuck, a native of Nantucket, and a quaker by descent. Stub was the second mate, he was a native of Cape Cod. The third mate was Flask, a native of Tisbury, in Martha's Vineyard.

Next was Tastego, an unmixed Indian from Gay Head. Daggio, a gigantic, coal black negro-savage, with a lion-like tread- an Ahasuerus to behold. Black Little Pip is Alabama boy! (Melville, 1994: 212).

B. The Theme of The Story Seen Through Allegory in The Novel

In this section, first of all the writer is going to review Abrams' and Perrine's theory on allegory. According to Abrams, allegory is:

“A narrative fiction in which the agents and the actions, sometimes the setting as well, are contrived to make coherent sense of “literal”, or primary, level of signification and at the time to signify a second, correlated orders of agents, concepts, and events” (Abrams, 1993: 4).

It means that there is a second story beside the story that the readers read literally or based on the texts book. The meaning of this statement is that there is a hidden meaning of the story. This quotation also supported by Perrine's theory on allegory. He says, “The surface story is the story that the readers read literally; meanwhile, the ulterior story is the story that is referred by the surface story” (Perrine, 1974: 636). Based on this statement, the writer should find the theme of the surface story before he finds the theme of the ulterior story.

1. The Theme of the Surface Story

Naturally, doing a couple times reading on such story has already enabled someone to discover the theme of the story. The readers can just discover the theme without uncovering the allegory, the hidden meaning of the story. In this part, the writer also finds the theme of the surface story of *Moby Dick* in the same way.

The writer comes to discover that the theme of the novel is *good always triumph over evil*. As we can see in the story, Ahab is the main character in the novel. He has become obsessed with hunting down the white whale because he has lost one of his legs on an earlier voyage when trying to kill *Moby Dick*, and ever since then he has wanted to revenge and killing it.

“It was *Moby Dick* that dismayed me; *Moby Dick* that brought me to this dead stump I stand on now; Aye, aye! it was that accursed white whale that razeed me; made a poor pegging lubber of me for ever and a day!... I’ll chase him over all sides of the earth, till he spouts black blood and rolls fin out” (Melville, 1994: 261)

Ahab uses this as further fuel to push him onward. Vengeance justifies itself; he is receiving pain from a wound inflicted at one time by *Moby Dick*, and he will hunt down the whale. Some quotes by Ahab were, “I’d strike the sun if it insulted me” (Melville, 1994: 262). In his mind, *Moby Dick* comes to represent all of the injustice in the world. The above quotation also means that Ahab rage against the whale is a rage against the injustice piled down on man by God. This relates earlier to the story of Jonah; Ahab is not trying to escape God, he’s trying to attack Him; not avoiding his destiny but showing his defiance. He believes himself above the natural world, and almost a god. This belief lends him power and majesty, but it also brings about his death.

2. The Allegorical Theme

Based on Perrine’s and Abrams theory, allegory allows two kinds of story, the surface story and the ulterior story. The surface story signifies the second story in the novel. After we found that the theme of the surface story is *good always triumph over evil*, we should find the theme of the ulterior story and try to find its similarities with the surface story.

As we can see from the allegory of character, the name of Ahab is taken from the Christian Bible; Ahab in First Kings. He was a wicked king of Israel punished for his disobedience. Relates to this statement, throughout the book

Ahab disobeys the rules of religion, of business, of common sense; he ignores omens, pleas, experience and, like Biblical Ahab, he is punished.

On the surface story, there are many events, actions, or dialogue that similar with events, actions, or dialogue in the ulterior story; for example Father Mapple is sermon in chapter 9 “The Sermon” (Melville, 1994: 134). In this part, Mapple tells the congregation that the lesson of Jonah has meaning for all of them, and particularly for himself. God ordered Jonah to journey to Nineveh to preach against its wickedness, but like all sinful men, Jonah founds God’s commands difficult to obey. When he tried to escape from God, and boarded a ship for Tarshish. The lord sent a fierce storm down on the ship, and Jonah was thrown into the ocean and swallowed by a great fish. He remained inside the fish for three days and three nights, until he prayers to a merciful Lord earned his release. Another event is a warning about Captain Ahab from Elijah to Ishmael and Queequeq. In the Bible, Elijah is a prophet who warned Ahab and his wife Jezebel. His warned is that praying to Baal is a sin, and they should back to pray to God. Another is the three days of chasing the white whale. It seems like the three day in the Easter Day. From this, the writer can make a conclusion that the theme of the ulterior story is *Ahab’s disobeys of God brings him to his death.*

Based on the above explanation of the theme of the surface and the ulterior story, the writer concludes that the theme seen through allegory of novel is *rebellion*. Ahab’s desire to take a revenge to kill *Moby Dick* in which brings him to him to his dead, similar with Ahab disobedience of God words in the Old Testament Bible.

