

## **Chapter II**

### **Literature Review**

This chapter contains the literature review of the study that support the study. This chapter consist of the following; children's literature, Indonesian children's literature, Bobo magazine, the structures pattern theory and the Nodelman theory.

#### **2.1 Short Stories as a Children's Literature**

Children's literature has existed in the 21st century. In the 21st century, when technological developments began to exist children did not use literature to play. This is related to the technological development that replaced the role of literature. Kellet (2010) said in the first decade of the twenty-first century, children are not accompanied by literature. Since ancient times, it has been said that children love to hear stories, whether they are made out of the blue or simply read lullaby. This is following to Saxby (1997). He stated that use of the technological change makes children not interested to the story. The appearance of technology in the 21<sup>st</sup> century inflict the children cannot obtain the benefit by literature or stories. Whereas literature provide children to see their life by a story.

Just like adults, a child needs a guide that helps them to see life. The guidance can appear from literature by a story. The story must suitable for children and easy to comprehend. Trimansyah (2020) said that children story must easy to understand for children. The effective way to deliver the story to make it convenient is by adult role. Adult has role to deliver the message of the story for children. By the form of delivery that holds ranging from short stories, fables, fairy tales or oral traditions from generations.

Children are not like adults. The way to convey the message from children literature is different. This is related to Lukens (1998) that agree if children are not like adult, due to different experience and different type of book. Although the role of adult is to convey the message of the story, as an adult need to know that children literature is different.

Children's literature is a work that is close to the children's world to fulfil the information for them. By providing stories that are appropriate to the children's age stages, it will provide a better understanding for children. This is aligned to Nurgiyantoro (2004), he stated if literature is talk about anything that related to life problems that aligned to provide a good information to children.

The role of children's literature is to provide appropriate and useful information for children. The information provided must be easy for children to understand. One way to convey this information can be presented through short stories. According to *Kamus Besar Bahasa Indonesia* (2016), short story only consist of 10.000 words. Short stories that have a limited number of words will make children easy to understand the message of the story. Furthermore, short stories provide complex benefits. The benefits obtained are helping children in their lives and providing development for children's literature.

According to Reynolds (2011) the reality that emerge now is related to literature. One of them is adult enjoying read children's story, where the target is actually children. Pratt (2012) discuss short stories and the relevance to the real world is an important element. The important element will give children a picture of life through pleasant short stories.

Short stories are not only for children, but for anyone. However, short stories are considered more suitable for children. Short story provides messages to the value of life that easy to read. Short story has a lot of things that must be consider for children. Children literature must be easy to understand, such as happy endings, giving imagination to children, straight forward language that make children can enjoy the story. This is related to Nurgiyantoro (2004). He said that children story must fulfil the readers expectation based on how the story is define by the imagination of the children.

A few research that has been conducted by previous researchers, stated that children's literature is a popular genre of culture that considered by adapted teaching morals. The moral teaching can be obtained from children's literature. Prajaningtyas and Adi (2020) that children's literature is one of the popular genre and has been considered as an instrument of moral teaching. Besides being popular genre, the instruments that existed in short stories are giving the moral teaching for children to see life.

The development of children's literature in this world does come from a hereditary oral tradition with anonym author. Children's book has elements that are usually fairy tales or folk music. Hunt (2006) said that children books have a long history around the word and they have absorbed into themselves elements such as; folk, fairytale and oral tradition. This tradition has been passed down from one generation to the next generation.

Children also need story to provide a view on life, just like adult. The role of adults here is not to read children's stories, but to research it. Hunt (2006) stated

that adults should discuss children's literature. The further research needs to develop the advancement of children's literature. Hunt (2006) stated that writing children's books is different from books for adults. The target from children's book is absolutely children to fulfil their curiosity about life. It is not a simple thing to discuss. Through literature, there are many things can be obtained as a benefit. Huck (1992) stated undeniable children's literature does need further deepening and study.

## **2.2 Indonesian Children's Literature**

Literature is an inherent thing for anyone without exception, both adults and children. The role of children's literature is also present in Indonesia with the media such as; books, magazines and other media. The media is useful for children to understand the life. One of the media is story in the book. Stories offer pleasure and message of life. Furthermore, reading activities are not just for adults, but children also need it for their development to see life. Introducing reading books to children will give appropriate information for children's life.

