

CHAPTER II

LITERATURE REVIEW

2.1 Novella

Novella short and well-structured narrative, often realistic and satiric in tone, that influenced the development of the short story and the novel throughout Europe. Originating in Italy during the Middle Ages, the novella was based on local events that were humorous, political, or amorous in nature; the individual tales often were gathered into collections along with anecdotes, legends, and romantic tales. Writers such as Giovanni Boccaccio, Franco Sacchetti, and Matteo Bandello later developed the novella into a psychologically subtle and highly structured short tale, often using a frame story to unify the tales around a common theme.

A. Novellas Sambuchino (2018) is generally run 20,000-50,000 words. About 30,000 words is average. While this number of words would be very common when pitching a nonfiction text, such a length reminds me of tennis lessons in my youth.

According to Sarkar Somnath (2016) A novella is a short, narrative, prose fiction. As a literary genre, the novella's origin lay in the early Renaissance literary work of the Italians and the French. As the etymology suggests, novellas originally were news of town and country life worth repeating for amusement and edification.

In literature, a novella is a type of prose fiction, which is shorter than full length novels and longer than short stories. It originates from an Italian word "*novella*", which means "new." It is a well-structured yet short narrative; often satiric or realistic in tone. It usually focuses on one incident, or issue with one or two main characters and takes place at a single location.

Novella is a story but not long like Novel, Novella just run 20,000-50,000 words. Novella is look like short story based on writer's imagination. Readers don't waste much time to read this book, so it can help the other people whom easier to get

bored when reading a book. Language in novella also not too hard to understand so readers can read and understand it more easily.

2.2 Element of Novella

Novella has the same building element as a novel. According to Nurgiantoro (2010) the building element is referred to as Intrinsic and Extrinsic Elements. According to Nurgiantoro (2010) that is intrinsic elements are the elements that build the literary work itself. The intrinsic element of a work of fiction is also referred to as an element of fiction. Esten (2013), as follows: some elements of the story structure are as follows :

1. Storyline
2. Characterization
3. Setting
4. Point of View
5. Language Style

Saad (cited in Sukada, 2013) mentions important elements of the structure of a custom story including (a) theme, (b) characterization, (c) background, and (d) point of view. Nurgiantoro (2009) suggests elements of fiction covering seven things. The things in question are namely

- 1) Plot (storyline)
- 2) Character and Characterization
- 3) Theme (main idea)
- 4) Setting
- 5) View Point
- 6) Language Style
- 7) Message

Here the writer will explain the intrinsic elements combined from the opinions of experts which include themes, plot, character and characterization, setting, point of view, language style, and message.

Whereas the Extrinsic Element according to Wellek and Warren (cited in Nurgiyantoro, 2009) is that extrinsic elements constitute the state of subjectivity of the writer about attitudes, beliefs, and views of life underlying the birth of a work of fiction, it can be said that the writer's biography determines the characteristics of works that will produced. Also, Nurgiyantoro (1995), In Fiction Study Theory, Gadjah Mada University Press explains extrinsic elements are elements that form literary works from outside the literature itself, but affect the building or system of literary organisms. The next element is psychology, both in the form of writer psychology such as economics, politics, and social will also affect literature. The view of life of a nation, various other works of art, and so on. Extrinsic elements are divided into several elements, namely extrinsic elements of the writer's life background, extrinsic elements of society's background, extrinsic value in the story.

2.2.1 Intrinsic Element

a. Theme

Themes are the subject of development in a story because they will carry the story. According to Staton (dalam Nurgiantoro 2010) *menafsirkan tema sebagai makna cerita secara khusus menjelaskan sebagian besar elemen dengan cara yang sederhana. Tema yang menurutnya, kurang lebih bisa identik dengan ide utama dan tujuan utama.* It means theme is main idea of story that describe a whole story.