CHAPTER V

CONCLUSION

The analysis on *Moby Dick* is concentrated on the using of allegory, especially Christian allegory in the novel. The analysis of characters, plot and setting are proving the similarities between *Moby Dick* and Christian Bible. Those analyses are basic analysis to discover the theme of the novel. The theories on allegory, character and characterization are used to analyze the characters in the novel. The theories on plot are used to analyze the moving of the characters and their action through the conflict of the novel. Then, the writer uses the theories on theme to discover the theme of the novel.

In Herman Melville's *Moby Dick*, we can see that this story represents another meaning than those indicated on the surface. Literally, *Moby Dick* is a story about whaling industry, but on the deeper level *Moby Dick* is a story that alludes to other story. Based on this fact, *Moby Dick* has two levels meaning at the same time. To understand allegorical implication in a story, the writer must have to become familiar with the source of similarities. As we can see in the analysis, *Moby Dick* has similarities with Christian Bible. Most of the characters, plot and setting are similar with Christian Bible. Its means, there is a parallelism between *Moby Dick* and Christian Bible.

In the story of *Moby Dick*, there are characters whose names are taken from the Bible like Ishmael, Ahab, Elijah, and Gabriel. Ishmael as the main character is the narrator of the story and described as an outcast and wanderer. In the Bible Ishmael is disinherited and dismissed from his home in favor of his half-brother Isaac. His name suggested that the narrator is something of an outcast. When he decided to join with Pequod, we can say that he is a wanderer. In the other hand, Ishmael is Jonah of the book. From the moment he enters the Spouter Inn through the jaws of the whale, his voyage on the Pequod is like Jonah's voyage. The Pequod is Ishmael's hearse-whale. He goes aboard to get away from life, just as Jonah shipped out to avoid God's call. In this case, Ishmael's name indicates that the depression he feels is profound, and like the biblical character, he is lost, and till the end of the story the only survivor is Ishmael.

The second main character is Ahab. He is the captain of the Pequod, and the main focus in *Moby Dick*. He is going on the voyage to the sole purpose of getting revenge on the whale (*Moby Dick*) because he took Ahab's leg in the earlier voyage. In the bible, Ahab is a king who goes against God. He prefers prying to Baal than God and did not listen the prophet who warned him. In *Moby Dick*, Ahab did not listen to his crew when he wants to kill *Moby Dick*. According to his crew, killing *Moby Dick* is a matter of suicide. At last, Ahab, both in *Moby Dick* and the Bible, had punishment (death) because he tries to against God.

Elijah, as a minor character, is prophet in *Moby Dick*. He warns Ishmael and Queequeg about the future of the voyage and that the Pequod is doomed. Gabriel, another minor character in the novel, is also described as a prophet. He

warns his captain and Ahab not to go after the white whale because it will lead them to dead. Both of Elijah and Gabriel names are taken from the bible. Their characterization and action are similar both in the story of *Moby Dick* and the Bible.

The analysis of the plot is divided into five groups; exposition, rising action, climax, falling action, and resolution. In the exposition, Ishmael describes himself and why he plans on joining a whaling voyage. The rising action is when Ahab dedicates his ship and crew to killing *Moby Dick*. Climax and the falling action are consist of the main chase and battle with *Moby Dick*, the death of Ahab and the destruction of the Pequod by *Moby Dick*, Ishmael, the only survivor of the Pequod's sinking, floats on a coffin and is rescued by the Rachel, a ship whose try to find her crew who had encountered earlier in the voyage. The resolution is describe by Ishmael that Ahab's wild voyage with a crazy purpose and cause that are quiet mad, accounts for nothing.

