CHAPTER II
THEORITICAL REVIEW

2.1 Short Story as the Part of Literary Genres

We often say the word ‘literature’ without a clear understanding of its meaning. Realize or not, we sometimes get wrong perception of what that word means actually. Literature as the core of artistic writing always becomes the object of analysis or research for those related to the scope of academics. The analysis of the literature can be very wide; then people attempt to analyze it through its genres.

Commonly, many people know that literature genres can be divided into three parts, they are: poetry, prose, and drama. But, this is not proper to be a reference in a scientific analysis, since the division does not cover all forms of literary genres universally. According to Edgar Allan V. Robert (Robert, 1995:2):

“Literature may be classified into four categories or genres: (1) prose fiction, (2) poetry, (3) drama, and (4) non fiction prose. Usually the first three are classed as imaginative literature.”

Based on quotation above, the literary genres can be divided into four genres, they are: prose fiction, poetry, drama, and non fiction prose.

The object of study in this thesis, the prose fiction itself, has some sub-genres, just as stated by Edgar V. Robert (Robert, 1995: 2); they are: prose fiction, narrative fiction, includes myths, parables, romances, novels, and short stories. While, the complete division of prose fiction’s genres as stated by Richard Taylor (Taylor, 1981)
“There are a great many sub divisions of narrative fiction but they group themselves roughly into antique or outmoded forms: the folktale, epic, romance, allegory, and satire on the other hand; and contemporary forms: the short story and novel on the other hand.”

Shortly, Richard Taylor divided the prose fiction into seven sub division, they are: the folk tale, the romance, allegory, satire novel, epic, and short story. Through the quotations above, it is known that the prose fiction is divided into some sub divisions; one of them is the short story.

2.1.2 The Definition and Characteristics of Short Story

Short story as the part of the prose fiction genres can be the prose fiction works that may be read in a brief time. This is according to Edgar Allan Poe who states that the story has the ‘unity of effect or impression’ was of prime importance, and this unity could be obtained only in works that could be read, at one sitting (Stone, 1976:5). According to Poe’s definition, the story also has unique characteristics. One of them is the ‘unity of effect and impression’. This unity also becomes the factor that distinguishes the short story with other prose fiction genres especially with the novel.

The definition of short story based on the time of reading it, is still not accurate enough to describe the short story. Edgar V. Roberts in Literature: Introduction to Reading and Writing (Robert, 1995: 1707) defines that short story;

“A compact concentrated work of narrative fiction that may also contain description, dialogue, and commentary. Poe used the term ‘brief prose tale’ for the short story, and emphasized that it should create a major, unified impact.”

While Richard Taylor (Taylor, 1981:48) also defines that;
“The short story on the other is a particularly modern conception and did not gain recognition as an important literary form until the last half of the nineteenth century. It is similarly to the novel in all characteristics except that it limits itself to a single, complete episode and makes up in compression and intensity for what it lacks in scope and breadth of vision. The short story is an outgrowth of the modern concern for the examination of artistic materials and forms. In it we see the basic unit or building block of the novel isolated for examination.”

2.1.3 Differences between Short Story and Novel

The first formal difference between short story and novel is through the length of the story content. A short story that has long content (for instance in hundreds of pages) of course may not be called as a short story, but precisely as a novel. The short story, according to its name, is a story which is short in length of content. But there is still no any conversation among prose fiction writer and scientist of prose fiction about it, except as stated by Edgar Allan Poe. Based on this difference, Burhan Nurgiyantoro (Nurgiyantoro, 1998:10) distinguishes them as follow;

“Walaupun sama-sama pendek, panjang cerpen itu sendiri bervariasi. Ada cerpen yang pendek (short short story), bahkan mungkin pendek sekali; berkisar 500-an kata; ada cerpen yang panjangnya cukupan (middle short story), serta ada cerpen yang panjang (long short story), yang terdiri dari puluhan (atau bahkan beberapa puluh) ribu kata. Karya sastra yang disebut novelette adalah karya yang lebih pendek daripada novel, tetapi lebih panjang daripada cerpen, katakanlah pertengahan diantara keduanya. Cerpen yang panjang yang terdiri dari puluhan ribu kata tersebut, barangkali, dapat disebut juga novel.”

“Even though they are the same in the shortness of the content, the length of the story may vary. There is short story which including into short
story, and even very short: about 500s words; there is short story including to middle short story, and also the long short story, that consist of tens (or even tens of thousand) words. Literary works which is called novelette is the work which is shorter than the novel, but it is longer than the short story. It can be said the middle between them. Short stories that consist of thousand of words, perhaps, can be included as the novelette.” (Trans)

According to the quotation above, we may know the novel is much more in the length of content than the short story. Through that factor, novel may propose something freely, provide something much more, more accurate, more detail, and give various problems which are more complex. But the short story, with the less of length of content, may fulfill the ‘criteria’ of unity than the novel. Because the shortness in its content the short story should have brief story telling, it does not give ‘specific detail which are not important’ that make story be longer in content. This is according to Burhan Nurgiyantoro (Nurgiyantoro, 1998:11) who states that;

“The typical excess of the short story is its ability to offer things in greater number-so, implicitly-than what is narrated. In other side, the typical excess is its ability to carry on complex problem fully, in creating a world that has been “exist”. That thing means reading a novel become easier and also be more difficult than reading a short
story. It’s easier because it does not demand us to comprehend the complex problem in little form (and time). In other way, it’s more difficult because its context of the composition is greater in number than the short story has.” (Trans)

In conclusion, short story is a form of short fictional narrative prose. Short story tends to be more concise and to the point than longer works of fiction, such as novellas (in the modern sense of this term) and novels. Short story have their origin in oral story-telling traditions and the prose anecdote, a swiftly situation that comes rapidly to its point.