The theme is how the writer describes the story as a whole so it must be truly inspired by the writer. The writer usually invites us to feel the real meaning of life such as sadness, happiness, etc. The theme can also be said as the idea that underlies a story so that it has a role as the basis of an writer in describing the work of fiction that has been created. Usually the theme must already be owned or thought through and fully understand what the theme in the story that he will make.

In line Aminuddin (2011) *mengatakan bahwa sementara pembaca akan memahami apa tema sebuah cerita ketika mereka telah selesai memahami unsur-unsur penting yang merupakan media paparan.* It means the readers can be feel and know about the theme after finish read all the stories.

b. Plot

According to Staton (2007) *Plot adalah urutan kejadian didalam sebuah cerita.* Also Fosted (cited in Nurgiyantoro 2013) *Plot adalah rentetan insiden dalam sebuah fiksi yang tersusun dalam uraian waktu berdasarkan dari aturan alasannya yaitu akibat.* In short, Plot is an series incident in a story that build a story.

So the plot is the same as the story frame which is the structure of a story. The plot is the way the writer leads the reader to feel what is happening in the story. According to Nurgiyantoro (2007) Plot divided into some types there are:

1) Alur Maju (Kronologis)

Alur maju (kronologis) yaitu apabila pengarang dalam mengurutkan peristiwa-peristiwa itu menggunakan urutan waktu maju dan lurus. Artinya peristiwa-peristiwaitu diawali dengan pengenalan masalah dan diakhiri dengan pemecahan masalah.

2) Alur Mundur (Flashback)

Alur mundur (flashback) yaitu apabila pengarang mengurutkan peristiwa-peristiwa itu tidak dimulai dari peristiwa awal, melainkan mungkin dari peristiwa tengah atau akhir.

3) Alur Campuran

Alur campuran yaitu apabila cerita berjalan secara kronologis namun sering terdapat adegan-adegan sorot balik.

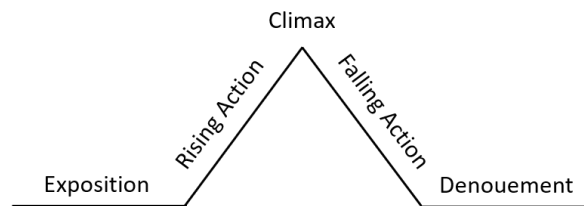
It means in such an arrangement known sort three kinds of plot namely plot forward (chronological) and plot backwards (flashback), and the plot mixed or combined based on Nurgiyantoro (2007).

1) Plot Forward (Chronological) is if the writer in making the story sorts the events from the beginning of the introduction to problem solving at the end.

2) Plot Backward (Flashback) that the plot backwards (flashback) that when the writer sort the events from flashback moment or something happen in the past.

3) Mixed Plot is when the writer sort the events from beginning, then flashback and go forward again, so the witer not focus just for one plot.

Gustav Freytag, a German writer, advocated a model based upon Aristotle's theory of tragedy. This is now called "Freytag's pyramid, which divided a drama into five parts, and provides function to each part. These parts are: exposition, rising action, climax, falling action, and denouement.



*Figure 1: Freytag's Pyramid
Describing the five stages of a typical plot to engage and hold the audience's attention*

The plot based on Freytag's Pyramid.

- Exposition

The first phase in Freytag's pyramid is the exposition, which introduces the characters, especially the main character, also known as the protagonist. It shows how the characters relate to one another, their goals and motivations, as well as their moral character. During the exposition, the protagonist learns their main goal and what is at stake.

- Rising action

Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict, for example, the death of a character. The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action. Rising action involves the buildup of events until the climax.

In this phase, the protagonist understands his or her goal and begins to work toward it. Smaller problems their initial success and their progress is directed primarily against these secondary obstacles. This phase demonstrates how the protagonist overcomes these obstacles.

