

## A COMPARATIVE LITERATURE ON CHILDREN'S SHORT STORIES

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### ABSTRACT

There are many children's short stories out there both in print media and e-media. This study proposes a comparison between Indonesian short stories in print media and American short stories in e-media. This research is qualitative and descriptive. The subject of research is eleven short stories, i.e. seven print-media Indonesian short stories and four e-media American short stories. The data collection method used is documentation and the data are analysed by using the Miles and Huberman techniques. The results indicate that the eleven children short stories carry good values that are in accordance with the character teaching, character building, and character shaping. One children's short story teaches being helpful and caring for the environment and people around us while the others teach being persistent and not easily giving up despite your failures. There is also a story that teaches being humble and not being arrogant. It is also found that the teaching is not always for the children, it could also be for the adults just like in one of the stories that teaches the adults for being patient in facing and handling the naughty children.

*Keywords: children short stories, comparative literature, character building*

### INTRODUCTION

A comparative literature is what this paper concerns. By comparing two things we will know the contents of these two things. If comparing two literatures then we will know the two literatures. Literature not only covers the story, but also includes the values of life or thought of the author to be conveyed through the story that he has made. Children's story writers write their stories for children. In creating the story he already has an imagination that his readers are children. With such consciousness the value in the story is also tailored for the children.

There are many articles about a comparative literature, one of which is the article titled "Islamic Short Stories on Comparative Literature" by Budiman (2016) where the article discussed the comparison of Islamic short stories from two countries. The results of the research in the article mentioned that two short stories from two countries that become research objects have the same common thread of teaching that is about goodness in accordance with the teachings of Islam. In addition, Budiman also wrote an article entitled "Stories as Tool for Teaching Moral Education (Comparative Literature on Indonesian and English Stories)". In this article Budiman used the theory of comparative literature to analyze the short stories from Indonesia and from England. The result shows that both short stories deliver a good moral teaching that is proper with the children's age.

From the above explanation it can be seen that the result of comparative literary research is to know the moral messages that exist in each story. And the results of the two studies show that most short stories have a good moral message for their readers. This also applies to children's short stories. The children's short story also contains a good moral message that can be used as a medium of teaching of character building.

This research offers novelty in terms of the research object studied. Here the researchers present eleven short stories of children as the object of research, four short stories of children from America from electronic media, and seven short stories from Indonesia from print media. Another novelty is also contained in the storyline of each of the short stories that can be used as examples for different situations. Different situations produce different problems and the author also raises different solutions according to the problems raised in the short story.

## COMPARATIVE LITERATURE

Researchers in this study conducted the analysis of eleven short stories by using a comparative literary theory. So it would not hurt us to discuss what a comparative literature is. In Webster's dictionary it is argued that comparative literature studies the reciprocal linkages of literary works of two or more national cultures that are usually of different languages, and especially the influence of one literary work on other literary works.

Rene Wellek and Austin Warren (1993) defined three notions of comparative literature. First, the term comparative literature is used for the study of oral literature, especially the theme of folklore and its spreading/migration, as well as how and when folklore goes into more artistic literary writing. Oral literature is essentially an integral part of literature.

Second, the term comparative literature is used for the investigation of the relationship between two or more works of literature. The subject and object of its investigation are many things, such as the reputation and penetration, the influence and fame of the great work. This approach was pioneered by French scientists called comparatists, pioneered by Ferdinand Baldensperger (Wahyudi, 2008) who reviewed the reputation, influence, and fame of Goethe in France and England. Aspects studied include: the image and concept of the author and at a certain time, the factors of translation, receiving factors, literary atmosphere and situation at a certain time.

And third, the term comparative literature is used for literary research in the whole of world literature, general literature and universal literature. The term comparable literature is equated with a thorough literary study. The term world literature implies that what is studied is literature of five continents, ranging from New Zealand to Iceland. General literature studies literary movements and school that transcend national boundaries. The concept of universal literature sees that literature still needs to be seen as a totality.

Meanwhile, Remak (Wahyudi, 2008) reveals that "Comparative literature is a literary study that passes the boundaries of a country as well as the relationship between literature and the field of other knowledge and beliefs", in other words comparative literature is the comparison of one literary work with one or several other literary works, as well comparison of literary works with

human expression in other fields. Further Remak emphasizes that the comparisons between literature and the field outside the literature can only be accepted as a comparative literature, if the comparison between the two is done systematically and that field outside the literature can be separated and have a logical connection.

Another view by Mahayana (Wahyudi, 2008), according to him Comparative literature is comparing two or more literary works from at least two different countries is included in the region of comparative literary studies. Comparative literary works have at least three distinctions, including: (a) Language, (b) Territory, (c) Idiology / politics. By looking at the differences between the two literary works as a comparison material will enable the emergence of "differences in socio-cultural background". Socio-cultural backgrounds, such as location, tradition, and influence surround each author. The condition will be reflected in the resulting work.

Thus, the meaning of comparative literature if you want to conclude simply is the comparison between one literary work with other literary works (regardless of whether the comparable literary works are world literature, general literature and universal literature) with the aim of searching for differences, similarities or unity between one literary work and other literary works.

The first comparative literary term appears in the English state spearheaded by French thinkers such as Fernand Baldensperger, Jean-Marie Carre', Paul van Tieghem, and Marius-Francois Guyard. They are in comparative literature is finally better known as a pioneer of the French school or the old school. In subsequent developments, this comparative literature also developed in the United States, developing the concepts of literary composition of the French school, so that the comparative literature of the American school is referred to as a new school (Siswanto, 2008: 33).

The French school as the old school argues that comparative literature is a systematic comparison of literature from two different countries, while the school of America has a broader view. The American school not only compares two literary works from two different countries, but also compares literature with certain fields of science or art. By the French school it is not approved. But in practice it turns out the French school is also implementing the concept of American school.

The French school according to Clements is said to be a school that only compares only the intrinsic elements of two or more literary works of the same genre. While the American school according to Remark is also a school that compares two or more literary works of the same genre. It's just the field that compared not only the intrinsic elements of the literary works, but also associated with other fields of science such as philosophy, sociology, politics, religion, culture, and so forth.

## **THE CHILDREN LITERATURE**

As the object of this research is the children literature, the following is discussing about the children literature. Children's literature is a work that in terms of language has aesthetic value and in terms of content contains values that can enrich the spiritual experience for the children.

Pramuki reveals that children's literature is a literary work (prose, poetry, drama) whose content concerns children according to the life, fun, traits, and development of children. (Wicaksono, 2014: 44)

Meanwhile, Solehan et al. (Andri, 2014) divided the children's literature on the two parts as follows: (a) Children's literature is a literature written by authors whose age is adolescent or adult whose contents and language reflects the pattern of life and personality of children. (b) Children's literature is literature written by authors whose age is still classified as children whose content and language reflect the life style and personality of the child.

