**Chapter II**

**The Theme of Short Story**

**2.1 Literary Work**

In Indonesia, literature is one of the learning media or entertainment media which is quite popular in Indonesia. Literature as the works of art from the form of language and it have a unique status for its own that can reach the peak of independent. Literature or *sastra* (Sanskrit: shastra) is an absorption word from Sanskrit 'Sastera', which means "text containing instructions" or "guidelines", from the basic words 'Sas' which means "instruction" or "teaching" and 'Tra' which means "Tools" or "facilities" (Teeuw, 1984). According Fananie(2001) In Indonesian this word is commonly used to refer to "Sastra" or a type of writing that has a certain meaning or beauty.

Literature certainly have some type and kind of different. The most common and widely known is fiction works. Nurgiyantoro(2010) said that literature has 2 types there are Fiction and non-fiction. Fiction is divided into 3 namely Prose, Poetry, and drama. Prose as literary work has two example such as novel, and short story. Short stories that are easy to find and can be read in a short time are quite interesting. So this research is concerned with the topic of literary work, especially short story.

**2.2 Short Story**

 As it is commonly known short story is a work that can be read in a short time. However, in writing, the author chooses a theme that is carefully appointed. Klarer (1998) argues that a crucial feature commonly identified with the short story is its impression of unity since it can be read-in contrast to the novel-in one sitting without interruption. Due to restriction of length, the plot of the short story has to be highly selective, entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action.

Other experts provide an opinion with clear limitations on the short story. That is Nyoman Ratna Kutha (2004) states that a short story is a story writes in around five thousand words or seventeen quarto pages with double spaced that is centered and complete in itself. And Edgar Allan Poe (Stanton, 2007) said that short stories can be read only with one sitting so that the effect of 'unity' will be more felt to the reader. In line with the opinion expressed by Djumingin (2007) that short stories are read once sitting (1 hour is about 5-8 pages).

The understanding of short stories proposed by Klarer, then Stanton, and Djumingin is a small part of the understanding of short stories. Some understanding of short stories that have been put forward by the experts above, the researchers managed to conclude the understanding of short stories separately. The elements that build a short story include:

**2.2.1 Extrinsic Element**

Extrinsic elements can be found on the outside of the story but indirectly influence the structure of a literary works. Extrinsic elements of the story according to Dola (2007) are external factors that influence the author at the time of story creation, such as: social, economic, ideological, political, cultural, religious, and others. Extrinsic elements are elements that are outside the literary work, but indirectly affect the building or organizational system of literary work, as stated by Nurgiyantoro (2010).

**2.2.2 Intrinsic Elements**

In literary work especially short stories, there are structures that are built to make the story complete, this is in line with what was said by Nurgiyantoro (2010) that the intrinsic element is the element that builds the literary work itself. And Aminuddin (2004) argues that, fiction prose such as short stories have intrinsic elements that build from within fiction from within. The intrinsic elements in question are in the form of plot, setting or setting, characterization, point of view, and theme.

From these explanations, the authors interpret that the intrinsic elements of the short story are the elements that build works of fiction from within which include five elements, namely: plot, setting, characterization, point of view and theme.

**2.2.2.1 Plot**

Plot is a series of events that are carefully planned and woven and move the storyline through complexity towards climax and resolution. Stanton (1965) stated that the plot is a story that contains a sequence of events, but each event was only connected in cause and effect, one event caused another event.

Based on Aminudin (2004) argues that the plot or plot is a series of stories that are formed by the stages of events so as to establish a story that is presented by the actors in a story. Aristotle obtained the integrity in a plot of a story must be composed of beginning, middle and end

To make the discussion of the plots clearer there is an opinion that categorizes the plots. Nurgiyantoro (2010) categorize the plot into three, based on the time sequence, namely:

* **Straight or progressive** is a plot that displays events chronologically, occurs if the story starts from the beginning, middle, and end of the event.
* **Flashback or regressive plot** is a plot where the storytelling stage is flashback or not chronological. This is usually displayed in dialogues, dreams, or daydreams of characters who remember their past.
* **Mixed plot** is a plot where the telling stage is progressive and regressive. This flow occurs if the story begins at the end of the story or the middle of the story and then toward the beginning of the story.