- Climax

The climax is the turning point or highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag defines the climax as the third of the five dramatic phases which occupies the middle of the story. At the beginning of this phase, the protagonist finally clears away the preliminary barriers and engages with the adversary. Usually, both the protagonist and the antagonist have a plan to win against the other as they enter this phase. For the first time, the audience sees the pair going against one another in direct or nearly direct conflict. This struggle usually result in neither character completely winning or losing. In most cases, each character's plan is both partially successful and partially foiled by their adversary. The central struggle between the two characters is unique in that the protagonist makes a decision which shows their moral quality, and ultimately decides their fate. In a tragedy, the protagonist here makes a poor decision or a miscalculation that demonstrates their tragic flaw.

- Falling action

According to Freytag, the falling action phase consists of events that lead to the ending. Character's actions resolve the problem. In the beginning of this phase, the antagonist often has the upper hand. The protagonist has never been further from accomplishing their goal. The outcome depends on which side the protagonist has put themselves on.

- Denouement

In this phase the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends. Some stories show what happens to the characters after the conflict ends and/or they show what happens to the characters in the future.

c. Characters and Characterizations

According to Nurgiantoro (2010) stated is

Karakter adalah orang-orang yang ditampilkan dalam karya sastra, baik narasi dan drama yang kemudian ditafsirkan oleh pembaca sebagai memiliki kualitas dan kecenderungan moral tertentu seperti yang diungkapkan dalam pidato dan apa yang dilakukan dalam tindakan. Jadi dalam sebuah karya sastra, terutama novel, tokoh-tokoh sangat berpengaruh dalam menggambarkan sebuah cerita atau keadaan. Kehidupan karakter dalam cerita akan memengaruhi cerita.

It means characters is all of figure that show on the literature works or Novel. Every characters can take effect to other figure or the story it self.

The main character is the figure who is the most or most often told in the novel, both as the perpetrator of the incident and who is subject to the incident. While additional figures are figures who only appear once or a few times in the story, and that may also be in a limited and relatively short storytelling portion.

According to Aminudin (2012) juga mengungkapkan bahwa jika dilihat dari fungsi penampilan, karakter dalam sebuah cerita dalam sebuah novel terbagi menjadi dua bagian. It means characters from appearance function they are divided into 2, protagonist and antagonist. The protagonist is a character who always carries good values. While the antagonist is a character that causes a conflict. The presence of this antagonist causes events, conflicts, and tension in a story.

Menurut Nurgiantoro (2010) tokoh-tokoh cerita dalam sebuah fiksi dapat dibedakan berdasarkan beberapa hal meliputi:

1. *Berdasarkan peranannya dalam suatu cerita, maka tokoh cerita dibagi menjadi dua, yaitu tokoh utama dan tokoh tambahan. Tokoh utama adalah tokoh yang diutamakan penceritaannya dalam novel yang bersangkutan, sedangkan tokoh tambahan adalah tokoh yang hanya sebagai pelengkap saja.*
2. *Berdasarkan fungsi penampilan tokoh, yaitu tokoh protagonis dan tokoh antagonis. Tokoh protagonis adalah tokoh yang kita kagumi, yang salah satu jenisnya secara populer disebut hero. Tokoh protagonis menampilkan sesuatu yang sesuai dengan pandangan pembaca, harapan-harapan pembaca. Sedangkan tokoh antagonis adalah tokoh penyebab terjadinya konflik.*
3. *Berdasarkan perwatakan, tokoh dibagi menjadi dua, yaitu tokoh sederhana (simple atau flat character) dan tokoh bulat (kompleks character). Tokoh sederhana adalah tokoh yang hanya memiliki satu kualitas pribadi tertentu, satu sifat tertentu saja.*

In other words, according to Nurgiyantoro (2010) characters in the literature works distinguished into 3 types. First, based on figure, characters divided into 2 they are main figure and additional figure. Second, based on function, characters divided into 2 they are protagonist and antagonist. Protagonist is who always give positive mind but antagonist is the negative one who always cause of a problem. And the last is based on disposition, they are divided into 2 they are simple and flat characters.