Thus, the literature of children can be said as a literary work that its language and content is appropriate with the development of age and life of the child, whether written by adults, teenagers or by the children themselves. Literary works mentioned are not only in the form of poetry and prose, but also the form of drama.

In essence, the purpose of the child literature is to provide information to the child. Information in child literature is related to the ideology to be conveyed by the author. In addition to providing information, children's literature is also to provide entertainment and benefits to children. Children's literature basically wants to present useful reading in children. To realize these goals then there is an ideology to be submitted by authors. The ideologies of the authors aimed at instilling values in the life. Ideological delivery for children requires a distinct way because children's literature is a reading for children and therefore requires special attention.

The way to convey ideology to the child must be observed by the author, i.e. the ideological nature cannot be conveyed separately. In addition, it should also be noted that the work must contain the ideology as a whole, for that ideology must be unified in the selection of words, sentence arrangement, narration, plot, characterizations, story's ending, and story's resolutions. For more details, the ideology of children's literature merges with the intrinsic elements of literature.

### **The Selection of Words (Diction)**

Children's literature is a reading for children, so to include ideology in children literature it should use the language of the child. To make it easier for the child to understand the message / purpose of the child's story, the right words should be chosen. The words in children's literature tend to be simple and often heard / encountered by children, so the child will not have trouble. This is due to the number of children's vocabulary limitations. Example: children's tale for kindergarten children aims to instill discipline value, so the title is better simpler. For example "get up early", the words "get up" are words that they used to hear; from the question of what time do you get up early. Otherwise children will easily associate with the intent of the reading they will read.

### **Sentence Arrangement**

The main idea in the passage is in the sentence sequence. The sentence itself consists of a row of words. Thus the writer must compose a sentence that tends to be short and easy to understand if it is associated with other sentences. It should be remembered that ideology is a unified whole contained in the linkage of sentences. Also remember about the child's ability to digest

sentences, because long sentences tend to be confusing to be understood by the child. This is because the ability to understand the meaning of sentences is a high stage in reading activities.

### **Narration**

Narrative is the style of storytelling. The narrative of the child's story should not be too long, but better shorter because we know the child does not like long reading. In addition, it must be clear on the time line; it should not be flashback because the child's thinking is still linear.

### **Plot**

The storyline on children's reading should be progressive, because we know that children still think linearly. Linear thinking is thinking with the center on one focus. Considering this, the writer would be easier to insert the ideology in one direction through story plot.

### **Characterizations**

Characterization is the easiest means to incorporate an ideology into the story because it is through these figures that the value will be brought to the child. By utilizing an interesting and simple character it will be the appeal of the child. Also in characterization should utilize the plot of the story with a series of simple events, so that will be formed in a narrative unity of the story.

### **End of Story**

Ideology in a child's story will usually be seen at the end of the story. The ending of the story is in the form of direct, some indirect. Direct or indirect termination of the story is related to the conclusion of the story. And we know, the conclusions relate to the ideology to be conveyed by author. The ideology can be caught from the meaning / message in the story's conclusion.

### **Solution Story**

Actually the solution of the story is almost the same as the ending of the story. The ending of the story emphasizes the conclusion of the story, while the solution of the story is competent on the advice to respond to the conclusion of the story. And we know the advice of the story is the value of life submitted by the author indirectly. So the author's ideology will not be separated from a child reading.

The best way to work an ideology in children's literature certainly can not be separated at the stage of child development. Three ways ideology work in literature is basically the same or parallel position. What distinguishare only its characteristics so that when we talk ideology in children's literature then we can not release with the literary work presented for the stage of development of what level of child.

Passive and subconscious ideology is considered an ideology that has potential harm but this ideology will help children more explorative and able to develop cognition proximal. When a child's level is 6 years or older, the active ideology will look like a child banding, a dictation and a way of blocking the child with things that the child has basically been able to digest by

concluding. An active ideology (deliberately given concretely) is needed by the child when he is in the imitation phase and the rest of the passive ideology would be better to apply.

The child is a miracle in this world. He is not an inferior man especially an adult doll which is considered funny and when his criticality arises he will be regarded as a foolish man who is ridiculous. Whether or not an ideological work in a work depends on how adults will play a role in shaping a child's attitude through literature. One important thing is how social interaction between adults and children so that children are helped to generate and maximize their development in the zone of proximal development through literature and indirectly through the ideology contained therein.

## GREIMAS

In the beginning, who developed a structural theory based on research on fairy tales or Russian folklore is Vladimir Propp in his book *The Morphology of The Folk Tale* of 1928 which was later translated by Noriah Taslim into *Morfologi Cerita Rakyat* (1987). Propp examines the structure of the story by presupposing that the story structure is analogous to the syntactic structure that has the basic construction of the subject and the predicate (Jabrohim, 1996: 3). The theory of structuralism of Algirdas Julien Greimas is used to analyze the structure so that it focuses on the exploration of the characters and their involvement in various events. Thus, the interrelationships in the story can be analyzed using the aktan scheme and functional structure, so as to find the main structure of the story.

Greimas is a structuralist who comes from the French State. He developed structuralism into narrative structuralism. This theory was developed on the basis of structural analogies in linguistics derived from Ferdinand De Saussure. According to Selden, Greimas offers only a refinement of Propp Theory. While Propp focuses on a single species, Greimas tries to arrive at a universal narrative grammar by applying to it a semantic analysis of sentence structure.

Propp examines the structure of the story by assuming that the story structure is analogous to the syntactic structure that has the basic constructions of the subject and the predicate. Subjects and predicates in sentences can be at the core of an episode or even the whole story. On that basis he applied his theory to a hundred Russian fairy tales, and he finally came to the conclusion that the whole corpus of story was built on the same basic device of 31 functions. Each of its functions is a basic narrative language and explains to meaningful actions that make up the narrative.

Propp explains that the 31 functions can be simplified and grouped into six action circles: (1) villain, (2) donors or providers, (3) helper, (4) sought for person and her father or daughter or stolen person and his father, (5) the dispatcher, (6) heroes and or false heroes. Greimas also explained that the six spheres of actions are simplified into three pairs of opposed which include the six actants (messages, actors), namely (1) subject versus object, (2) sender versus receiver, (3) helper versus opposant.

