

REVIEWING BEST SELLER BILINGUAL ENGLISH INDONESIAN SHORT STORIES BASED ON SHORT-STORY PHILOSOPHY

TINJAUAN CERPEN INDONESIA BILINGUAL BAHASA INGGRIS BEST SELLER BERDASARKAN FILOSOFI CERPEN

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Abstract

Most people relate storytelling into an activity with some improvisation to make vivid ideas, emotion and beliefs through story. Storytelling needs a story consisting of theme, characters and plot. Reviewing the philosophy of short-story, it consists single character, single event and single emotion or series of emotion. this study is intended to investigate whether or not the short story in Indonesian is following the short-story philosophy. This study is using content analysis of 15 bilingual English Indonesian best seller short stories. The data are analyzed by applying the philosophy of short story. The data findings are validate using investigator triangulation. The result of this study reveals that best seller of short stories only 6 of 15 books which follow the short story philosophy. It is suggested the rest books should be elaborate more to novel. For further research, as technology rapidly developed and the story has to give more emotion to readers. The storytellers or researcher is recommended to develop story scaping as a new structure of short story.

Keywords: *characters, emotion, events, short-story philosophy, short-story structure, storytelling*

Abstrak

Kebanyakan orang mengaitkan mendongeng sebagai sebuah aktivitas dengan beberapa improvisasi untuk membuat ide, emosi, dan keyakinan yang hidup melalui cerita. Mendongeng membutuhkan sebuah cerita yang terdiri dari tema, karakter, dan plot. Meninjau filosofi cerpen, cerpen terdiri dari satu karakter, satu peristiwa, dan satu emosi atau serangkaian emosi. Penelitian ini dimaksudkan untuk menyelidiki apakah cerpen dalam bahasa Indonesia mengikuti filosofi cerpen atau tidak. Penelitian ini menggunakan analisis isi terhadap 15 cerpen dwibahasa Inggris-Indonesia best seller. Data dianalisis dengan menerapkan filosofi cerita pendek. Temuan data divalidasi dengan menggunakan triangulasi peneliti. Hasil dari penelitian ini menunjukkan bahwa dari 15 buku cerpen best seller, hanya 6 buku yang mengikuti filosofi cerpen. Disarankan agar buku-buku lainnya lebih menguraikan lebih lanjut tentang novel. Untuk penelitian lebih lanjut, seiring dengan perkembangan teknologi yang semakin pesat, cerita yang dibuat harus dapat memberikan lebih banyak emosi kepada pembaca. Para pencerita atau peneliti disarankan untuk mengembangkan storyscaping sebagai struktur baru dalam cerpen.

Kata kunci: *emosi, filosofi cerita pendek, karakter, penceritaan, peristiwa, struktur cerita pendek*

Introduction

Noticing a phenomenon of storytelling, most people relate it into an activity with some improvisation to make vivid ideas, emotion and beliefs through story. The activity is more like a single theatrical show of a person on a stage that delivering social and cultural context of a story. The performers sometimes used different voices, varied hand-properties to help him in delivering the story message.

Understanding storytelling, people mostly break the word into two terms (story and telling). Story as an object matters and telling as the way to narrate lead to misconception of storytelling. Originally, storytelling is a text delivering orally or written describing events (Missel & Birkelund, 2020; Rifktovna & Ergashevna, 2022). From that perspective, storytelling can be a product of speaking and writing. To limit discussion, this article is focusing storytelling as a product of writing in a form of short story.

Storytelling needs a story consisting of theme, characters and plot (Ganassali & Matysiewicz, 2021). The plot, next, moves events created by the characters. The plot is separated into chronology and narrative. A chronological plot is sequencing by time the events which means the story has a time structure. The storyteller cannot avoid time order in producing the story. How the story

goes it will be under a specific theme. To be short, a theme has characters with their problem in which need sequences (plot) to be solved in figure 1.

Reviewing the philosophy of short-story, Matthews (1917) refers a short story from French classic drama that consisting single character, single event and single emotion or series of emotion. Furthermore, the short-story can tell any kind of theme. In line with the structure of a story that consisting three (theme, characters and plot), the short story structure gives specific which are any kind of theme, a single character, a single event and a single emotion.

