CHAPTER II

LITERATURE REVIEW

In this chapter, the writer presents the definitions that correlate to the research title. They are creative writing, the definition of a novella, characteristics of a novella, elements of a novella, categories of a novella, steps of writing a novella, the history and the legend of Kemaro island, tourism promotions through literature, and narrative structure.

2.1 Creative Writing

Creative writing can be used as a medium to express ideas and feelings. *"Kreatif writing berarti menuangkan buah pikiran kedalam bentuk tulisan atau menceritakan sesuatu kepada orang lain melalui tulisan."* (Pranoto, 2004). It means creative writing is pouring thoughts into the written form or saying something to others through writing. It can be concluded that *creative writing* is one type of writing, which usually contains the author's imaginative ideas and shows the author's writing style and imagination.

Some examples of creative writing are novels, novellas, short stories, and poems, which is supported by Sullivan's opinion (2017). He said that *creative writing* is any form of writing that exists outside of journalism, business writing, or academic writing. In more detail, (Pranoto,2004) stated that

> *CW Fiction: Novel, Novelet, Cerpen, Cerpan, Cermin (Cerita Mini/Flash), Naskah Drama, Naskah Drama Tradisional, Puisi Tradisional, Puisi Modern/Kontemporer, Epik/Epos, Dongeng, Cerita Fantasi, Lirik Lagu, Teks Iklan dan Screen Writing*

It means that *Creative Writing* (CW) includes novels, novelettes, short stories, long stories, mini-story/flash, Drama Scripts, Traditional Drama Scripts, Traditional Poetry, Modern/Contemporary Poetry, Epics/Epos, Fairy tales, Fantasy Stories, Song Lyrics, Advertising Texts and Screen Writing.

2.2 Definition of the novella

Some of the experts have the same opinion if the novella is a fictional literary work that is longer than a short story and shorter than a novel. *"Novella adalah karya prosa fiksi yang cakupannya tidak terlalu panjang, namun juga tidak terlalu pendek"* (Jusriani, 2015:3). It means that a novella is a work of prose fiction whose scope is not very long, but not too short. The other expert who has the same opinion is (Marshall, 2020) according to him "*The novella is not the smallest fictional form; far from it. Nor is it mere miniaturization of the novel*".

Furthermore (Spencer, 2019) defines a novella in more detail as : *"(1) A complete story with a beginning, middle, and end. (2). Consist of 15k-40k words. (3). Consists of a simple plotline (little if no room for subplot) and (4). Two POV (point of view) characters at most."*

By its very definition, a novella works well in the romance genre, but it should not be limited to that and will work for other genres as well. Regarding the exact number of words of a novella, some experts have different opinions.

Based on (Morgan, 2017) *"The novella differs from a novel in length, complexity, and structure, and is roughly 20,000-40,000 words"*. Meanwhile Oard (2021), defines that *"the average contemporary novel ranges in length from 80,000 to 120,000 words, but many of the most celebrated fictions are novellas of around 50,000 words."*

On the other side, (Springer, 1975) states that *"the novella length is between 15.000-50.000 words"*. So from all the definitions above it can be concluded that there are no exact words number for a novella, but we can simply say that novella is one of literary works that is longer than a short story and shorter than a novel.

2.3 Characteristics of Novella

According to (Casano, 2016), the characteristics of a novella are as follows;

1. Novella is longer than short stories and shorter than novels.

2. The length of the story is usually 17,500-40,000 words.

3. The average number of pages is under 200 pages.

4. Reading time per one novella averages 1-1.5 hours or more.

2.4 Elements of Novella

Elements of the novella are the same as the elements of other fiction literary works, such as novels and short stories. *"Ada dua elemen dari novel, yaitu intrinsic elements dan ekstrinsik Elements"* (Nurgiyantoro, 2009). It means that there are two elements of a novel those are Intrinsic elements and Extrinsic Elements.

Furthermore, (Nurgiyantoro, 2009) explained that

> *Unsur intrinsik adalah unsur-unsur yang membangun karya itu sendiri. Sementara unsur ekstrinsik adalah unsur-unsur yang berada di luar teks sastra itu, tetapi secara tidak lansung memengaruhi bangun atau sistem organisme teks sastra.*

That means that intrinsic elements are elements that build the work itself. Meanwhile, extrinsic elements are elements that are outside the literary text, but indirectly affect the structure or organismal system of the literary text. Intrinsic elements consist of 7 Elements. *"Di dalam sebuah novel, unsur intrinsik terdiri dari tema, alur, karakterisasi, latar, sudut pandang, gaya bahasa, pesan atau amanat"* (Nurgiyantoro, 2019). It means that in the novel intrinsic elements consist of theme, plot, charachterization, setting, point of view, language style, and message.