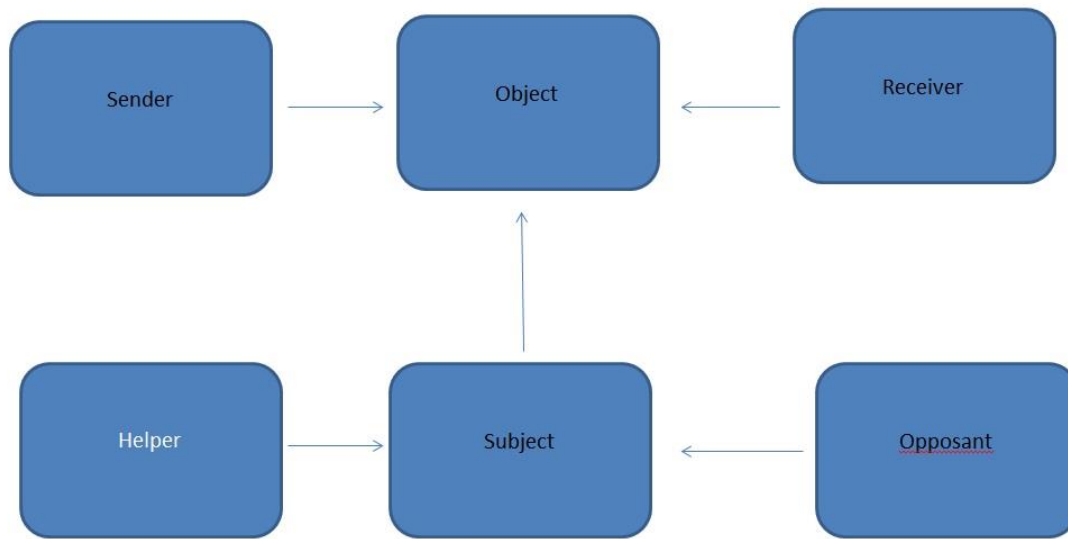


Figure 1.1 Greimas Actant Scheme

According to Luxemburg among the above three binary oppositions the most important are the subject-object pairs, the relations between fighters and their aims. In general, the combatant (subject) consists of the perpetrator, while the object consists of various desires that must be achieved, such as freedom, justice, wealth, and so forth. A struggle is generally hindered by power (sender), but if it succeeds then the actor receives it as a reward.

According to Bachmid (Jabrohim 1996: 12) figure is a syntactic element that is characterized by its function in the scheme. The perpetrator is an element of text characterized by distinguishing features such as the name of self, actions, and other characteristics. The perpetrator can occupy several different actant functions in the scheme. The perpetrator is not the same as the character, because some characters who have similar characteristics can be called as one actor. Roles are actions defined by the function and characteristics of a character according to convention in action. A story can have multiple actants. It depends on the inference that analyzes, how an analyzer interprets and captures the existing story structure, how to understand its characters in order to determine the function of the actant, how to place the role of the characters into the actant.

In terms of story order, actants show different relationships. That is, in an actant scheme a function can occupy multiple roles, and from character to character criteria can be observed. According to Greimas's theory, a character may occupy several functions and roles in an actant scheme. According to Greimas (in Jabrohim 1996: 13) actants are something abstract, like love, freedom, or a group of characters. In addition, actant is also the smallest narrative unit. When associated with a narrative syntactic unit, actants mean syntactic elements that have certain functions.

Function is the basic unit of the story that explains to the meaningful actions that make up the narrative. Every action follows a reasonable sequence. Selden says that the subject and predicate

in a sentence can be a function category in the story. This is the first Greimas assumption to analyze a story based on the subject-object as the core. As mentioned earlier, Greimas proposed six functions of actants in three oppositional pairs.

Sender is defined as someone or something that is the source of ideas and serves as story propulsion. It is he who raises the desire for the subject to reach the object. Object is turned off as someone or something wanted, searched and hunted, by the hero of the sender idea. Subject is defined as someone or something assigned by the sender to get the object. Receiver is defined as someone or something that receives the result of a subject hunting. Helper is defined as someone or something that helps the hero or subject in getting the object. Opposant is defined as someone or something that hinders the hero's efforts in finding objects.

The arrows in the aktan scheme become an important element that connects the syntactic syntactic function of each actant. The arrow of the sender leads to the object, meaning that from the sender there is a desire to get / find / want the object. The arrow from the object to the receiver means that something that the object sought by the subject desired by the sender is given to the receiver. The arrow from the helper to the subject means that the helper provides assistance to the subject in order to fulfill the tasks assigned by the sender. Helper helps facilitate subject tasks. The arrows of the opposant to the subject mean that the opposant has the position of opponents of the subject's work. Opposants disturb, obstruct, challenge, reject, and undermine the subject's business. The arrow from subject to object means that the subject is in charge of finding the charged object from the sender.

An actant in a given structure may occupy another actant's function, or an actant may have double function. The sender function can serve as its own sender function; it can also be a subject function. The subject can be a sender function. The receiver can occupy its own receiver function, subject function or sender function. Zaimar explains that in addition to showing the actant chart, Greimas also proposes a model of the story that remains the same as a plot. The model is built by various actions called functions. A series of events can functionally determine a plot in the actant. A plot in the actant can be formed from events, and what is meant by events is a transition from one state to another.

Events are taken from a series of sentences, and the sentence is distinguished from a sentence that presents an event and a phrase that expresses the common. Thus to determine an event needs to be held selection. The first selection selects events that determine and influences the development of the plot. The decision of an event is functional or not, can only be taken after the whole path is known.

The description of a plot is arranged based on functional events. An event that is not functional, because of the connection between unimportant events and important events becomes important. If in a story presented only functional events, the reader's attention will be constantly strained. This is not profitable. Therefore, alternating between the functional and non-functional things, the important and unimportant things in an event is one of the properties that make a narrative text work.



Many events do not directly affect the development of a plot. It moves the storyline, but refers to other elements. When the events are filtered will gather a number of groups of events that still have to be regulated further. To set it, it needs to be made a sort of hierarchy or sequence. These groups are called episodes; the most important ones are the initial situation, the complications, and the settlement. In various ways, situations are combined and repeated in a single storyline.

Greimas calls the functional model an unchanging storyline. The functional model has the task of describing the role of the subject in order to perform the task of the sender contained in the actant. The functional model is built up by various actions, and its functions can be expressed in nouns. Functional models have a fixed way of working because basically a story always moves from the initial situation to the final situation. The operation function is divided into three parts, namely the beginning, transformation, and the final situation. Stages of transformation is divided into three parts namely the stage of proficiency, the main stage, and the glorious stage.