Thobroni (2008) juga mengungkapkan bahwa penokohan menunjuk pada penempatan tokoh-tokoh tertentu di dalam cerita. Pendeknya, penokohan adalah penggambaran yang jelas tentang diri seseorang yang ditampilkan dalam sebuah cerita dengan kata lain penokohan atau perwatakan ialah teknik atau cara-cara menampilkan tokoh. Dalam upaya memahami watak pelaku, dapat ditelusuri lewat :

1. *Tuturan pengarang terhadap karakteristik pelakunya*
2. *Gambaran yang diberikan pengarang lewat gambaran-gambaran kehidupannya maupun cara berpakaian*
3. *Menunjukkan bagaimana perilakunya*
4. *Melihat bagaimana tokoh itu berbicara tentang dirinya sendiri*
5. *Memahami bagaimana jalan pikirannya*
6. *Melihat bagaimana tokoh lain berbicara tentangnya*
7. *Melihat bagaimana tokoh-tokoh yang lain berbincang-bincang dengannya*
8. *Melihat bagaimana tokoh-tokoh yang lain itu memberikan reaksi terhadapnya*
9. *Melihat bagaimana tokoh itu dalam mereaksi tokoh yang lainnya*

While, Characteristic according to Thobroni (2008) is how writer describe the figure based on how to they perform the role or they can be describe from other figure, for example from conversation, how they appereance, how they tell they self, how other tell about she/he self,and how to his reaction.

d. Setting

According to Wiyatmi (2006) *Pengaturan dapat dibagi menjadi tiga elemen utama, yaitu, tempat, waktu, dan sosial. Ketiga elemen ini, sementara masing-masing menawarkan masalah yang berbeda, tetapi dalam kenyataannya ketiga pengaruh satu sama lain. Pengaturan lokasi diceritakan dalam novel.* It means setting in novella divided into three element they are setting place, setting time and setting social.

e. Point of View

According to Heri Jauhari (2013) stated:

Sudut pandang disebut juga pusat narasi adalah penentu gaya dan corak cerita. Watak dan kepribadian pencerita akan banyak menentukan cerita yang dituturkan kepada pembaca. Keputusan pengarang dalam menentukan siapa yang akan menceritakan kisah menentukan apa yang ada dalam cerita. Jika pencerita berbeda, detail-detail cerita yang dipilih juga berbeda.

In short, Point of View is the way the writer describe the characters in the story so that the story style is clearly presented.

Jenis-Jenis Sudut Pandang Dalam Cerita

Secara umum terdapat 4 (empat) jenis sudut pandang, diantaranya yaitu:

1. Sudut Pandang Orang Pertama Sebagai Pelaku Utama

Sudut pandang orang pertama sebagai pelaku utama adalah sudut pandang yang umumnya menggunakan kata ganti seperti Aku ataupun Saya pada tokoh utama cerita. Dalam sudut pandang ini penulis atau pengarang cerita seolah-olah terlibat dalam ceritanya dan dia sendiri yang berperan sebagai tokoh utama dalam cerita.

2. Sudut Pandang Orang Pertama Sebagai Pelaku Sampingan

Sudut pandang orang pertama sebagai pelaku sampingan adalah sudut pandang yang menempatkan seolah-olah si tokoh utama yang bercerita, akan tetapi posisinya dalam cerita bukanlah sebagai tokoh utama.

3. Sudut Pandang Orang Ketiga Serba Tahu

Sudut pandang orang ketiga serba tahu adalah sudut pandang yang umumnya menggunakan kata ganti seperti ia, dia atau nama dari pelaku yang ada dalam cerita yang dibuat oleh penulis.

4. Sudut Pandang Orang Ketiga Pengamat

Dalam sudut pandang ini maksudnya kata “dia” sangat terbatas. Penulis cerita menggambarkan apa yang dilihat, didengar, yang dialami dan yang dirasakan oleh tokoh utama dalam cerita, namun hal tersebut sangat terbatas yaitu hanya pada seorang tokoh saja.

In short, there are 4 types of story style:

1. Main of View

Characteristic of main of view is with use “i’m” or “me” words that show she/he as main figure.