2.2 Intrinsic Approach

In analyzing a literary work, such as a novel, we need to apply some approaches to get the better ideas of understanding of how to analyze this literary work. These approaches can be applied to analyze a literary work from the inside, or from the both sides of aspects of literary work itself. In this case, the writer applies intrinsic approach, as the only one literary approach she consults, to analyze a novel from the inside of its text.

Intrinsic approach is introduced by Rene Wellek and Austin Warren in their book “Theory of Literature” (1977:139-141). They define intrinsic approach as an approach of literary analysis that builds a literary works from the inside of the text. Intrinsic approach uses no other materials of information from the outside field of study, but the literary work itself. When we study a novel, for example, we focus the analysis only from the text of the novel. Thus, the analysis of intrinsic approach purely uses the information contained inside of the text which deals with the analysis of the content which implies some elements of form: plot, character,
setting, theme, point of view, and style. These elements support each other to create a story.

### 2.2.1 Theme

A theme is a main idea, moral, or message, of an essay, paragraph, movie, book and fiction story. The message may be about life, society, or human nature. Themes often explore timeless and universal ideas and are almost always implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction. In a short story, even in novel or in some literary works, theme becomes so important because it is the first step to make a literary work. Theme is ideas contained in a literary work, usually about the meaning of life or about man’s condition. Theme applies writer’s opinion about topic of the story she/he writes. Theme is developed throughout plot, which concerns with the development of character and relationship among personal.

Fiction necessary embodies issues and ideas. Even stories written for entertainment alone are based in an idea or position. More serious works may force characters to make difficult moral choices, in the thought that in a losing situation the only winner is the one who maintains honor and self-respect. Mystery and suspense stories rest on the belief that problems have solutions, even if they may not at first seem apparent. Writers may deal with the triumphs and defeats of life, the admirable and the despicable, the humorous and the pathetic, but whatever their goal, they are always expressing ideas about human experience.
2.3 Love and Motivation

Love is the most difficult word to define. Although it is only a term, many words could not describe it perfectly. Love is the perfection itself. Many wise words are created about love. One says that love cannot be defined because it can only be felt. Another says that it is difficult for us to define love, but it is easy for love to draw us. Some dictionaries do not give enough definitions on love. From wikipedia, perhaps we will get more little understanding of love. Wikipedia states that:

Love is a basic dimension of human experience that is variously conveyed as a sense of tender affection, an intense attraction, the foundation of intimacy and good interpersonal chemistry, willing self-sacrifice on behalf of another, and as an ineffable sense of affinity or connection to nature, other living beings, or even that which is unseen.
(http://en.wikipedia.org/wiki/Love)

Love might be the conceptualized as an attachment-formation process. Hazan and Shaver (1987:9) state “love is the attachment system in human undergoes modification during the course of adolescence, so that its original objects, the parents are relinquished, and the individual is able to integrate new objects, new attachment figures.” The attachment system is just one among a number of interrelated behavioral system which include exploration, care giving, sexual mating and affiliation.

Love is inherent in all human cultures. It is precisely these cultural differences that make any universal definition of love difficult to establish. Expressions of love may include the love for a soul or mind, the love of laws and
organizations, love for a body, love for nature, love for food, love for money, love for learning, love of power, love of fame, love for respect of others, and etc.

Harry Harlow (1958:324) studies love focusing on the factors important to the development of social attachment. Harlow defines love as “an affectional feeling for others”. He identifies five basic forms of love. They are maternal love, infant love, peer love, heterosexual love and paternal love.

1. Maternal Love

Maternal love is the love of a mother for her offspring. The function of maternal behavior is to care for the child. This care involves the provision of comfort, feeding, and protection while the child is an infant. The maternal response involves cradling the infant, the closeness by providing maximal body contact. The contact comfort experienced by both the mother and infant is extremely pleasant and plays an important role in the attachment to each other. The child that never feels the maternal love will have different personality and behavior compared with other children commonly.

2. Infant Love

Infant love is an offspring’s love for her mother. Infant love is love of the child who has never experienced a mother’s love may never be able to love anyone. Separation from the mother causes emotional distress in the child. The child, during the periods of stress and uncertainty, expands an effort to reach his/her mother and is greatly relieved when they are reunited. The affectional system of age-mates or peers begins as the mother-infant bond weakens and as the
young child begins to explore the physical environment. During the establishment of the peer affectional system, children develop attachments to members of their group outside of their family. The child plays or interacts with children of his or her own age because of their comparable physical and emotional development.