The initial situation, the story begins with the existence of intention or desire to get something, to achieve something, to produce something, or to search and find something. In this situation the sender has a dominant function. The situation tells the sender's keenness in searching for something. Sender has something or ideals to achieve, search and find a way how to realize these ideals, then give the task to the subject to obtain the thing he wants, that is the object. If the task performed by the subject is only capable of being carried out by himself, the sender means occupying two functions, namely the sender and the subject. In this situation there are calls, orders and approvals. The call is a desire from the sender. The command is a command from the sender to the subject to search for the object. Agreement here is the consent of the sender to the subject.

## STRUCTURAL ANALYSIS

### 1. Story of "Little Benjamin"

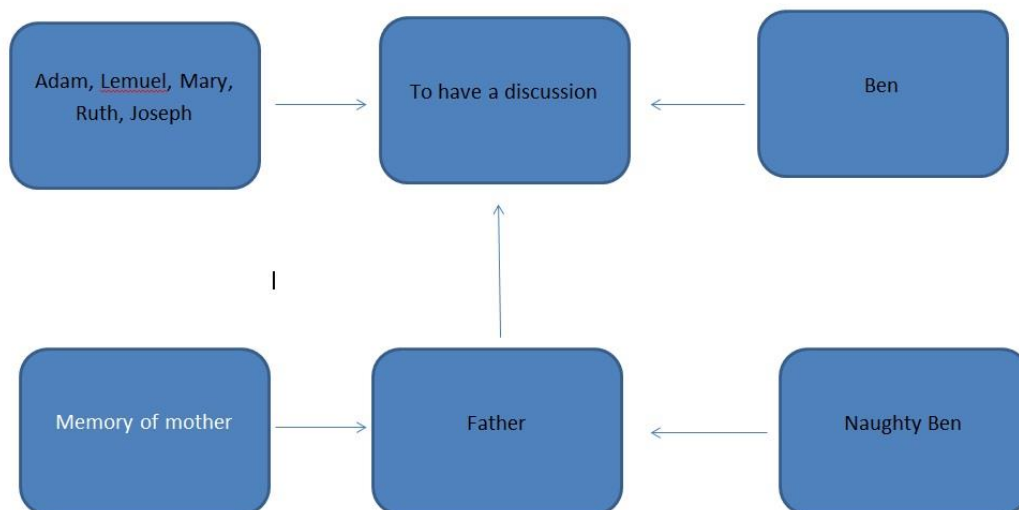


Figure 1.2 Actan Scheme of Little Benjamin

Father (Subject) wants to talk (Object) to all the children (Adam, Lemuel, Mary, Ruth, and Joseph) (sender). He wants to have a discussion with them about Ben because Ben is very naughty (Opponent) and causing a lot of troubles for them all. Ben is not their real brother. Their mother (Helper) adopted him when they found him in a basket in front of their door. Their late mother loved Ben so much. She took care of him carefully and full of love. But after their mother passed away, the one who is responsible for taking care of Ben is all of them. They do love Ben but Ben always making trouble all over. That is why father calls all the children to have a discussion to decide what to do with Ben (Receiver), whether they want to put Ben at the orphanage or do they want to still have Ben as their dearly little brother. And of course the five siblings have one voice to keep Ben as their dearest little brother.

2. Story of "The Last Dream Of Old Oak"

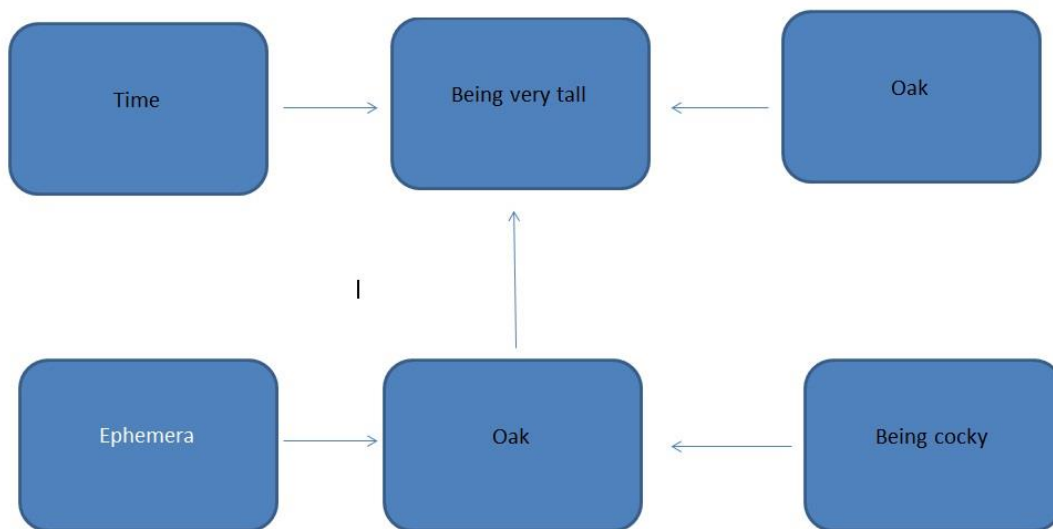


Figure 1.3 Actan Scheme of the Last Dream of Old Oak

There is this old oak (Subject) in the deep of the dense forest. He sees himself as a magnificent creature. Although he is still the average tree at the beginning, he has a dream of being the most magnificent tree in that dense forest (Object). This dream is caused by his thinking that his ancestors are all very magnificent. He thinks that being massive is a wonderful thing. That is why he mocks (Opponent) the ephemera (Helper) because it is so little and short-lived. But the ephemera does not care about his mocking, it believes that the merry and happy live is not depended on how much one seizes every moments of his live.

And time flies (sender). Then come the winter with its cold air and its snow days. The oak sleeps through the winter. He does not realize that there is a bad weather comes to the dense forest and destroys all, including him. When the winter goes, the oak finds himself on the ground. He is very sad because he is dying and the dream (Receiver) of being the tallest and the biggest tree does not come true.