1. Theme

Theme is the first elements of story and it can be classified into two kinds. Furthermore (Nurgiyantoro, 2009:77) explained that *"Tema bisa dibagi menjadi dua yaitu tema tradisional dan tema non-tradisional tidak seperti itu."* That means *themes* can be classified into two, traditional and non-traditional themes.

Traditional themes are themes that are common or already known in general by the public. This theme is widely used in various stories like truth and justice

defeat evil, or after suffering people remember God. Meanwhile non-traditional themes are the opposite of traditional themes which means inappropriate themes with the reader's expectations or against the flow. Readers like things that are good, honest, the knight, or the protagonist must always win, but in non-traditional themes that is not the case.

2. Plot

Plot is a sequence of the story from beginning to and end. Moreover, (Stanton, 1995) (as cited in (Nurgiyantoro, 2017:113)) states that *"plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya dihubungkan secara sebab akibat peristiwa yang satu disebabkan atau menyebabkan terjadinya peristiwa yang lain."* It means that "Flow" or plot is a story that contains a sequence of events, but each incident is only connected causally, one event is caused or causes another event. Furthermore, (Nurgiyantoro, 2007:153) explained that *"... dikenal tiga jenis alur yakni alur maju (kronologis) dan alur mundur (flashback), serta alur campuran atau gabungan…"*

Which is in English means there are three types of grooves, namely forward (chronological) and backward (flashback) flows, as well as mixed or combined flows. Forward flow is when the author in ordering the events uses a forward and straight time sequence. Backflow (Flashback) is when the author sequences the events not starting from the initial event, but perhaps from the middle or final event. And a mixed plot, that is, if the story runs chronologically but there are often back-highlight scenes.

3. Characterization

According to (Abrams 1981:20), *"characterization is the people featured in a narrative work by the reader interpreted as having certain moral qualities and tendencies as expressed in speech and what is done in action."* Characterization can be actors of the story and can also mean figure. Between characters and their characteristics is a complete cohesion.

Futhermore, (Nurgiyantoro, 2002:331) explained that

> *Tokoh-tokoh cerita harus dideskripsikan sesering mungkin agar pembaca dapat memperoleh gambaran tentang ciri-ciri atau sikap mereka, dapat dilakukan dari apa yang mereka katakan, apa yang mereka lakukan, apa yang mereka pikirkan, dan apa yang mereka rasakan.*

It means the characters of the story must be described as often as possible so the reader can get an idea about their characteristics or their attitude, it can be done by what they said, what they did, what they think, and what they felt must support the description of a typical character.

4. Setting

The setting is the foundation of the story to support the idea written in the story. "*latar adalah pelukisan tempat, waktu, dan situasi atau suasana terjadinya suatu peristiwa"* (Siswandarti 2009: 44) it means that setting is the descriptions of places, relationship, time and social background of the event.

Furthermore, (Nurgiyantoro, 1995: 227) devided the settings into three parts

> *Latar tempat yaitu lokasi terjadinya peristiwa yang diceritakan dalam karya sastra. Latar waktu yaitu kapan terjadinya peristiwa yang diceritakan dalam sebuah karya sastra. Dan Latar sosial yaitu hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat.*

That means the setting of the place is suggesting the location of the events that are told in the literary work. The places used can be places with certain names,

certain initials, maybe certain locations without a clear name. The setting of time is to suggest when the events told in a literary work occur.

5. Point of view/Viewpoint

(Nurgiyantoro, 2009:246) stated that "*Sudut pandang adalah cara menyajikan cerita, kejadian atau adegan pada karya fiksi berdasarkan posisi penulis dalam sebuah cerita".* It means that point of view is a way of presenting a story, event or scene in a work of fiction based on the position of the author in a story. Furthermore Nurgiyantoro, (2009:246) explained that "*berdasarkan sudut pandang penulis, sudut pandang bisa dibagi menjadi dua yaitu sudut pandang orang ketiga (dia), dan sudut pandang orang pertama (aku)."* That means based on the author's point of view, point of view can be divided into two, namely the third person point of view (he, she, or it), and the first person point of view (I).