In ancient times, children's literature was known without an author. Trimansyah (2020) stated that the development of children's stories in Indonesia used to be an anonymous author. The existence of the author actually is not known with certainty. According to Toha-Sarumpaet (2010), there is no definite documentation for the history of Indonesian children's literature in the 13th-16th centuries, There is no definite documentation regarding the history of Indonesian children's literature in the 13th-16th centuries, but many works about religious stories have been found. It can be concluded that the book in ancient time were religious books.

The authorship about children's literature in Indonesia is often underestimated because writing children's books is considered easy. In fact, many authors flocked to write books without getting appropriate guiding to write children's books. Trimansyah (2020) stated that the authors are not focus on the children's while they are writing children's stories. Children are the main focus that must be involved in writing books for children. Furthermore, there are many things that need to be considered to write children's stories such as; language style, character, theme and another element.

Trimansyah (2020) stated children's literature in Indonesia itself has a period where the pioneers of children's literature writers were present in the era of the 1970s to 1980s. At the time the most people who written the children story is dominated by man such as; Soekanto S. A., Toha Mohtar, C. M. Nas, Suyadi (Pak Raden), Arswendo Atmowiloto, Dwianto Setyawan, Djoko Lelono, Korrie Layun Rampan, K. Usman, Radhar Panca Dahana, and Titie Said. Woman has less contribution than man because in 1970 – 1980 appeared feminist movement in Indonesia. This is related to Mustikawati (2018) that claimed that feminist movement affected the growth of literature in Indonesia, especially for woman writer that have less participation.

The birth of the development of children's literature in Indonesia is the beginning of development for children's literature in Indonesia. The theme that existed in the past are dominated by religious theme. Since 1970<sup>th</sup>, it has become a breakthrough that children's literature is broad. Trimansyah (2020) stated that the new researchers were born who gave a new view on the authorship of children's literature in Indonesia.

In 2020, the Kemendikbud was published the guideline book for the children's author entitled *Panduan Penulisan Buku Cerita Anak*. The guideline book will provide basic regulations to write children's stories appropriately. Toha-Saumpaet (2010) stated that the presence of researchers after the pioneer generation is incredible development for the advancement of children's literature in Indonesia.

It is very clear that children's literature in Indonesia used to be in the 13th-16th centuries. It was found that children's literature books in Indonesia tended to choose teaching and religious themes. Until children's literature in Indonesia became developed when the pioneers who were born provided good development in the era of the 70-80s. The next researcher was also able to provide a view of children's literature in Indonesia which does need special attention in Indonesia itself.

### **2.3 Bobo Magazine as a Children's Literature**

Children's literature has various media to deliver the message. One of the media is magazine. Indonesia has one legendary magazine for children namely Bobo Magazine. Bobo magazine offer a wide variety of short stories and fairytale that appeal to children.

Bobo magazine is the first children's magazine published by the Kompas Gramedia Group (KKG). Bobo magazine was first published on April 14, 1973. In the early days, Bobo magazine was only in the form of picture story sheets that were intended specifically for children. The story usually inserted in the Kompas newspaper which had segmentation for children. The innovation with the procurement of picture story inserts sheets received positive reactions from readers. P.K Ojong and Jakob Oetama as a founder was developed it to a children's

magazine. Both of the founder entrusts the growth of the magazine to J. Adi Subrata and Tineke Latumeten. Then between Indonesian and Dutch are collaborated to make a Bobo magazine in Indonesia.

Bobo is an adopted magazines from Dutch. Some of Bobo characters are not from Indonesia, due to this magazine is an adopted magazine from Dutch. Maharani (2013) that the heyday of Bobo magazine is in 1995. Junaedhie in Maharani (2013) stated that Bobo magazine was dominated the market with its first issue which immediately sold out in the market with 200.000 copies.

It is undeniable that Bobo magazine itself is undoubtedly a magazine that is in demand by children in Indonesia. After fifty years, Bobo magazines was stopped to published. The magazine that stops to publish such as; *Tabloid Nova*, *Majalah Mombi*, *Majalah Mombi Junior* and *Majalah Bobo Junior*. Kompas Gramedia was announced that they publish special edition The limited collection from Bobo magazine published in 2023. Bobo magazines 50<sup>th</sup> special edition available in two books, magazines and short stories and fairytale. Bobo issued a limited collection edition such as; *Edisi Koleksi Terbatas 50 Tahun Majalah Bobo dan Bobo Edisi Koleksi Terbatas 50 Tahun Cerpen dan Dongeng*. In 2023, Bobo 50th special edition still the same as Bobo magazine in general which contains *Rubrik*, *Bisa Tahu*, *Flora dan Fauna* and others. For the short story and fairy tale editions, this special edition of Bobo magazine is divided into two, there are 23 fairy tales with different writers and 27 short stories with different writers. In celebration of Bobo's 50th birthday, short stories and fairy tales.

