CHAPTER II

LITERATURE REVIEW

2.1   Short Story

2.1.1   Definition of Short Story

According to Dullah (2006 :146), short story is one of the most written fictions. According to Sutarni (2008 :20), short story is a fictional prose that tells an event experiences by the main character, generally their daily life experiences.Wijaya (2017) states that short stories are a fictional form designed to publish the wishes without being presented in real experience. So, short story is type of fictional work that describes a story about human life.

2.1.2   Characteristic of Short Story

According to Wimmer (2003), short stories typically range from 1.600 to 20.000 words long. They usually focus on a single subject or theme. The theme may vary, range from something as mundane as a daily errand or as thrilling as a ghost tale. Besides that Wimmer (2003) explained that 'Im medias res' is also some of characteristics of short story. 'Im medias res' is short stories usually that takes place in a single set and begin 'in medias res'. 'Im medias res' means 'into the middle things' in Latin. In general, short stories are made without or little prior information and they begin and end abruptly. The plot is limited and there is little room for the extended developments as we frequently find in novels. Short stories typically focus on just one or a couple characters.

2.1.3   Instrinsic elements in short story

According to Sutarni (2008 :20), short story has intrinsic elements, they are:

1. Setting

The sett of a literary work is the time and place of the action. The sett includes all the details of a place and time- the year, the time of day, even the weather The place may be a specific country, state, region, community, neighborhood, building, institution or home. The sett of a story often helps to create a particular mood or feeling

2. Theme

The theme can usually be expressed as a generalization, or general statement about people or life. The theme may be stated directly by the writer although it is more often presented indirectly

3. Plot

The plot is a sequence structure of events in a story arranged chronologically. Or the definition of the flow is a series of stories from beginning to end. The plot governs how actions in the story must relate to each other, such as how an event relates to other events, then how the characters are portrayed and play a role in a story that is all related to a unity of time. So, plot is the literary element that describes the structure of a story. It shows arrangement of events and actions within a story. In short story, there are three types of plot, they are:

a. Forward plot

Which is a stream that events appear chronologically, progresses, sequentially from the first stage, the middle, to the end of the story. Usually this plot is often used by the beginner writers, by making the story using this plot hence can wake up the habit of writing for them because if using this plot is not too difficult in making story. This plot is generally used in story because it is easy to understand, for example like a children's story.

b. Backtrack/ flashback plot

Backtrack plot is a plot whose story begins with completion. This plot is often encountered in a story that uses its time setting in the past. The writers that use this flow must be smart in compiling the story so as not to make readers become confused.

c. Mix plot

The mixed plot is a plot that begins with the climax of the story, which then looks back over the past or ends of a solution to the story. This plot will be easy to use in story- making, if the author of the story understands how to set the plot of his story.

Not only types of plot, the writers must know about the steps of plot too. Bukhori, 2017, p.1 stated that there are five steps of plot, they are:

a. Introduction phase

This stage is opening story or an initial information. This stage can take the form of character and background recognition. And this stage serves to underlie the story to be conveyed author in the next stage.

b. Stage of occurrence of conflicts

This stage is the first stage of the emergence of a problem. And this is where the author gives an early picture of the problems in the story.

c. Climax stage

After passsing the conflict stage, the next step is climax. The conflicts received by the main characters will culminate in this stage. Usually in this stage the main character begin to be confused and sad

d. Division stage

The conflict that has reached its peak begins to decline at this stage. The author provides a solution to the problem posed to the main character. How authors provide solutions can be in various ways.

e. Phase of completion

This stage is the final stage in the short story, which is the completion of all the problems in the story. And usually this stage is a victory for the main character, which ends with pleasure or joy.
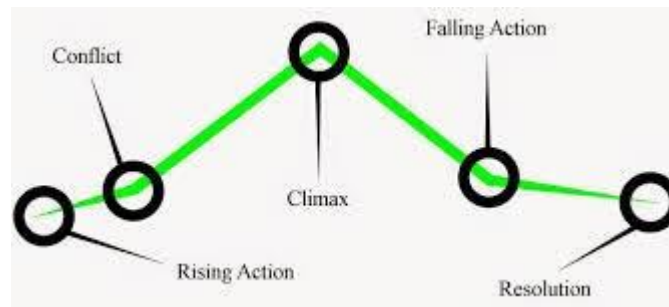
Figure 2.1 Steps of plot

4. Point of view

Point of view is the perspective from which a story is told. It is the relationship of the narrator to thestory.

a. first person is told by a character who uses the first- person pronoun "I". The point is the main character of the story is the author itself. And usually this point of view is widely used to describe personal experiences.

b. third person limited point of view is the point of view where the narrator uses third-person pronouns such as "he" and "she" to refer to the characters. It is means, the main character in the short story are fictional character created by the author itself.

5. Character

Fictitious character who presented by an author in a short story. In a short story, the character is divided into two groups, they are main character and supporting cast. In a short story the main character consist of two groups. That is a good character (protagonist) and bad character (antagonist). These two figures are the main focus in the course of a short story.