6. Language Style

Language style is the author's style in delivering the story. That is in line with (Siswandarti, 2009:44*) "gaya bahasa adalah tipe bahasa yang digunakan oleh penulis, contohnya gaya pop untuk remaja, gaya komunikatif, atau gaya baku seperti cerita-cerita terjemahan."* In English means language style is the type of language used by the author, for example, pop style for teenagers, communicative style, or type of rigid language as in translated stories.

Furthermore (Nurgiyantoro, 2009:272) explains that "*gaya bahasa adalah cara penulis memperkenalkan sesuatu kepada pembaca. Gaya bahasa juga terjadi dari beberapa elemen seperti leksikal, struktur kalimat, retorik dan penggunaan kohesi."* That means language style is the way the author introduces something to the reader. Language style also occurs from several elements such as lexical, sentence structure, rhetoric and the use of cohesion.

7. Message

Every story should have a moral message to convey to its readers. According to (Nurgiyantoro, 2002:321) *"karya sastra selalu menawarkan pesan moral yang berhubungan dengan hak-hak kemanusiaan, perjuangan untuk kemanusiaan, dan harga diri"* that means that literary works always offer related moral messages with the noble qualities of humanity, fighting for human rights and dignity. It can be concluded that the message in a story is a lesson that could readers learn from the story.

2.5 Sections In a Good Novella Book

According to (Abdhul, 2022), a good book should have several parts, rgose are *"Cover, preliminaries page, content, and postliminaries section".*

1. Cover or book cover

He explained that there are 3 parts to cover they are the front cover which contains the name of the author and the title of the book, the back cover which contains the synopsis of the book and the middle part of the cover of the book that adjusts to the author where the author can include the author's name, the title of the book or not include anything at all.

2. Preliminaries page

The preliminaries page is the introduction page before the main information or content of a book can be in the form of a title page, subtitle, or the name of the translator and publisher.

3. Book Contents

The content of the book is the core of the book. In fiction books, the content should follow 2 elements of a fiction story.

4. Postliminary Section

Postliminary is the last part to close the contents of the book which is placed after the contents. The contents can be in the form of closing notes, conclusions or summaries, or additions of relevant material or information. In fiction books such as novels or novellas the Postliminary section usually contains a biography of the author.

2.6 Steps of writing Novella

According to (Peacock,2015), there are 10 steps to writing a novella.

> *As the beginner there are 10 steps they could do to be consistent in writing the novella, they are make a plan, describe the novella in one sentence, create the conflict, minimize the characters and settings, avoid too many subplots, increase the pace, keep it fluid, revise it and relax*

The first is to make a plan, As with the novella's longer cousin, the novel, it needs to be planned thoroughly beforehand. Planning using any stimulus such as the snowflake method or a simple brainstorm can make the difference between a novella and another short story.

The second is to describe a novella in one sentence. Novellas have simple plots and minimal characters. If it is not possible to describe this in a single sentence, the idea will likely become a full-blown novel when written. The key aspects of a novella are its simple plot and few central characters. If the plot can't be described in a sentence, the idea may be suited more for a novel than a novella.

The third is to create a conflict. creating a conflict in the first few pages of a novella will draw in the reader and encourage them to continue reading. This could be anything from a battle of life and death or something going missing. Create a conflict that the character must face early on and the reader will be enticed to find out how this conflict is resolved, if at all.

Fourth is consider write in a first-person. It's important to create an instant connection between the main character in the novella and the reader. This will further encourage the reader to carry on reading as they develop a working relationship with the hero or heroine – this is much easier to accomplish through the first-person point of view than the third.

The fifth is to minimize the number of characters and settings. Incorporating a large number of characters would not allow for a lot of character development in the smaller number of words a novella demands. Using a few key characters allows for full personalities to be made. The same can be said for settings, as there are not enough words to write long, detailed descriptions of settings. Simple settings must be used to greater effect within a novella.

The sixth is to avoid too many subplots. Novellas tend to circulate one key plot and very rarely have more than one subplot. There is not enough time to wrap up a large number of smaller stories; one event, one problem, must be the center of the novella's attention.

Seventh increase the pace. In a novel, the writer has time to drag out events, describe smaller detail, and focus on less important sections of the narrative. This is not possible in a novella. To keep the word count small and the reader engaged, the pace must be quick. Long, drawn-out scenes will push the novella towards novel status.

