

Analysis of the Facts of Stories and Literary Tools in a Collection of Short Stories for the Girl Dancing In The Rain by Dewi Q. A'yun, et al

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ABSTRACT

This research is entitled Analysis of Story Facts and Literary Tools in a Collection of Short Stories for Girls Dancing in the Rain. The purpose of this study was to identify and describe: (1) The facts of the story in the collection of short stories from Gadis yang Dance dalam Hujan. This research is a qualitative descriptive study. This study uses documentation techniques for the short story Girls Dancing in the Rain. The data collection steps were to read a collection of short stories from Girls Dancing in the Rain, identifying and analyzing short stories, making notes on the results of the analysis. The result of the research states that the short story collection of Gadis Yang Menari dalam Hujan is built by two elements, namely the facts of the story and literary means. Story facts that include characters, plot, setting. Literary means include points of view, style, symbolism and irony.

Keywords: story facts, literary means, short stories.

1. INTRODUCTION

Literature means imaginative works of art with various aesthetic elements dominant in the medium of language [1]. "Literary work is a meaningful sign structure [2]). Literary work begins with language, has its own form, content and meaning. Literary works can be examined from the literary text itself to maintain the transformation procedure.

Burhan Nurgiyantoro [3] to study fiction means to study the work of fiction. To study literary works, it is necessary to analyze these literary works. According to Rafiek [4] studying literature, namely examining literary works by analyzing and discussing data in the form of quotations from sentences or paragraphs that contain problems or topics that we want to answer or describe.

To carry out an assessment of the constituent elements of literary works, especially fiction, generally this activity is accompanied by analytical work. Analysis is an inseparable thing from research, because this deciphering activity is separating something into

smaller parts in an aesthetic by identifying, comparing, to prove the truth [5].

One form of literary work is short stories. Basically, short stories are not much different from novels, which have the building blocks of a story such as themes, characters, settings, and plot. Because of its short form, short stories have the characteristics of compaction and concentration of something that is being told [6]. According to Sugihastuti [7] a short story is a perfect form of story because it can be read quickly and thus achieves a unity of effect or impression that other, longer forms cannot convey.

Then Sayuti [8] states that short stories are fictional prose works that can be read in one sitting and the stories are sufficient to generate certain effects in the reader. Short stories or more commonly referred to as short stories are a form of narrative prose whose story lines are short and use limited settings or backgrounds. Short stories tend to have short storylines and get to the point. The story that is written in a short story cannot be separated from the reality that occurs around the reader. Literature is also a means of expression of human imagination. All forms of

intellectual thought and the beauty of the art of human life can be expressed through literature.

Currently, short stories are one of the most popular literary works and are also in great demand by various groups. Short stories as a literary work in the form of prose are very popular among the public. Various newspapers and magazines provide a special column for short stories in each issue. Apart from being a short story, readers will find it easier to understand the contents of a short story compared to other literary works. Short stories or short stories are one of the literary works that are concise and also easy to understand, so this short story really needs to be appreciated.

Literary appreciation activities must involve the totality of the soul, so that understanding of literary works will mature and develop into a higher direction. Literary work, especially short stories, is a creative work of art, meaning that it is a human creation in the form of language works. From time to time, many people have created works in the form of works using the medium of language with various forms and styles of writing. Literary works written by authors do not merely engrave beauty with words, but they convey a message and message to the reader.

To understand short stories, an approach is needed. The structural approach is one approach to analyzing short stories. Structure means the form of a complex whole [9]. The structure of the short story consists of three parts, namely story facts, themes, and story tools. The facts of the story include the characters, plot, and setting. The means of the story cover point of view and language style [10]. Themes are also an element of the story so that the story is more focused. And themes provide a link between the facts of the story.

In examining a literary work with structural analysis, namely by listing certain elements of a fiction, for example plot events, characters, settings or others. But what is more important is to show how the relationship between these elements is, and what contribution is made to the aesthetic goals and overall meaning to be achieved.