Tarigan (2008) explained that the Plot elements are divided into five parts, below is the explanation there are anySituation Phase tois when the author begins to describe a situation, Generating Circumstances are interrelated events, start creating problems in the stories, Rising Action is a hot situation because the actors in the story start to conflict, Climax stage is a conflict and / or contradictions that occur, which are recognized and or inflicted on the characters to reach the point of peak intensity,Denouement is the social solution of all events. A stage of conflict resolution that has reached a climax and was given a solution. Plot can be defining as events on a story consist of casualty from an event to the next events.

**2.2.2.3 Characterization**

Character and characterization are the part of intrinsic elements. Sometimes people have a problem with misinterpret both as the same one. Character can be defined as a doer in a story. Aminuddin (2004) classifies characters based on the role and frequency of their appearance, namely the main and additional characters.The main character is a character who has an important role in a story. The author concludes that the main character is a character who has an important role in a story and prioritizes the telling. Additional Character arePeople who have an insignificant role because their appearance only complements, serves, supports the main actors are called additional figures or supporting figures. Additional character are characters who have an insignificant role because they appear to be few, to complement, serve, support the main character.

From other opinions say that short story characters are limited to those concerning the number and data of the character's identity, especially those relating to the official, so that the reader must reconstruct itself a more complete picture of the character (Nyoman Ratna Kutha, 2004).

From the explanation above, it can be concluded that the characters in the short story are so limited, only consisting of a few. However, in every story there must be a main character and additional character to strengthen the plot, theme and story created by the author.

**2.2.2.4 Settings**

The thing that is not important enough in intrinsic elements is Settings. The setting helps the reader to visualize the story the reader is telling. Stanton in Rokhmansyah(2014) grouped the setting with plot and character into facts (stories) because these three things will be faced and could be imagined by the factual readers when reading fiction. Setting refers to where and when the action of the story occurs. In the certain stories, the environment can play a significant role. The environment is so important that it may imply characters in the story and take part to raise conflict.

The narrative or dramatic work is the general location, historical time, and social circumstances in which its action occurred; the setting of an episode or scene within a work is the particular location where the story takes place. According to Nurgiyantoro (2010) settings are divided into three parts, they are place settings, time settings, and social settings.

The overall setting of narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs. The authors can lead or invite the reader to imagine the events that occur by describing the time, place, or circumstances in which an event occurs in the story. Setting of place itself can be a real place, or it can also be a place based on the author's imagination.

**2.2.2.4 Point of view**

The point of view is essentially a strategy, technique, strategy, which the author deliberately chooses to express his ideas and stories. According to Tarigan (2008), the point of view is the physical position, where the person/speaker sees and presents ideas or events; is a perspective / physical view in the space and time chosen by the author for his person, and includes emotional and mental qualities of the person who oversees the attitude and tone.

As commonly known that point of view has various types, and it can be classified. Pierrine in Ratna(2004) states there are four kinds of point of view in literary work, namely omincient, limited omnicient, firstperson, and objective. Omnicient Point Of View is a point of view that is told directly by the author in the third person. In other words, the writer can do anything indefinitely both in including and removing characters. In The Limited Omniscient is a point of view that is told directly by the author using a third person but can only choose one character who tells about his opinion or feelings. In The First Person Point Of View is a point of view that is told directly by the author by making one of the characters in the story where the writer uses first person pronouns like me, me, us. In The Objective Point Of View is a point of view where the author does not comment on anything with the aim that readers can participate in interpreting what the author tells from his psychological life both from his personality, feelings and way of thinking.