Eighth keep it fluid. Due to their length, novels can afford to have stops and starts in the forms of Parts, Acts, or Chapters, with time gaps, shifts in perspective, or rises and falls in dramatic tension. Due to their length, novellas cannot afford to do this – so keeping one strong central story thread, and keeping it fluid, is vital.

Ninth, revise. The likelihood is that there will be a surplus of useless descriptions and meaningless characters. The revision will allow for redundant elements to be cut out, leaving a more concise and streamlined novella

And the last relax and have fun. Writing does not have to be stressful. It is often something that many choose to do for pleasure. A novella is much shorter than a novel, so it requires a lot less work, and usually a lot less revision too. Often it can be a great starting point for writers experimenting with the longer forms of fiction.

Meanwhile, according to (Rampan, 1995: 54) , there are only 4 simple ways of approaching the writing process.

> *Pertama, tentukan ide atau tema. Kedua, kembangkan garis besar atau kerangka kerja. Kerangka adalah gambaran dari jalan cerita yang akan dibuat menjadi sebuah cerita. Ketiga mengembangkan outline. And terakhir adalah merevisi.*

That means first, determine the idea or theme. Second, develop the outline or framework. The framework is a description of the storyline that will be made into a story.. Third, develop the outline At the stage of developing the outline of this essay, the author develops an outline and does not stop to look at the writings that have been made. And last is revise. After finishing writing, it is permissible to read it to find out the strengths and weaknesses of the writing.

2.7 The History and The Legend of Kemaro Island
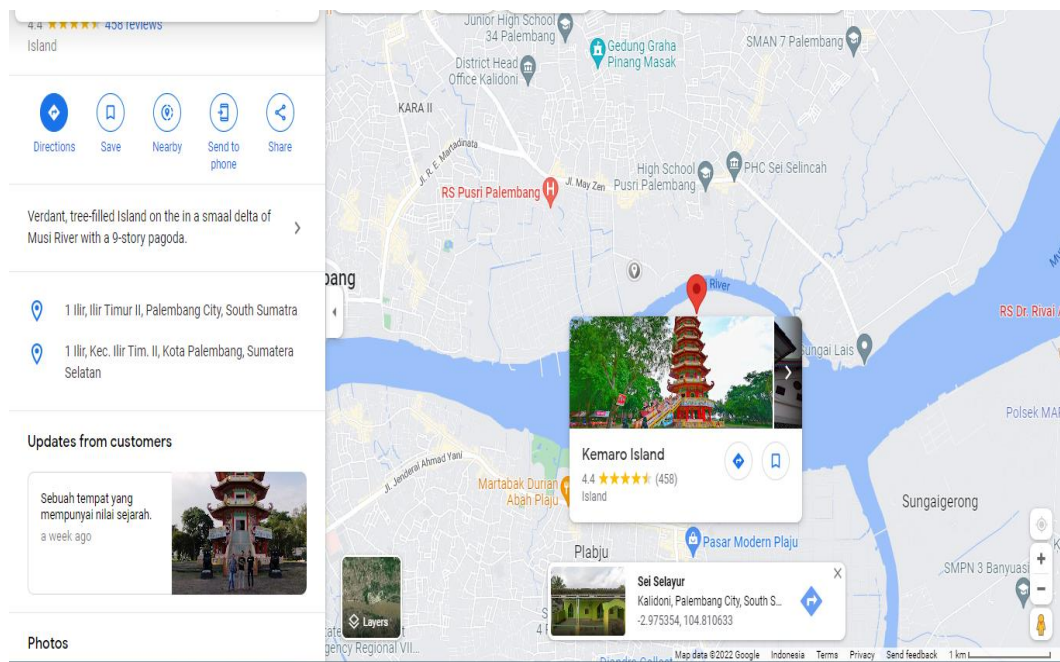

Figure 2.1 *Kemaro Island*

source: Anggi (2019)

Historically, a Palembang historian, (Irwanto,2021) mention that

> *Pulau Kemaro merupakan salah satu kamp konsentrasi yang digunakan sebagai tempat tahanan politik pemberontakan G30S/PKI di Palembang. Sisa-sisa kamp tahanan ini masih memiliki jejak di sisi timur Pulau Kemaro, meski kini hanya tinggal sisa-sisa kamp dan semacam pintu masuk seperti gua*

It means Kemaro Island was one of the concentration camps used as a place for political prisoners of the G30S/PKI rebellion in Palembang. The remnants of this detention camp still have traces on the east side of Kemaro Island, although now only the remains of the camp and a kind of entrance such as a cave. Kemaro Island became a place for political prisoners from the G30S/PKI rebellion in Palembang. The series of events of the G30S/PKI 1965 took many victims. Both those involved and those accused were arrested and before further processing, they

were detained in a detention camp on Kemaro Island. "Not many people know the existence of this camp because a long time has passed," he said.