### 3. Story of “Bruce And The Spider”

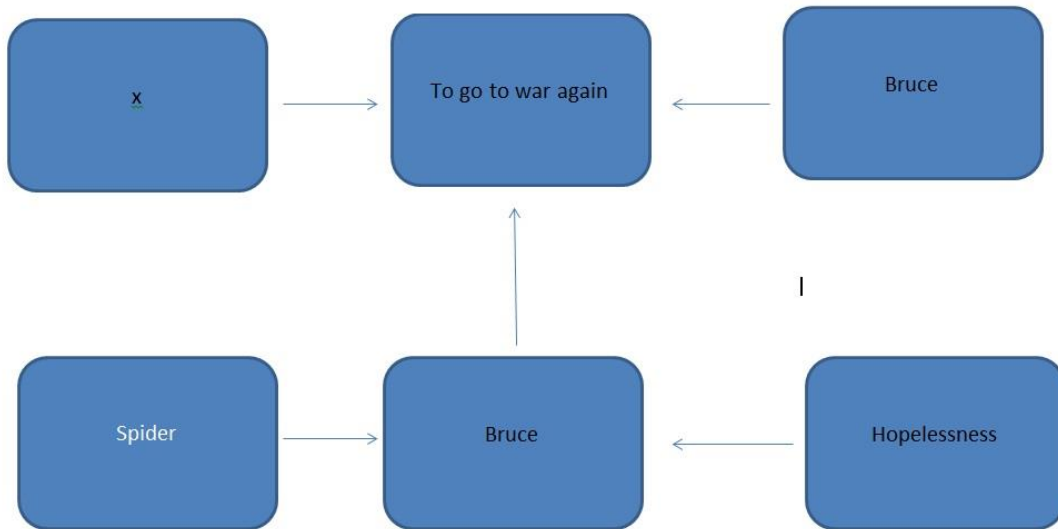


Figure1.4 ActanScheme Of Bruce And The Spider

Bruce is the king of Scotland (Subject). He leads his troop in the war against the England. He lost the war six times. He is sick in his heart and wants to give up (Opponent) because his troops are scattered and tired. The soldiers are wounded and do not have the power anymore to fight in the war. Then he hides himself in the forest and lies under the tree. There he sees a spider (Helper) who tries to make a web. Many times the spider fails to put his thread across but it never gives up. Then the king realizes what he should do. He (Receiver) must not give up and continue to fight (Object) and leads his troops in the war.

### 4. Story of “The Story Of Little Boy Blue”.

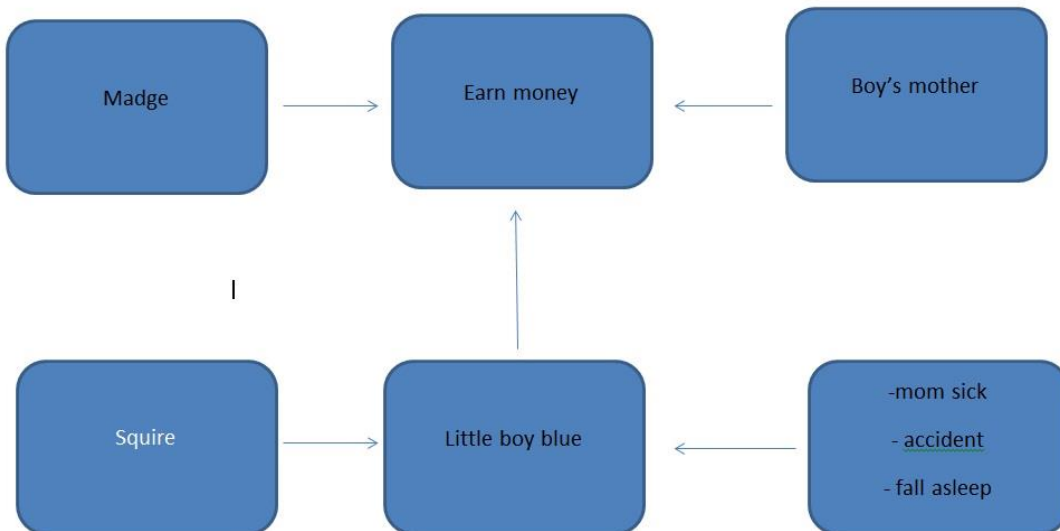


Figure1.5 Actan Scheme of the Story Of Little Boy Blue

Little boy blue (subject) only lives with his mother. One day her mother was sick (opponent) so she cannot go to work so they did not have money for their daily needs. Little boy blue wants to help his mother (receiver) by working to make money (object) for them both. Initially her mother did not allow it because little boy blue is still small. But in the end, because of circumstances his mother gives permission. Little boy blue visited squire (helper) to get a job at his place. Squire hesitated to accept it because little boy blue is still small and considered not have the power and any skills. But the squire's daughter, Madge (sender) was delighted at the little boy blue and she forced his dad to accept the little boy blue working on their premises. Finally, squire accepted him to work as a cowherd. Squire gave the little boy blue task to watch over their cows so as not to eat corn grown in the fields. One day mom of little boy blue had an accident and get seriously ill. Little boy blue took care of her all night. The next day little boy blue is tired and sleepy but he keeps working. At work he had overslept so the cows he watched ate corn. This makes Squire furious. However Madge patiently interrogated the little boy blue so it was revealed what really happened. Squire and Madge visited the little boy blue house to provide assistance to the little boy blue and his mother.

#### 5. Story of "Aku Dan Alea"

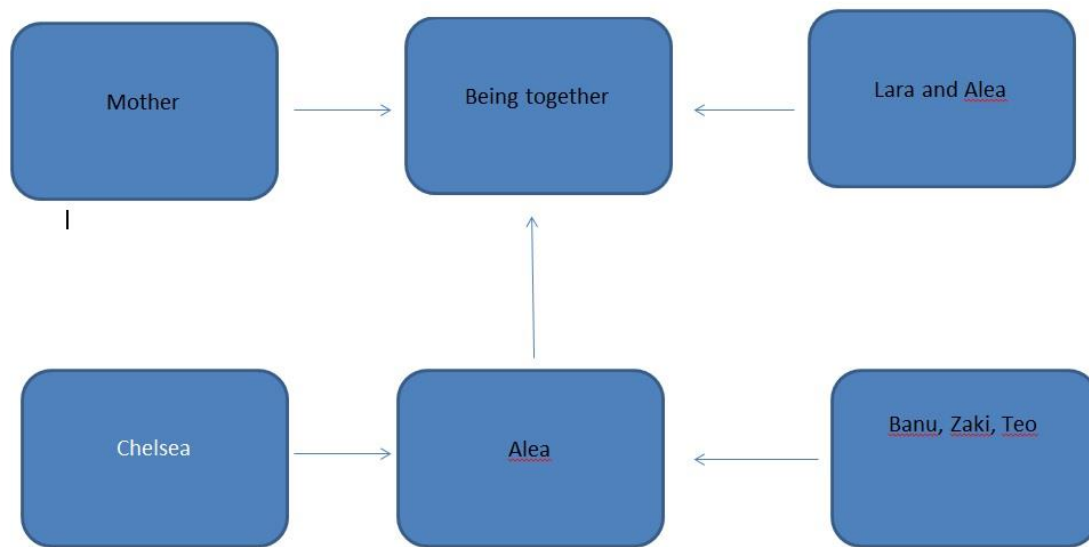


Figure 1.6 Actan Scheme Of Aku Dan Alea

Lara is a bag belonging to Alea. Alea (subject) is very loving towards Lara. She wants to always use Lara everywhere (object), including to the camp. Arriving at the camp Banu, Zaki, and Teo (opponent) mock Alea because her bag is worn out. Alea and Lara are so sad. Then comes Chelsea (helper), a friend of Alea who is able to entertain Alea so that Alea can laugh again. Coming home from the camp Alea found a new bag in his room which was a gift from his mother. Lara was sad because her position was replaced. Alea forgot Lara. So Lara is surrounded by ants and cockroaches because there is still food left in the body of Lara. Realize it Alea then clean up Lara and ask her mother (sender) to bring Lara (receiver) to the repairman bag so that later Alea can use Lara back.