From some of the opinions above, it can be concluded that the point of view is a strategy, technique, strategy, which the author deliberately chooses to express ideas and stories, and is the author's way of presenting events. The point of view is also the perspective or physical view in the space and time chosen by the author for the person, and includes the emotional and mental qualities of the person who oversees attitudes and tones.

**2.2.2.4 Theme**

The thing that becomes the focus in this research is the intrinsic element of the theme. The theme is the soul of a story that is conveyed by the author to the reader. The theme is the basic story or general idea of ​​a story (Nurgiyantoro, 2010). The theme can also be called the main idea or main goal. Based on the basic story or main idea, the author will develop the story. And According to Tarigan (2008), themes are the main ideas or main thoughts. The theme of an imaginative literary work is a thought that every careful reader will encounter as a result of reading the work.

From that explanation above it can be interpreted that the theme is the main idea, main idea or thought that is able to express meaning in fiction. Nurgiyantoro (2010) argues that in a story there can be more than one theme, the theme can be divided into two, namely:

* **The main theme (major)** is the main meaning of the story which forms the basis or general basic idea of ​​the work.
* **Minor themes** are themes that are supportive and or reflect the main meaning of the whole story. Minor themes are emphasizing the existence of major themes, so they cannot be separated from the major themes.

According to Shipley in Nurgiyantoro (2010), the themes of literary works distinguished into levels arranged from the simplest level to the highest level, namely human as molecule (man as molecul), human as protoplasm (man as protoplasm), humans as social beings (man as socious), humans as individuals (man as individualism), and humans as higher level beings (divine level).

**1. Man as molecul**

The theme of literary works at this level is more indicated by the amount of physical activity rather than psychological and emphasizes physical mobility rather than the psychological conflicts of the characters (Nurgiyantoro, 2010). The background element in the novel with a theme of this level is emphasized.

**2. Man as protoplasm**

Man as protopalsm or organic theme is defined as the theme of 'moral' because this group of themes includes matters relating to the morals possessed by humans, which is about the relationship between humans, between men and women. Stories that fall into this category, for example, are about mother and child relationships, friendly relations, conflicts between neighbors, and all activities that only living things can do.

**3. Man as socious**

According to Shipley (in Sayuti, 2000), social themes include social problems that are outside the problems of the human person as a social being. Social life, which is a place for human interactions with others and with the natural environment, contains many problems, conflicts, etc. which are the object of finding themes. These social problems include economic, political, educational, cultural, struggle, love, propaganda, superior-subordinate relations, and various other social problems and relationships that usually appear in works containing social criticism.

**4. Man as individualism**

Apart from being a social being, human beings as well as individual beings always demand recognition of their individuality rights. In Latin, the individual comes from the word individuum, which means undivided. In English, individual comes from in and divided. In one of them means 'no', while divided means divided. So, individual means not divided or a unit (Setiadi, Hakam, and Effendi, 2006). In his position as individual beings, humans also have many problems and conflicts, for example in the form of human reactions to the social problems they face. Individuality problems include problems of selfishness, dignity, self-respect, or certain other human traits and attitudes, which are generally more mental in nature and are felt by the person concerned. Individuality problems usually show a person's identity, self-image, or personality traits.

**5. Divine**

Problems that stand out in the theme of this level are problems of human relations with the Creator, problems of religiosity, or various other philosophical problems such as views of life, vision, and beliefs (Nurgiyantoro, 2010). AA Navis' works such as Robohnya Surau Kami, Datang and Perginya, and Kemarau can be grouped into fiction with the theme of this level.

From each story sometimes has a theme and sub-theme. Then when that happens, the researcher takes a dominant theme based on other intrinsic elements, so that later it can be concluded that it is a level based on this theory. From the theory described by Shipley in Nurgiantoro above, it is known that themes are categorized into five levels. At these theme levels each author develops a theme. Through this theory, the researcher will explain the development of themes in each short story that is the object of research.