Applying philosophy into short story is helping readers to distinguished the short story with other narrative text. Short story is a kind of story that has character that storyteller should follow. The number of words distinguished the type of short story. As macro distinction there are short short-story, average short story, long short-story. Short short-stories are limited to less than 1,000 words. It consists of flash fiction and micro fiction. Next, the average short-stories are range 1,000 to 7,500 words. The long short-stories are from 7,500 to 10,000 words. Short stories distinguished into micro section are as follows Fable (story using animal), flash fiction (5 to 2,000 words), mini saga (50 words only), vignette (has no complete plot), modernism (capture individual experience),

postmodernism (using paradox), magical realism (combining realistic narrative with fantasy), minimalism (straightforward language).

Previous research on short story analyse style (Pradita, 2021). Style in short story is subjective part of short-storyteller who craft the rhetorical devices founded in the text. This research reveals how short-storyteller use conjunction and figurative language. Another on is research on short-story structure (Rahmawati, Gustina, & Permana, 2019). The structure refers to the plot a storyteller used to form a short story. It contains orientation, complication, climax, denouement, and coda. The other one is a research investigating representation of local wisdom (Wulansari & Hartati, 2019). Story as a social context has a probability on social and cultural items. On this research, the local wisdom as the indicator of representation. There were also a research about bilingual storytelling that is finding the procedures and meaning equivalence of fable translation (Putri Septarani, 2022). This research is used Newmark's and Nida's theory of translation that revealing 40 literal translation occurrences and dynamic equivalent.

In education context, there were a research on increasing the junior high school student on crafting short stories (Fariani, 2023). The students craft short story following the plot mountainous based on discovery learning. This research reveals a significant progress as much as 1.48 point increasing. That results shown that following structure based on discovery learning has positive increasement. Still in education context, another research is using short story as a tool to develop students vocabulary (Sembiring, 2022). This research is gathering perception from the students of junior high that mostly the students acknowledged the short story is interesting, useful and easy tool of learning for promoting their English vocabulary.

From the previous research, the niche shown that research on shorty story structure based on philosophical analyses has not yet been researched. Thus, this study aims to investigate whether or not the short story in Indonesian is following the short-story philosophy. Then a research question arise how does bilingual short-stories apply the philosophy of short story?



Figure 1 Diagram of a story

Method

This study is answered using a content analyses (Ali, 2018) on a series of bilingual short story by Ahmad Filyan. The series is labelled as best seller by Serba Jaya Surabaya publisher. The data are from same storyteller and all of the titles tells about animals life or popular as fable (a kind of genre in a short story) (Adrados & Holzberg, 2016).

Following the content analyses procedure, this research starts by formulating a research question. To answer the question, literature systematic review is used to identified unit of analysis and of observation. Both unit are using the philosophy of short-story consisting three categories character, event, and emotion (Matthews, 1917). The three categories from the theory are used as categorization and coding model for the corpus. The corpus used in this research are 15 books by Ahmad Filyan (a bilingual storyteller). As the corpus are bilingual, the short-stories needs to be identified the Indonesian and the English version has similar categories of short-story philosophy. Counting the bilingual as one item, the

corpus is extracted to find the central character, the event leading by the central character and the emotion that connecting feeling storyteller to the reader. To validate the findings, this research is using investigator triangulation (Bans-Akutey & Tiimub, 2021). The investigators are an expert of theatre (Deden Haerudin), a storyteller (Fachri Helmanto, M.Pd.) and a practitioner translator (Arif Hidayat, M.Hum). The investigator selected based on their expertise on each field. The role of translator is for confirming, the character, the event and the emotion has similarity from source language to target language. Then, the role of storyteller is to check the main character and the emotion arise in the story has impactful into single or series of feeling. The role of theatre expert is to confirm the virtuosities the main character that moving the events.

Result and Discussion

From the 15 data analyzed, there some short story following the short story philosophy which are single character, single

Table 1. Findings

Categories	Single	Multiple
Character	53,3%	46,7%
Event	66,7%	33,3%
Emotion	33,7%	66,7%

Table 2. Story distribution based on philosophy

Title	Number of Character	Number of Event	Single or series of Emotion	Story based its Philosophy
Beruang yang Adil dan Bijaksana	2	2	series	✗
Ketangguhan Kiwi Berkaki Besi	1	1	Single	✓
Siasat Kepiting	2	2	Single	✗
Petualangan Anjing dan Ayam	2	1	Single	✗
Nyamuk yang Menakjubkan	2	2	Series	✗
Landak yang Kesepian	1	1	Single	✓
Kutilang dan Kenari	1	1	Single	✓
Kenakalan Anak Tupai	1	1	Single	✓
Kancil dan Serigala	1	1	Single	✓
Lebah dan Semut	1	2	single	✗
Kancil Melawan Harimau	1	1	Single	✓
Kesombongan Semut	2	1	single	✗
Burung Onta dan Kasuari	2	1	series	✗
Persahabatan Kucing dan Tikus	1	2	series	✗
Kesombongan Jerapah	2	1	series	✗

event and using single and or series of emotion. The distribution of findings shown percentage on table 1.