2. Main of View Side Figure

It will be like main of view but isn’t main figure.

3. Third of View Knows

The characteristic is use “he”, “she”, or their name

4. Third of View Observer

This View like Third of View Knows but its limited. So writer describe what she see, hear and feel.

f. Language Style

According to Wicaksono (2014) stated:

Gaya bahasa adalah cara menggunakan bahasa dalam konteks menggunakan bahasa dalam konteks tertentu oleh orang tertentu dengan maksud tertentu. Secara tradisional, gaya bahasa selalu dikaitkan dengan teks sastra, khususnya teks secara tertulis. Gaya bahasa mencakup diksi atau pilihan kata, struktur kalimat, majas, citra, polarima, makna yang digunakan seorang sastrawan atau yang terdapat dalam sebuah karya sastra.

It means Language style is a language that has a certain meaning. Language style include chosen word, line structure, figure of speech, image, and meaning from man of letters.

Figure of Speech is one of Language style. There are divided into few types there are:

1. Simile

Prihantini(2015) Simile adalah majas yang menggunakan konjungsi: seperti, bagai, bagaikan, laksana dan sebagainya.

2. Personifikasi

Kifiawati(2007) Personifikasi adalah majas yang melukiskan suatu benda dengan memberikan sifat sifat manusia kepada benda mati seolah hidup.

3. Metafora

Handiyani (2008) mengatakan bahwa majas metafora adalah majas perbandingan yang menggunakan kata-kata kiasan yang tidak menggunakan kata seperti.

4. Anafora

Prihantini (2015) mengatakan bahwa majas anafora adalah majas berupa pengulangan kata pada awal kalimat yang berturut-turut.

5.Paradox

Prihantini (2015) Majas Paradox adalah majas berupa pertentangan dua objek yang berbeda tapi mengandung fakta atau kebenaran.

6.Oxymoron

Kamdhi (2003) majas oxymoron adalah majas pertentangan dari setiap bagiannya

7.Hiperbola adalah majas yang berupa pernyataan berlebihan dari kenyataannya dengan maksud memberikan kesan mendalam atau meminta perhatian

8. Cliche adalah kumpulan dari berbagai kata dalam kalimat dan frase yang sering diucapkan sehingga istilah tersebut menjadi umum. Biasanya kata-kata dalam cliche diucapkan oleh orang yang terkenal atau paling berpengaruh.

9. Menurut Alwasilah (1993:165)

Menurut Alwasilah (1993:165) menyatakan bahwa idiom adalah grup kata - kata yang mempunyai makna tersendiri yang berbeda dari makna tiap kata dalam grup itu.

In short,

1. Simile is figure of speech that used for collation, in usual there was “like” word.
2. Personification is describe a dead sentence as if alive.
3. Metaphor is same with Simile but, Metaphor not used “like” word.
4. Anaphora is a word repeating in a first sentence

5. Paradox is a figure of speech that collation between 2 object but it contain a actual
6. Oxymoron is opposition speech in each part.
7. Hyperbole is more exaggerated statements
8. Cliche is a kind of slogan that is often spoken
9. Idiom is a word in a sentence that has a different meaning with other words

g. Message

According to Siswantoro(2008) *Pesan adalah suatu gagasan yang mendasari karya sastra, pesan yang ingin disampaikan pengarang kepada pembaca dan pendengar.* It means message is the main point that based on writer in telling something to the reader or listener.

2.2.2 Extrinsic Element

Unsur Ekstrinsik menurut Wellek dan Warren (cited in Nurgiyantoro, 2009) yaitu bahwa unsur ekstrinsik merupakan keadaan subjektivitas pengarang yang tentang sikap, keyakinan, dan pandangan hidup yang melatarbelakangi lahirnya suatu karya fiksi, dapat dikatakan unsur biografi pengarang menentukan ciri karya yang akan dihasilkan.

It means, Ekstrinsic element is element that exists outside of literary works that indirectly affect the building or system of literary organisms. More specifically it affects the story building of a literary work, but does not participate in it. The extrinsic element is part of it. Extrinsic element also influences the totality of a literary work.