6. Story of “Dag Dig Dug”

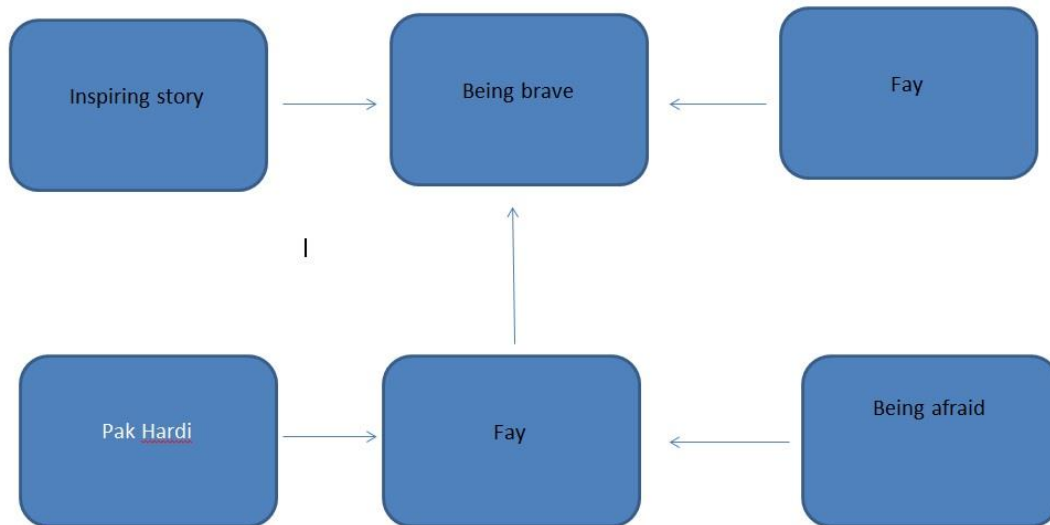


Figure1.7 Actan Scheme Of Dag Dig Dug

Fay (subject) is a smart student. But she has flaws. Fay's shortcoming is that she is very shy (Opponent). In fact she was very embarrassed and did not dare to ask questions in class when she did not understand the explanation of her teacher. Mr. Hardi, teacher of Fay (helper), knows about Fay's shortcomings. Then Mr. Hardi tells an inspirational story (sender) about a character who was also a shy child but the character managed to overcome his shyness and is now a successful public figure. After hearing the story, Fay (Receiver) becomes brave (object).

7. Story of “GadisPemain Piano”.

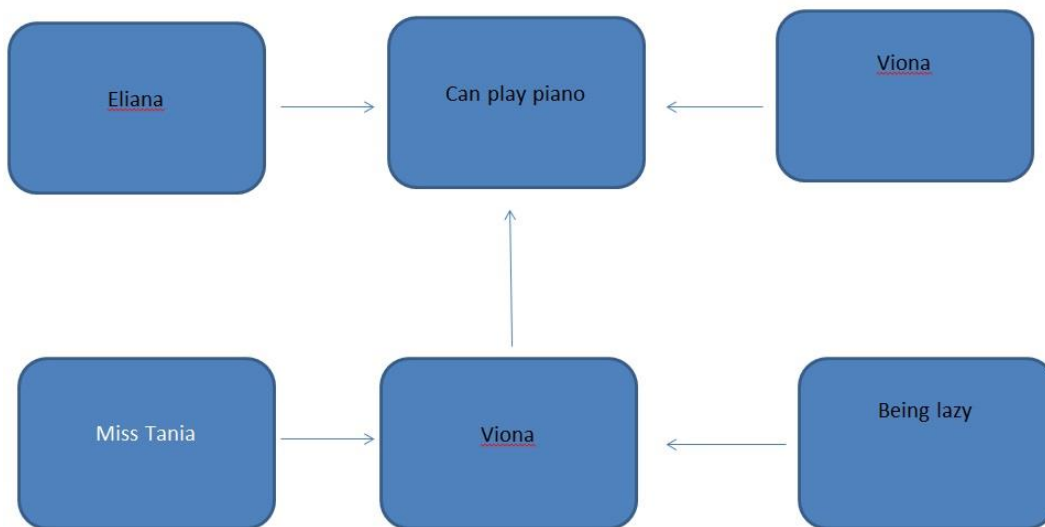


Figure1.8 Actan Scheme of GadisPemain Piano

Viona (subject) is a student at the piano school. She felt sad for failing to play difficult material. She admits she is lazy (Opponent) to learn that part. Though her teacher, miss Tania (helper), has repeatedly taught her. While practicing alone in the piano room, suddenly a girl came. She introduced herself named Eliana (sender). She explains that she is also a student of Miss Tania. Then Eliana helped Viona practice the piano until finally Viona (Receiver) managed to play a difficult part