*Bobo Edisi Koleksi Terbatas 50 Tahun Cerpen dan Dongeng* has 23 fairy tales and 27 short stories from different author such as; Ny. Widya Suwarna, Lena. D, Vanda Parengkuan, V. Wisnuwardhana and other writers. One of the great authors is Widya Suwarna. Widya Suwarna is a r fairy tale and short story writer for children. Besides write story for children, Widya Suwarna actively translate children's books. In Bobo 50th edition, Widya Suwarna contributed 10 works of short stories such as; *Arina Mendapat Nenek, Satu Arah Dua Arah, Persahabatan Bisa Merepotkan, Gigi Rahasia Mahluk Aneh, Sesudah Bersungut- sungut, Berilah yang Bagus, Waktu Sangat Berharga bagi Aprilia, Rini Tidak Malang, Saat untuk Menjadi Kuat, and Tumpeng untuk Nenek Sumirah*. One of the short stories were published in the 1980s and rewrite in the Bobo magazine 50<sup>th</sup> edition. As a figure who has an interest in children's stories, Widya Suwarna's contributed to write fairytales and short stories in Bobo special 50<sup>th</sup> edition.

Purnami (2016) said that Bobo magazine is not known how to select its work, whether considering moral values or not. It means the stories in Bobo magazine need to be researched whether they are suitable for children or not. Bobo magazine needs to be realized that those who contribute the works are adults. Purnami (2016) stated that the contents in Bobo magazine needs further research for checking is it accurate to the children as a target audience or not. This is also supported by Saptawuryandari (2014) that children's literature such as those in the short stories of Bobo magazine needs further discussion. To be expressed and appreciated, especially by readers who are from among children.



## 2.4 The Structures of Children's Story

Every story has the structure itself. This is related to the book entitled *Panduan Penulisan Cerita Anak* that become as the book to find out the structure of short story in Bobo magazine 50<sup>th</sup> edition. There are several elements that need to be applied to a children's book, in order to arouse children's imagination. Here is the breakdown:

### 1. Theme and Values

Trimansyah (2020) said that there are at least three forms of stories that can be conveyed through storybooks, namely themes with reality that are close to everyday life, then fantasy that presents fictional characters full of wonder, and folklore that comes from the past or myths that develop in society.

### 2. Figures

The characters in children's stories can be anyone or anything. For pre-reading children, story characters can be humans, plants, and animals, even inanimate objects that are "brought to life" like humans. Also need to produce a strong character in the story. Also show in this book about matrix that related to children story.

Table 1. Matrix of Types of Children's Story Characters  
(Nurgiyantoro 2005, Sarumpaet 2012) in (Trimansyah, 2020)

Type of Characters	Classification Character	Description
Character Forms	Human	Characters in human form, both ordinary humans and humans with extraordinary (super) abilities.
	Animals	Characters in animal form. Some are portrayed acting like humans and others are define as animals.
	Plants	Characters in plant form. Some are portrayed acting like humans and others are depicted as plants.
	Object	The characters are inanimate objects, but are depicted acting like humans.
Figures History or Reality	Based on History	The figures who really existed in history.
	Fiction	A character who never existed in history. Present as the author's imagination.
Conflict	Protagonist	A character with good character is the main character in the story. This figure carries a mission of truth and moral values.
	Antagonist	A character who is the opposite of the protagonist. This character doesn't have to be a bad character.
Good and Poor (Biner Opposition)	White	The white character is the protagonist who is portrayed as a good character with all his advantages.
	Black	Black characters are antagonists who are depicted as a bad characters with all their advantages.
Complexity	Flat	A flat character is a character whose character tends to be monotonous. Characters like this usually do not play an important role in the story or are called supporting characters
	Round	A round character is a character who has a more complex character bring the storyline to life. The round character is the main character in the story.