There are three extrinsic factors that are related each other in literary works, namely:

1. Writer biography : that the work of an writer will not be separated from the writer. These works can be traced through his biography
2. Psychology (creative process) is the psychological activity of the writer when creating his work, especially in the creation of characters and characterization.

3. Sociological (social) socio-cultural community is assumed that custom stories are portraits or mirrors of people's lives, namely, profession or intuition, social relations problems, customs between human relations with one another, and so on.

2.3 Genre of Novella

Generally genre Novella and Novel is in the same content. According to Peterson (2016):

1. Romance. These stories are about a romantic relationship between two people. They are characterised by sensual tension, desire, and idealism. The author keeps the two apart for most of the novel, but they do eventually end up together. There are many sub-genres, including paranormal, historical, contemporary, category, fantasy, and gothic.
2. Action Adventure. Any story that puts the protagonist in physical danger, characterised by thrilling near misses, and courageous and daring feats, belongs to this genre. It is fast paced, the tension mounting as the clock ticks. There is always a climax that offers the reader some relief.
3. Science Fiction. This genre incorporates any story set in the future, the past, or other dimensions. The story features scientific ideas and advanced technological concepts. Writers must be prepared to spend time building new worlds. The setting should define the plot. There are many science fiction sub-genre
4. Fantasy. These stories deal with kingdoms as opposed to sci-fi, which deals with universes. Writers must spend plenty of time on world building. Myths, otherworldly magic-based concepts, and ideas characterise these books. They
5. frequently take cues from historical settings like The Dark Ages. There are also plenty of sub-genres here.

6. Speculative Fiction. These stories are created in worlds unlike our real world in certain important ways. This genre usually overlaps one or more of the following: science fiction, fantasy fiction, horror fiction, supernatural fiction, superhero fiction, utopian and dystopian fiction, apocalyptic and post-apocalyptic fiction, and alternate history.
7. Suspense/Thriller. A character in jeopardy dominates these stories. This genre involves pursuit and escape. There are one or more 'dark' characters that the protagonist must escape from, fight against, or best in the story. The threats to the protagonist can be physical or psychological, or both. The setting is integral to the plot. A Techno Thriller is a sub-genre.
8. Young Adult. Young Adult (YA) books are written, published, and marketed to adolescents and young adults. The Young Adult Library Services Association (YALSA) defines a young adult as someone between the ages of 12 and 18, but adults also read these books. These are generally coming-of-age stories, and often cross into the fantasy and science fiction genres. YA novels feature diverse protagonists facing changes and challenges. This genre has become more popular with the success of novels like *The Hunger Games*, *The Fault in Our Stars*, and *Twilight*.
9. New Adult. New Adult (NA) books feature college, rather than school-aged, characters and plotlines. It is the next age-category up from YA. It explores the challenges and uncertainties of leaving home and living independently for the first time. Many NA books focus on sex, blurring the boundary between romance and erotica.
10. Horror/Paranormal/Ghost. These are high-pitched scary stories involving pursuit and escape. The protagonist must overcome supernatural or demonic beings. Occult is a sub-genre that always uses satanic-type antagonists.
11. Mystery/Crime. These are also known as 'whodunits'. The central issue is a question that must be answered, an identity revealed, a crime solved. This novel

is characterised by clues leading to rising tension as the answer to the mystery is approached. There are many sub-genres in this category.