8. Story of “Womi, Bowi, Dan Tuan PembentukAwan”

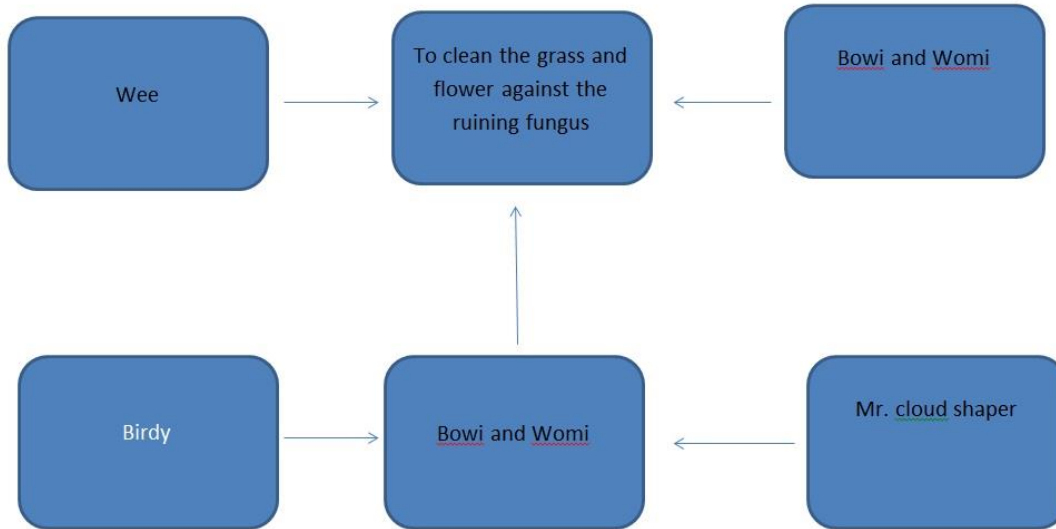


Figure1.9 ActanScheme Of Womi, Bowi, Dan Tuan PembentukAwan

Womi and Bowi (subject) are fairies who are in charge of cleaning the grass and flowers from the destructive mushroom. However their work is disrupted because there are human (Opponent) in the vacant lot where they are supposed to work. They asked Wee to look out for what the man did but Wee was almost hurt. Then Womi and Bowi ask Birdy's help (helper) to do the same. Birdy manages to do his job and explains that the man is the master of cloud forming whose job is to draw a cloud to be made into other forms. Then Womi and Bowi are annoyed that the man is not leaving. Wee (sender) helps them by gathering his fellow bees to frighten the man. The technique works. The man is frightened and runs away so that Womi and Bowi (Receiver) can do their job (object) to clean the grass and flowers from the destructive mushrooms.

### 9. Story of “TeococoaTidakJijikLagi”

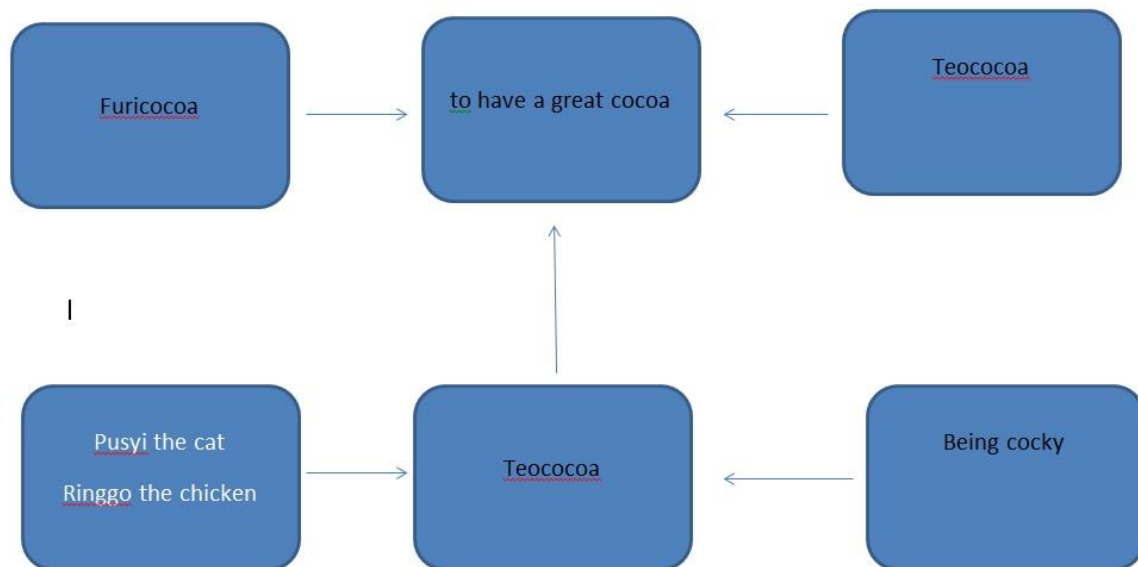


Figure1.10 Actan Scheme OfTeococoaTidakJijikLagi

Teococoa (subject) is a pompous young chocolate tree (Opponent). He did not want to be fertilized because according to him the fertilizer smells bad though the fertilizer is good for him to produce a good cocoa. Teococoa also does not like worms around his feet when worms are also useful to him just like fertilizer. If there are worms around his leg he asks for the help of the chicken ringgo (sender) to eat all the worms. And if there is fertilizer around his legs he will ask for help pusyi cat (sender) to get rid of all the fertilizers. He also hates Mide bee and Ponya ants that are around his flowers though Mide and Ponya have a function to help pollinate. Teococoa ignores his friend's advice, Furicocoa (helper) about the importance of fertilizers, worms, bees, and ants for himself. By the time the harvest arrives, all the chocolate trees are fruitful, including Teococoa and Furicocoa. Teococoa boasted that without fertilizers, worms, ants, and bees he managed to bear fruit like any other chocolate tree. But Furicocoa showed Teococoa that the fruits Teococoa had were different from those of Furicocoa and other trees. Teococoa has dark fruits, while fruit of furicocoa and other trees are light purple. When the owner of the garden (Mr. Charles) came, he mentioned that Teococoa is a failed tree. After Mr. Charles left, to have a good fruit (object) Teococoa (Receiver) promised himself not to hate fertilizers and worms, he also promised to make friends with Ponya ants and Mide bees.