The characters, plot, and setting of the novel have a close relation to each other. The most important setting in *Moby Dick* is the sea and the ship. The sea in Christian believe is an interpretation of life, and the ship can be interpreted as a small world that stands for the world at large.

The theme reveals from the using of allegory in *Moby Dick* is *rebellion*. *Moby Dick*, a novel that is written by Herman Melville's, want to tell us that Ahab's rebellion to take a revenge to kill *Moby Dick* in which brings him to him to his dead, symbolized of Ahab disobedience of God words in the Old Testament Bible at the same time. There is an important life lesson to be learned



from the story, this lesson can be summed up in one sentence; do not become too focused and obsessed with one significant goal. This lesson is represented with Ahab's strange obsession with hunting and killing a whale. This, as his most significant goal in life, he begins to ignore more important things such as the lives of his crewmen, and eventually his own life. This mistake wound Ahab to his death. Based on the analysis of allegory and the theme seen through the allegory in the novel, the writer concludes that good will always triumph over evil if the dreamer obeys the rules, but if not, failure lays in wait. In other words, humans cannot escape from the destiny, which is made by God. No one can fight against God.

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APPENDIX

Summary of the Story

The novel *Moby Dick* by Herman Melville is an epic tale of the voyage of the whaling ship the *Pequod* and its captain, Ahab, who pursues the great Sperm Whale (the title character). The narrator of the novel is Ishmael. *Moby Dick* begins with Ishmael's arrival in New Bedford as he travels toward Nantucket. He rests at the Spouted Inn in New Bedford, where he meets Queequeg, a harpooner from New Zealand who will also sail on the *Pequod*. Queequeg is actually the son of a High Chief who left New Zealand because of his desire to learn among Christians. The next day, Ishmael attends a church service and listens to a sermon by Father Mapple, a preacher who delivers a sermon considering Jonah and the whale that concludes that the tale is a lesson to preacher Truth in the face of Falsehood.

In Nantucket, Queequeg and Ishmael choose between three ships for a year journey, and decide upon the *Pequod*. Before leaving for their voyage, Ishmael and Queequeg come across a stranger named Elijah who predicts disaster on their journey. Ishmael and Queequeg board the *Pequod*, where Captain Ahab is still unseen. Several days into the voyage, Ahab finally appears as a man who stands on an ivory leg fashioned from whalebone. Ahab tells the crew of the *Pequod* to look for a white-headed whale with a wrinkled brow: *Moby Dick*, the legendary whale that took Ahab's leg.

The *Pequod* next comes upon the *Jeroboam* whose a Shaker prophet, Gabriel, on board. The captain of the *Jeroboam*, Mayhew, warns Ahab about *Moby Dick*. Queequeg becomes ill from fever and seems to approach death, so he

asks for a canoe to serve as a coffin. The carpenter measures Queequeg for his coffin and builds it, but Queequeg returns to health, and keeps the coffin and uses it as a sea chest. Upon reaching the Pacific Ocean, Ahab asks Perth the blacksmith to forge a harpoon to use against *Moby Dick*, and he baptizes the harpoon in the name of the devil. The Pequod comes upon yet another ship, the Rachel, whose captain, Gardiner, knows Ahab. He requests the Pequod's help in searching for Gardiner's son, who may be lost at sea, but Ahab refuses when he learns that *Moby Dick* is nearby.

The struggle against *Moby Dick* lasts three days. On the first day, Ahab spies the whale himself, and the whaling boats row after it. *Moby Dick* attacks Ahab's boat, causing it to sink, but Ahab survives the ordeal when he reaches Stubb's boat. Despite this first failed attempt at defeating the whale, Ahab pursues him for a second day. On the second day of the chase, roughly the same defeat occurs. This time *Moby Dick* breaks Ahab's ivory leg, while Fedallah dies when he becomes entangled in the harpoon line and is drowned. On the third day, when Ahab and his crew reach *Moby Dick*, Ahab finally stabs the whale with his harpoon but the whale again tips Ahab's boat. However, the whale rams the Pequod and causes it to begin sinking. In a seemingly suicidal act, Ahab throws his harpoon at *Moby Dick* but becomes entangled in the line and goes down with it. Only Ishmael survives this attack, for he was fortunate to be on a whaling boat instead of on the Pequod. Eventually he is rescued by the Rachel as its captain continues his search for his missing son.