12. Police Procedurals are mysteries that involve a police officer or detective solving the crime. The emphasis rests heavily on technological or forensic aspects of police work, sorting and collecting evidence, as well as the legal aspects of criminology.
13. Historical. These fictional stories take place against factual historical backdrops. Important historical figures are portrayed as fictional characters. Historical Romance is a sub-genre that involves a conflicted love relationship in a factual historical setting.
14. Westerns. These books are specifically set in the old American West. Plotlines include survival, romance, and adventures with characters of the time, for example, cowboys, frontiersmen, Indians, mountain men, and miners.
15. Family Saga. This genre is about on-going stories of two or more generations of a family. Plots revolve around things like businesses, acquisition, properties, adventures, and family curses. By their nature, these are primarily historical, often bringing the resolution in contemporary settings.
16. Women's Fiction. These plot lines are characterised by female central characters who face challenges, difficulties, and crises that have a direct relationship to gender. This is inclusive of woman's conflict with man, though not limited to that. It can include conflict with things such as the economy, family, society, art, politics, and religion.
17. Magic Realism. Magical events are part of ordinary life in this genre. The characters do not see them as abnormal or unusual. They are a natural part of the story. *One Hundred Years of Solitude* is a classic in this genre.
18. Literary Fiction. This genre focuses on the human condition and it is more concerned with the inner lives of characters and themes than plot. Literary fiction is difficult to sell and continues to decline in popularity.

Based on the type Ardiles (2014), novel divided into some genre, there are:

1. Romantic

Romantic novels tell stories of romantic stories about love stories or other romantic stories. Regarding being told about the chosen love struggle that must be passed through various challenges and obstacles. With a variety of unique and unexpected events. Some end up happy, for example, the lover is married and lives happily. End with sadness, which is marked by separation, and so on. Many readers like this type of novel. The most famous story to date is Romeo and Juliet by William Shakespeare.

2. Mystery

Mystery novels tell about the events of the mystery told from the novel. This because there are usually characters who are haunted by creepy collections. It's not uncommon for this type of novel to be questioned with battles and other crimes. When considering the atmosphere becomes tense. But many also like this type of novel. Tense sensation that receives the reader.

Examples of mystery novels are the works of Stephen King and Agatha Christie

3. Scientific

Scientific novels are closely related to science and technology in their stories. Not only is science and technology difficult in the present, but the writer's question also discusses science and technology which is still under discussion of the writer. The reader will continue to try the latest. Not infrequently there are also scientific novels that exist there, discoveries that can finally be realized in the real world. Reading scientific novels can increase knowledge and increase pleasure.

4. Inspirational

Inspirational story novels. Suppose about the success of the struggle of a child who succeeded in education, about successes that succeeded and

those who succeeded, and so forth. Inspiring novels make us inspired to live better. Many benefit that we can get from inspirational novels. The most phenomenal example of an inspiring novel in Indonesia is *Laskar Pelangi*, which managed to become the best-selling book in Indonesia, and even translated into various languages and sold abroad. The film also became the most watched movie in Indonesia.

5. Islamic

Islamic novels tell about the Islamic lives of the characters with stories that are actually Islamic. Some writers write in this genre such as Habiiburrahman El Sirazy, Asma Nadia, and so on. By reading Islamic novels, there are many things that we can get. For example, you can add faith and knowledge. Some Islamic novels combined with romance are best sellers. Just mention the novels Habiiburrahman El Sirazy like *Ayat-Ayat Cinta*, *When Cinta Bertasbih*, and so forth.

6. Comedy

Comedy novels tell of funny events being published. For example the works of Raditya Dika. Reading comedy novels can make laughter themselves. That can be entertainment for readers.

To conclude is genre of novella is the same with novel's genre. Because they have same characteristics in writing. Novella has some genres, the most popular in society is romantic, historical, mystery, horror and comedy.

2.4 Synopsis of Before That Night Novella

Sixteen years old Eliza Sellman was shocked when the most popular guys in school, Cooper Marriati, started to take interest with Eliza. Since he fell in love with

Eliza, he did various ways were done to keep close to Eliza. Finally, they made love so deep. It was not long until they spent all their time together, and on the surface, Cooper seemed to be the perfect boyfriend.

But one day, the problem came from Isabella who was a friend rather than Cooper. Mariati also weird text message, a shady friend and his own privacy leave Eliza questioning her perfect romance which made Eliza's day uneasy and curious. She also searched for a truth in Cooper's room, until the shock comes about, their relationship comes light.