Based on table 1, there are 53,3% of single character; 66,7% of single event, and 100% emotion in which 33,7% of single and 66,7% of series one. However, the short-story philosophy proposed by Matthews (1917) must be following the unity of the three categories. Then, the data are analyzed further as shown on table 2.

Table 2 tells distribution of character, events and emotion with a summary which story goes has unity of philosophy categories

of short story. It can be concluded from 15 best seller short story there are only 6 titles applied the philosophy.

Character

In the context of story structure, a character refers to a fictional or real person, creature, or being who plays a central role in the narrative (Herman, Jahn, & Ryan, 2010). Characters are the driving force of a story, and they are responsible for engaging the audience and moving the plot forward through their actions, decisions, and interactions.

Here are characteristics of characters in story structure including roles, development, motivation, arcs, backstory, relationship, external and internal traits, and point of view. Roles is characters who can take on various roles in a story, such as protagonists, antagonists, supporting characters, or minor characters. Each character's role contributes to the overall dynamics and conflicts within the narrative. For example, *Kesombongan semut* is categorized as single character lead by a red ant. The red ant contents to a caterpillar by telling he can move as his wish. The caterpillar turns into a butterfly and meet the red ant. The arrogance of the red ant know is revenged by the wings of butterfly that is freer to go than red ant. The emotion is about arrogance. The story misses on how the problem arises. There is no such details of reason why the red ant becoming arrogant.

Development is characters who evolve and change throughout the story, driven by their experiences, challenges, and personal growth. This character development is crucial in creating relatable and multi-dimensional individuals. For example, *Kesombongan Jerapah* has Lion, Lion daughter, Giraffe, Elephant, Rabbit as characters. The story has single event that is how to cure the lion daughter from illness by a certain fruit. The emotion is forming series from over confident about his ability to acceptance of

his limitation. The *Kesombongan Jerapah* story is quite twisting as the main character are not the one who accomplished the problem arises. It can possibly have three points of view to lead the plot. First, lion who held the competition for finding the fruit. Second, giraffe who are arrogance to be cognizant. Last, rabbit who are prepared enough for long run to get the fruit.

Motivations refers to each character has their own set of motivations, desires, and goals that influence their decisions and actions. These motivations often drive the plot and create conflicts with other characters. For example, *Persahabatan Burung Onta dan Kasuari* casts of cassowary, ostrich, parrot, finch and tiger. The event happens as the cassowary and ostrich want to fly like other bird. The emotion goes cause of a thread coming from tiger that want to catch cassowary and the ostrich for food. The problem is solved by the way ostrich and cassowary perceive what fly is. The ostrich and cassowary run fast is similar as flying.

Character arcs are the trajectories of change and development that characters undergo during the course of the story. These arcs can be positive, negative, or transformative, depending on the character's journey. For example, *Persahabatan Kucing dan Tikus* is a story about friendship that has main character is the cat who got helped by the mouse. The events are two which cat

hunts mouse for food and cat is hunted as food by dog. This title can be categorized as single character as the main plot moves based on cat's problem. The problem of the cat is changing. The first problem is based on the cat's hungriness then continue to second problem as feeling grateful due to being saved. Yet, the first problem does not have any solution.

A character's backstory includes their past experiences, history, and personal baggage, which shape their current attitudes and behaviors. Unfortunately, there is no evidence in the data using backstory.

Relationships is when characters interact with one another, forming relationships that can be supportive, adversarial, or complex. These relationships add depth and richness to the narrative. For example, *Petualangan Anjing dan Ayam* casts a dog and a chicken. As they go for adventure to the jungle, the chicken still acts like it habit to cockle doodle doo in the morning. The cockle doodle doo alerts the fox nearby. The chicken invites the fox to eat inside the log before eating him while inside the log are the dog who is ready to fight the fox.

Characters have both external traits, such as physical appearance and abilities, and internal traits, such as beliefs, emotions, and values. These traits contribute to the character's uniqueness and authenticity.

Characters can serve as the narrative's point of view, allowing the audience to experience the story from their perspective.

Characters are essential elements of story structure, as they provide the emotional and psychological anchor for the audience. A well-crafted character can evoke empathy, sympathy, or even disdain, creating an emotional connection that keeps readers or viewers invested in the story's outcome.