Figure 2.2

The Location of Kemaro Island

source: https://maps.app.goo.gl/BC5fhNEqZRPF9g9Z8

However, the local legend said that in ancient times, there was a prince from China named Tan Bun An who came to Palembang to do trade. In Palembang, he then met the daughter of the king of the Palembang/Sriwijaya kingdom named Siti Fatimah. They both fell in love and Tan Bun An proposed Siti Fatimah to be his wife. Siti Fatimah's father gave a condition that if Tan Bun An's proposal was to be accepted, the condition was that Tan Bun Ann had to bring 9 jars of gold. Because

Tan Bun An was a prince, he agreed to the conditions, he then asked his parents in China to send 9 jars of gold.

Little did he know that the 9 jars sent from his parents in China were filled with gold and were covered with vegetables to avoid the pirates. When the 9 jars arrived in Palembang, he was very surprised to find that the 9 jars contained rotting vegetables. Disappointed he then kicked the jars into the Musi River. The last jar broke before being thrown into the river like other jars, Tan Bun An was surprised to see that under the rotting vegetables there was glittering gold. Seeing this he then threw himself into the Musi River to retrieve the jars that he had previously thrown, but then he did not appear again. Seeing that her future husband did not appear, Siti Fatimah also threw herself into the river to save him, but before that she advised her servants if she did not appear on the surface again, this place would be her funeral.

What she said was true because then she also did not appear again like Tan Bun An, suddenly in the middle of the river an island appeared which was later considered to be the tomb of Siti Fatimah and Tan Bun An. The island was later named Pulau Kemaro. Kemaro itself means dry because according to legend the island is always dry and never floods even though the Musi River is at high tide.

With the history and legend that exist on Kemaro Island, make Kemaro Island as a tourism attraction that rich in culture and interesting stories to be told to the audience either orally or in writing.

2.8 Tourism Promotion Through Literature

As claimed by (Riyanto, 2021**),** *"wisata sastra kerap diangkat sebagai tema workshop karena perkembangan sastra menuju peningkatan promosi wisata semakin meningkat."* **It means** that literary tourism often appointed as a workshop theme because the development of literature towards increasing tourism promotion was increasing. However, there has been no detailed discussion

regarding the role of literature in tourism. Furthermrore (Riyanto, 2021) also stated that *"Ada 3 hal yang dapat dikaji dalam hal ini, yaitu: (1) Sastra tentang pariwisata, (2) Sastra untuk pariwisata, dan (3) Sastra dalam pariwisata."* It means that currently developing a new concept called tourism literature (literary tourism). An attempt to combine literary studies and tourism approaches. There are 3 things that can be studied in this regard, namely: (1) Literature about tourism, (2) Literature for tourism, and (3) Literature in tourism.

1. Literature about tourism.

Literature about tourism is the study of literary works that contain tourist objects or tourist attractions and other matters related to tourism. Tourism literature can also be related to attractions, accessibility, facilities, and tourism institutions. This form of literature about tourism is a literary work that tells about tourism, either explicitly or implicitly. This study is often related to folklore.

2. Literature for tourism.

In this case, it means that a literary work was created specifically for an object or tourism attraction.

3. Literature in tourism.

The third part of tourism literature is literature in tourism. is to discuss special tourism related to literature or the existence of literature contained in a tourist attraction. For example, Parangtritis Jogjakarta, precisely on Parang Kusuma beach, is believed to be the meeting place for Panembahan Senopati and Ratu Kidul. This place is the gateway for Panembahan Senopati to enter the southern seacoast to meet Ratu Kidul. In terms of conditions, this place is a very good natural tourist spot, but with the addition of folklore, the place becomes meaningful. As a result, special interest tourists or what may be called religious tourism at night often come to Parangkusuma to perform rituals in it.

2.9 Narrative Structure

This study attempts to employ a specific generic structure for novella writing adopting Nurgiyantoro's framework (2015) by utilizing the elements of the narrative structure model in novel writing as the theoretical framework. This study analyzes the process from the perspective of genre analysis, aiming of discussing how discourse should be structured in the writing process. Through organizing the generic feature of a novella in the discourse production for novella writing will be conclu