2.2   Narrative Structure Theory of *Vladmir Propp*

2.2.1   Profile of *Vladmir Propp*

Based on Wikipedia, Vladimir Yakovlevich Propp (Russian: Владимир Яковлевич Пропп) was Born in Saint Petersburg to a German family, Russian Empire, on 17 April 1895.he was died in Leningrad, USSR, on 22 August 1970

(aged 75). He attended Saint Petersburg University (1913–1918), majoring in Russian and German philology. Upon graduation he taught Russian and German at a secondary school and then became a college teacher of German.His Morphology of the Folktale was published in Russian in 1928. Although it represented a breakthrough in both folkloristic and morphology and influenced Claude Lévi-Strauss and Roland Barthes, it was generally unnoticed in the West until it was translated in 1958. His character types are used in media education and can be applied to almost any story be it in literature, theatre, film, television series, games, etc.

In 1932, Propp became a member of Leningrad University (formerly St. Petersburg University) faculty. After 1938, he chaired the Department of Folklore until it became part of the Department of Russian Literature. Propp remained a faculty member until his death in 1970. He has written several books. His main books are:

1. Morphology of the tale, Leningrad 1928
2. Historical Roots of the wonder tale , Leningrad 1946
3. Russian Epic Song , Leningrad 1955–1958
4. Popular Lyric Songs, Leningrad 1961
5. Russian Agrarian Feasts, Leningrad 1963

2.2.2 Narrative Structure Theory of *Vladmir Propp*

Propp in Yeni (2016, p14) points out that all the stories have the same structure. This means that in a story the casts and their characteristics may change, but his deeds and roles are the same.

Traditionally the narrative structure of a drama, fairy tale or novel is called plot. According to Propp, the action of the characters which refers to the function of the narrative structure is the most important. Meanwhile, formalists see motive, the smallest unit that form the theme as the most important element because the motive is shaping theme. Motives are divided into three, namely: the casts, deeds, and sufferers, which are then grouped into two, the fixed element, namely deeds, and elements which changed is the casts and the sufferer.

Functions are stable elements which include a maximum of 31 functions. They are grouped into seven spaces of action or role, namely: criminals, donors, helpers, daughters and fathers, heirs, heroes, and false heroes. The thirty-one functions meant by Propp are as below. To simplify the scheme's action, Propp gives a mark or a symbol specific to each. As for the functions and the code is as follows.

[CODE] FUNCTION	
0. [α] Initial situation	16. [H] The hero struggles with the Villain
1. [β] Absentation	17. [J] Branding or marking the hero
2. [γ] Interdiction	18. [I] Victory over the villain
3. [δ] Violation	19. [K] The liquidation of misfortune or lack
4. [ε] Reconnaissance	20. [↓] Return of the hero
5. [ζ] Delivery	21. [Pr] Pursuit of the hero
6. [η] Trickery	22. [Rs] Rescue of the hero
7. [θ] Complicity	23. [O] Unrecognized arrival
8. [A] Villainy	24. [L] Claims of a false hero
9. [B] Mediation, the connective incident	25. [M] Difficult task
10. [C] Beginning counteraction	26. [N] Solution of a task
11. [↑] Departure, dispatch of the hero from home	27. [Q] Recognition of the hero
12. [D] The first function of the donor	28. [Ex] Exposure of the false hero
13. [E] Reaction of the hero	29. [T] Transfiguration
14. [F] The acquisition, receipt of a	30. [U] Punishment of the false hero

marginal agent	or villain
15. [G] Transference to a designated place; guidance	31. [W] Wedding

Table 2.1 Thirty- One Functions

0. Initial situation
1. Absentation. One of the members of a family absents himself from home.
2. Interdiction. An interdiction is addressed to the hero.
3. Violation. The interdiction is violated.
4. Reconnaissance. The villain makes an attempt at reconnaissance.
5. Delivery. The villain receives information about his victim.
6. Trickery. The villain attempts to deceive his victim.
7. Complicity. The victim submits to deception.
8. Villainy The villain causes harm to a member of a family, alt. 8a: Lack. One member of a family lacks something.
9. Mediation. Misfortune or lack is made known.
10. Beginning counteraction. The seeker agrees to counteraction.
11. Departure. The hero leaves home.
12. First function of donor. The hero is tested which prepares the way for his receiving a magical agent or a helper.
13. The hero ́s reaction. The hero reacts to the actions of the future donor.
14. Provision or receipt of a magical agent. The hero acquires the use of a magical agent.
15. Spatial transference, guidance. The hero is transferred to the where about of an object of search.
16. Struggle. The hero and the villain join in direct combat.
17. Branding, marking. The hero is branded.
18. Victory. The villain is defeated.

19. Restoration/ Lack liquidated. The initial misfortune or lack is liquidated.

20. Return. The hero returns.

21. Pursuit, chase. The hero is pursued.

22. Rescue. Rescue of the hero from pursuit.

23. Unrecognized arrival. The hero, unrecognized, arrives home or in another country.

24. Unfounded claims. A false hero presents unfounded claims.

25. Difficult task. A difficult task is proposed to the hero.

26. Solution. The task is resolved.

27. Recognition. The hero is recognized.

28. Exposure. The false hero or villain is exposed.

29. Transfiguration. The hero is given a new appearance.

30. Punishment. The villain is punished.

31. Wedding. The hero is married and ascends the throne.

According to Propp (2009 : 8), In 1924 there appeared a book on the tale by Professor of Odessa. Volkov states, from the very first pages of his work, that the fantastic tale comprises ten themes. These are as follows: (1)about those unjustly persecuted; (2)about the hero-fool; (3)about three brothers; (4)about dragon fighters; (5)about pro-curing brides; (6)About a wise maiden; (7)about those who have been placed under a spell or bewitched; (8)about the possessor of a talisman; (9)About the possessor of magic objects