The interplay between characters and their responses to events and challenges form the heart of storytelling, making character development and characterization crucial components in crafting a compelling and memorable narrative.

Event

In the context of story structure, an event refers to a significant incident or happening that occurs within the narrative and has a direct impact on the plot, characters, or overall development of the story (Herman et al., 2010). Events are the building blocks that shape the progression of a story and drive it forward, creating tension, conflict, and change.

Characteristics of events in story structure include significance, cause and effect, conflict and obstacles, character reaction, turning point, plot progression, theme exploration.

Events are pivotal moments in the story,

influencing the direction and outcome of the plot. They often lead to significant consequences, causing shifts in the characters' goals, motivations, or relationships.

Events are interconnected and have cause-and-effect relationships. Each event leads to the next, creating a chain reaction that propels the narrative forward.

Events are frequently associated with conflicts and obstacles that challenge the protagonist and other characters. These conflicts create tension and keep the audience engaged.

Events prompt emotional responses and actions from the characters. They can reveal a character's true nature, motivations, and growth throughout the story.

Some events act as turning points in the story, marking a significant shift in the direction of the plot or the characters' journeys.

Events contribute to the overall structure of the story, including the rising action, climax, and resolution. They help maintain the story's pacing and keep the audience invested in the narrative.

Events can be instrumental in exploring and reinforcing the story's themes, offering deeper insights into the message the author intends to convey.

Events can vary in scale and complexity,

ranging from small moments that reveal a character's personality to major incidents that alter the course of the entire plot. They can be external, such as a battle or a natural disaster, or internal, like a personal realization or emotional revelation.

In summary, events in story structure are critical elements that shape the narrative and impact the characters' development and journey. They provide the moments of action, change, and conflict that make a story compelling and engaging for the audience.

Emotion

In the context of story structure, emotion refers to the feelings and reactions experienced by characters and evoked in the audience throughout the narrative (Herman et al., 2010). Emotions play a crucial role in storytelling as they create a strong connection between the audience and the characters, making the story more engaging, relatable, and impactful.

Emotion is one of the essential elements that contribute to a well-rounded and compelling story. It influences various aspects of storytelling, including character development, conflict, theme, and overall narrative arc. Here are some key points to consider when understanding the role of emotion in story structure. there are character development, conflict and tension,

plot progression, theme exploration, engaging audience, catharsis, tone and atmosphere

Emotions give depth and complexity to characters, making them more relatable and human. By showing how characters react to various situations and challenges, the audience gains insight into their motivations, fears, desires, and vulnerabilities.

Emotions drive conflict in the story. When characters experience conflicting emotions or are faced with difficult choices, it creates tension and keeps the audience invested in the outcome.

Emotions often trigger actions and decisions that move the plot forward. A character's emotional state can lead them to take risks, seek revenge, form alliances, or go on a quest, shaping the trajectory of the story.

Emotions can be used to explore deeper themes and messages within the narrative. Themes like love, loss, redemption, and sacrifice resonate strongly with the audience when expressed through authentic emotional experiences.

When the audience can empathize with the characters' emotions, they become emotionally invested in the story. This emotional connection keeps the audience engaged and invested in the characters' journey.

Emotionally impactful moments in a story can lead to catharsis—a release of pent-up

emotions and a sense of emotional relief or satisfaction for the audience.

Emotions contribute to the overall tone and atmosphere of the story. A story can be thrilling, heartwarming, melancholic, or joyful, depending on the emotions conveyed.

To effectively integrate emotion into a story's structure, writers often use techniques such as showing characters' internal thoughts and feelings, employing dialogue that reveals emotions, creating emotional conflicts, and crafting emotional arcs for the characters. Balancing emotions and avoiding excessive melodrama are essential to maintain credibility and keep the audience connected to the story.

In summary, emotion is a powerful tool in story structure that helps shape characters, conflicts, themes, and the overall impact of the narrative on the audience. It allows writers to create stories that resonate deeply with readers or viewers, leaving a lasting impression long after the story has ended.

Conclusion

Storytelling as a product of writing is written by the storyteller that should follow the short story philosophy. However, the philosophy roles as guidance to distinguish a kind of story to another. Nowadays, people tend to use theme, characters and plot as the main structure. The structure is applicable to

all of kinds of story but for the short story is suggested to have unitary ideas. This article presents shocking phenomenon that best seller of short stories only 6 of 15 books which follow the short story philosophy. It is suggested the rest books should be elaborate more to novel. For further research, as technology rapidly developed and the story has to give more emotion to readers. The storytellers or researcher is recommended to develop story scaping as a new structure of short story.

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