10. Story of "Gara-Gara Pudding Coklat"

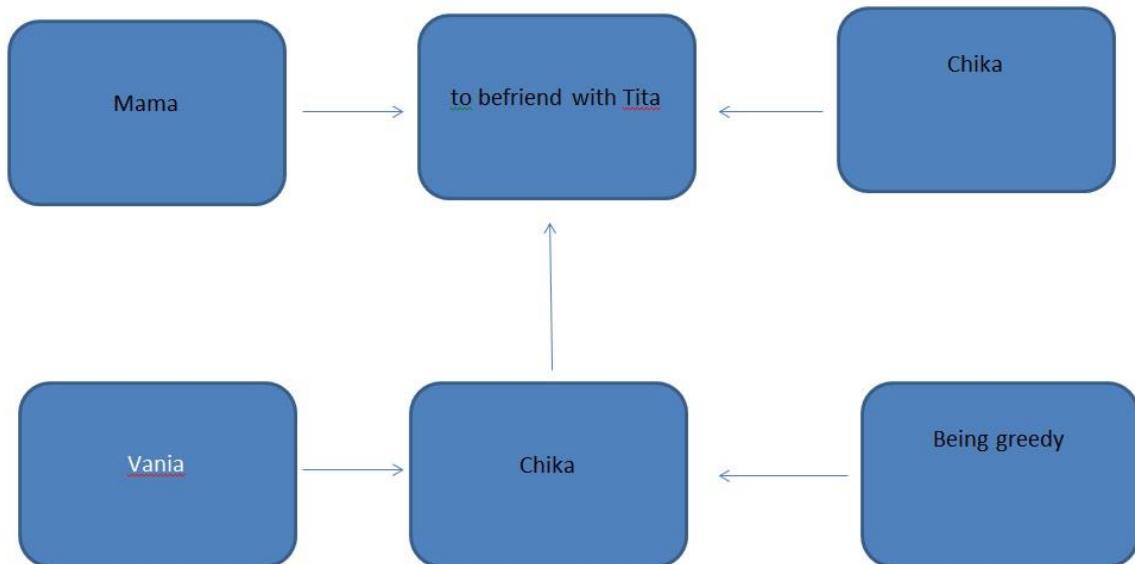


Figure 1.11 Actan Scheme Of Gara-Gara Pudding Coklat

Chika (subject) is a greedy girl (Opponent). When there is a division of pudding in his class she takes two parts, one of which is not her part. Apparently the part belongs to the Tita. This makes Chika and Tita fight. However Vania (helper) mediates by providing her pudding parts for Tita. After school the faces of Chika seemed to have a problem. Mama (sender) tried to interrogate but failed. Finally mama makes chocolate for Chika so Chika wants to tell about what really happened. After hearing the explanation from Chika, mama provides a solution for Chika. Mama invites Chika to make the pudding together and the pudding to be brought the next day to school to give to Tita. Chika is happy that Mama helps her to find a solution for her. The next day Chika goes to school brought the pudding made by mama and herself. Arriving at school Chika meets Tita and apologize and give pudding as a sign of peace. Tita forgave Chika (Receiver) and they were friends again (object).



### 11. Story of “Find Friends”

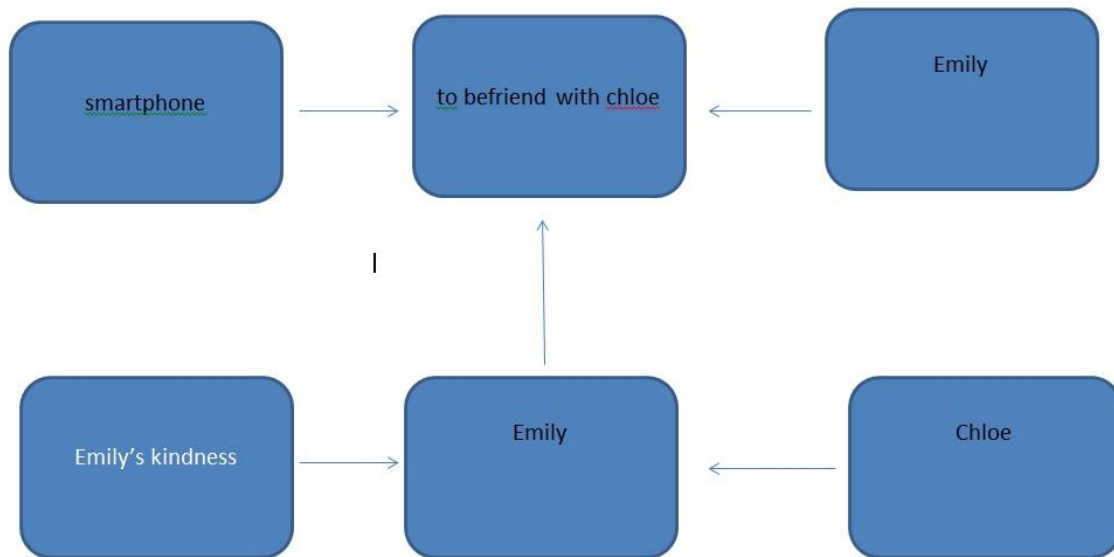


Figure 1.12 Actant Scheme Of Find Friends

Emily (subject) is a good girl (helper) and friendly. She also likes to help her teacher (miss Kelly) when miss Kelly distress. But Emily's kindness is misinterpreted by Chloe (Opponent). According to Chloe, Emily is a student who likes to get attention from her teacher. But Emily did not respond to it. At camp, there is a game of hiking. Students are divided into three groups. Emily and Chloe are in different groups. Arriving in the first post they must complete the task of swinging in a high swing. Emily helps a Chloe who is frightened by not being able to get down. But Chloe regarded it as the fake goodness. On the next occasion Emily helps Jane (a member of the Chloe group) because Jane runs out of water. But Emily's kindness is still regarded as the fake goodness. Chloe's intention is evil by changing the direction sign for Emily and her group to get lost. And true, Emily and her group got lost. But with Emily's intelligence, she was able to solve the problems she faced. Emily uses her smartphone (sender) and uses find friends app to find the location where Miss Kelly is located. Emily and her group managed to arrive as the first group. Emily tells about her and her group being lost and about the find friend app that helps them. At first Chloe pretend not to care. But finally Emily (Receiver) still teaches Chloe about find friend app and finally they become friends (object).

### MESSAGE ANALYSIS

Having been analyzed structurally using the theory of Greimas, the position of each character in each story is known. The characters in the story play a role, run the story, and they deliver the message that the author wants to convey to the reader. Messages conveyed through a variety of characters, there are children's characters, adult figures, and personalized figures from non-human figures.

The stories that have children characters are as follows: The Story Of Little Boy Blue, Find Friends, Gara-Gara Pudding Coklat, Gadis Pemain Piano, Dag Dig Dug. The stories have moral messages as follows: love your parents, love your friends, do good to your friends, do not be lazy, and be brave for positive things. The stories that have adult characters are as follows: Little Benjamin, Bruce and the Spider. The stories have messages as follows: to love orphans, not to give up easily. The stories that have personification figures as follows: The Last Dream Of Old Oak, Teococo Tidak Jijik Lagi, Womi, Bowi, Dan Tuan Pembentuk Awan, Aku Dan Alea. The stories have messages as follows: not to be arrogant, to respect the opinions of others, to always be diligent in doing our duty, to keep the things that belong to us and be our responsibility.

## CONCLUSION

Of the eleven stories discussed above, all have positive messages the author wishes to convey to the reader. Although the stories have different characters, they all carry positive messages. The existing characters can be divided into three: children's characters, adult figures, and personification figures.

The results of the analysis show that messages provided by each story can be used as media of character building. These messages include: love your parents, love your friends, do good to your friends, do not be lazy, and be brave for positive things, to love orphans, not to give up easily, not to be arrogant, to respect the opinions of others, to always diligently do our duty, to keep the objects that belong to us and be our responsibility.

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