3. Peer Love

Peer love is a strong social bond between children and adults. The affectional system of age-mates or peers begins as the mother-infant bond weakens and as the young child begins to explore the physical environment. During the establishment of the peer affectional system, children develop attachments to members of their group outside of their family. The child plays or interacts with children of his or her own age because of their comparable physical and emotional development.

4. Heterosexual Love

Heterosexual love is the sexual passion between people or can be said as romantic love. Young children develop friendship with their same-sex peers, adolescents and adults. They also will exhibit romantic love or passion for members of the opposite sex. Our heterosexual attraction is physically, behaviorally and culturally different from our childhood friendships. Heterosexual motivation begins at puberty, reaches maximum intensity during late adolescence and continues to operate throughout our lifetime.
5. Paternal Love

Paternal love is a father’s love for his offspring. Paternal love is a father’s love for his offspring. This social dyads system undoubtedly causes the male to be in close contact with the infant. The psychologists have observed that the adult males do not allow another member of their family or neighboring families to abuse or abandon any of the young. Males are more likely than females to engage in social play with their children. Shortly, love is as an affectionate behavior to other. It is an important factor in human relationship. Every kinds of love have the different influence in someone’s personality. In this thesis, the writer tries to show the effects from lack of parental love for a child and heterosexual love between two people as reflected in selected short stories “Rappaccini’s Daughter” and “The Birthmark” by Nathaniel Hawthorne.

Motives are particular classes of reasons. Many sorts of things can be reasons for actions, but motives are reasons for a particular sort. A motive is not necessarily a discreditable reason for acting, but it is a reason asked for in a context where there is a suggestion that it might be discreditable. The demand is for justification, not simply explanation, because not all reasons for action are motives. This is obvious enough for us to ask whether a reason for an action is a motive. This brings us to the second characteristic of motives, that they are reasons for the directed purpose, besides reason for action as the first characteristic. Newcomb (1950:39), a fairly eclectic and representative American psychologist, makes this explicit when he says:

“Motive, likes the non-technical terms “want” and “desire” is a word which points both inward and outward. Such terms refer both to an inner state of dissatisfaction (or unrest, or tension, or disequilibrium) and to something in the
environment (like food, mother’s presence, or solution to a puzzle) which serves to remove the state of dissatisfaction.”

“The term motivation then refers (1) to the existence of an organized phase “sequence, (2) to its direction or content, and (3) to its persistence in a given direction, or stability of content” (Hebb, 1949:42). It means that motivation is not a distinctive process, but is a reference in another context to the same process to reach the directed purposes. From the description above, the writer concludes that motivation exists when someone has some desires to reach some goals in his/her life. The goal will motivate him/her to reach it. Motivation exists in our mind and influences our body to move and act in order to reach our goals.

2.3 Motivation of Love

Love is not just a product of the gratification of wants but a primary element of human nature. Love is more than a feeling. It is also a motivational force that compels us to do an action. The experience of love is unique for every person, and one might use that feeling to measure the success of a relationship. Love is fuelled by a mixture of sexual attraction and gratification, the security of the developing attachment, and excitement due to exploration of human being. The sexual attraction wanes, lead to the conflict and withdrawal. Lovers can find themselves securely attached and caring deeply about each other or experiencing some forms of distress, boredom, loneliness or hostility and yearning for a more satisfying relationship. Love includes acceptance; acceptance for others in spite of their shortcomings, but this does not mean that love must be blind to faults. Love is essentially an abstract concept, easier to experience than explain.
Love brings spirit for everyone. Besides positive motivation, love also can give negative motivation. Sometimes someone who falls in love will act illogically. He/she will do anything to make his/her partner happy, even though it is beyond imagination. Happiness, sadness, worries, and jealousy are parts of love. Love is all you need, and you will not know, across the crowded world or even on a first date, that the person is absolutely the one.

Mature person who is in love will have an open or hidden desire for sexual contact with the one he loves; the erotic element varies greatly in different love relationships. A boy may be attracted to a girl, or a girl to a boy, seeking to be near one another, speaking, admiring words, desiring to gaze upon each other and to share tender confessions, without having any clear sexual intention. Sorokin and Hanson (1953:184) claim that love and kindness can stop aggression and enmity; that love begets love and hate begets hate; that love is an important factor in human vitality and longevity; that there is in love a therapeutic force, a power to cure; that love is linked to the mainspring of life without the manifestation of biological love energy in the care parents give their children, man would die out; that love has a creative and integrative power in the life of the individual; that love has a creative power in social movements; that love constitutes the supreme and vital form of human relationship.

A person who loves has feelings of tenderness, an impulse to cherish, comfort and protect; a desire to do things that will bring joy to other person. In addition to nothing, features commonly regarded as associated with loving such as tenderness, a desire for nearness, feeling of generosity, a desire to share secrets and the like.