### 3. Background (Place and Time)

A story that features characters and events certainly requires a setting, both place and time. The setting in the children's story can be anywhere such as home,

school, playground, public place, village, city, or geographical location of a certain area. In addition, there are also settings that for children are amazing such as; rivers, lakes, seas, mountains, caves, forests, king's palaces, and planets. The writer must be able to describe the setting of a "living" place, especially in historical stories. Children of early readers and early readers sometimes have entered a critical phase (concrete thinking) in response to the setting in the story. They will correct background irregularities in the story if they do not match their reasoning.

#### 4. Plot

Plot is a storyline that the writer uses to describe the events experienced by the story characters. In the storyline, there are usually conflicts faced by the main character. However, not all children's stories, especially for prereaders and early readers, are subject to sharp conflicts. The simple conflicts are used to deliver the story.

#### 5. Order

An important element that must also be present in a children's storybook is the author's message. The message can be conveyed explicitly and implicit. The author should avoid patronizing style in delivering the message. The patronizing style of cramming into a certain amount of advice is generally frowned upon by children. Let children draw their own conclusions from what they read. The writer does not need to give an impression, for example writing wisdom at the end of the story. There are two types of messages, namely didactic message and moral message or moral lesson.

## 6. Point of View

Plot is how an event in the story occurs point of view is the way the writer uses to present the characters, behaviour, setting, and various events in the story. The logic of the story or the plausibility of a story can be tested with the author's point of view. The benefit point of point of view is giving the readers easy to comprehend the story. In addition, the readers will get the meaning and the moral of the story.

## 7. Language and Style

Language issues cannot be excluded from children's storybook works. Many children's story book authors have weak points in language because of their lack of experience and knowledge about child psychology. Important elements in children's language are diction (word choice) and grammar, in addition to of course spelling in books for early readers and fluent readers. The storytelling in picture books is aided by images, in addition to language. However, writers are challenged to be able to choose the right words and effective sentences to bring the story to life.

## 8. Illustration

Discussion of the important elements of children's storybooks cannot rule out illustrations. Especially in children's books for pre-reading and early readers. Text and illustrations in picture storybooks or chapter books are an inseparable whole, even storytelling is predominantly assisted by illustrations. Illustrations in children's books should look logical when connected to characterizations, settings, and storylines. Children's books writers or authors must be very careful about the history theme illustrations that portrayed the situations according to the actual facts.

## 2.5 The Nodelman Theory

Due to the further research that will do soon, the writer would like to conduct this study by Nodelman theory for checking are the four short stories from Widya Suwarna's in the 1980s from *Bobo Edisi Koleksi Terbatas 50 Tahun Cerpen dan Dongeng*. Nodelman theory as the grand theory will find out the suitability in Widya Suwarna's works. The four short stories in the 1980s by Widya Suwarna are presented to determine the suitability in the children short story.

Nodelman (2008) in Prajaningyas and Adi (2020) stated in their research that there are some categorization in children's short stories, such as (1) the protagonists of children's literature should be either children or childlike animals or adults; (2) focalization through a central child character is another quality that marks a text for me as one intended for children readers; (3) the texts are focalized through their child or childlike protagonists and thus offer a childlike view of the events described; (4) the texts are not first-person narratives; (5) the texts report protagonists' perceptions by means of third-person narrators; (6) there are pictures that often accompany the texts providing the visual and emotional information about which the texts themselves remain silent; (7) the contents of children's literatures have to be 'safe' for children and do not contain any bad things children might imitate; (8) there is a focus on actions –on straightforward reports of what people do and what it leads to– and not much detailed description of people, places, or emotion. Thus, the texts do not contain such words or descriptions which have something to do with pragmatics or indirect meaning in their language; (9) sentences that lead to ambiguity are not allowed to be brought in the texts.

Furthermore, Nodelman (2008) in Prajaningtyas and Adi (2020) stated that (10) happy endings are not only a key characteristic of the texts but the main import of their existence. Furthermore, since a happy ending inevitably implies an optimistic view of reality, children's literature is characteristically hopeful and optimistic. He also adds (11) children's literature should contain positive role models; (12) the plot usually follows a basic pattern of movement from home to away and then back home again/home-away-home; and (13) the texts are didactic and therefore have the shape of traditional fables stories in which happens to characters is meant to represent a path for future behaviour in readers by children. In addition, the character should gain child's future path of behaviour