Structural analysis aims to describe as carefully as possible the linkage function of various elements of literary works which together produce a whole. Structural analysis is not sufficient to simply record certain elements of a work of fiction. In this case, the researcher will analyze the facts and literary facilities in a collection of short stories entitled *Gadis Yang Menari dalam Hujan* by Dewi Q. A'yun, et al.

The collection of short stories from *Girls Dancing in the Rain* is a collection of works by the champions of the Indonesian short story competition published in 2018, is an event for the "Welcoming the Year 2018" Pen Scratch Competition. The short stories produced in

this competition are the work of talented young writers from Indonesia. Researchers analyzed ten out of twenty-five short stories in a collection of short stories from *Gadis who Dance in the Rain*.

The background of the researchers interested in choosing this book to be researched by analyzing the facts and tools in the collection of short stories *The Girl Who Dance in the Rain* are as follows:

(1) A collection of short stories from *Girls Dancing in the Rain* is a collection of works by the champions of short story creation competitions throughout the archipelago. (2) As a form of appreciation and motivation to all talented young writers in the "Pen Scratch Competition" in Indonesia. (3) Make conclusions about what the authors convey in the presentation of the story through analysis of facts and story tools.

Based on this description, the researcher analyzed a collection of short stories from *Gadis yang Dancing in the Rain* through fact analysis and literary means.

Then the problems can be formulated as follows: (1) What are the facts of the story in the short story collection *The Girl Dancing in the Rain*? (2) What are the literary tools in the short story collection *The Girl Dancing in the Rain*?

Research on the book *Gadis yang Menari dalam Hujan* is to identify and describe: (1) The facts of the story in a collection of short stories from *Gadis yang Menari dalam Hujan*. (2) The facility for the story in a collection of short stories from the *Girls Dancing in the Rain*.

2. THEORETICAL REVIEW

2.1. Definition of short stories

Short stories are a new form of prose that tells a small part of the life of the most important and most interesting actors. Short stories were written in Indonesian literature for the first time in the 1920s by Moh. Kasim, for example the short story "*Teman Duduk*" [11]. Meanwhile, romances have been written in Indonesian literature for the first time in 1917, namely the novels entitled *Azab dan Sengsara* [12].

Short stories are short stories, so in terms of story content, the number of letters, words and sentences is not as long or as many as novels (Hariadi, 2006: 47). Short story is a story that is read in one sitting, ranging from half to two hours [13]. According to Dalman short stories are fictional or fictional stories that have a main character whose story content is very short and dense so as to form a problem with a single plot [14].

The characteristics of the short story include: (1) short and concise, (2) has elements of scenes and characters, (3) the language is sharp and suggestive, (4) contains the author's impression of the conception of life, (5) provides a single effect on the reader's mind , (6) contains details and incidents that are really

selected, (7) there are main actors, (8) presents the unanimity of effect and emotional unity.

In the short story there are conflicts or disputes, but this does not change the fate of the perpetrators [15]. According to Stanton [16] short stories must be solid in the content of the story. The number of words in the short story must be less than the number of words in the novel. The short story shows the qualities that are compression, concentration, and intensity, all of which are related to the length of the story and the structural quality that the length of the story implies [17].

2.2. Definition of Literary Analysis

In appreciating literature, an approach is needed. The approach as a basic principle or foundation used by someone when appreciating literary works can vary [18]. The approach used includes literary analysis.

According to Zaidan's [19] dictionary of literary terms, analysis is the detailed description of a literary work of its elements and the linkages between these elements and an important step in literary criticism to understand the purpose and arrangement of certain literary works. Analysis is observing or studying in detail [20]. The notion of the analytical approach itself is an approach that seeks to understand ideas, the way the author displays ideas or presents his ideas, the author's attitude in presenting his ideas, intrinsic elements, and the relationship mechanism of each intrinsic element so as to be able to build harmony and unity in order to build a totality of form and totality of its meaning [21]. With this analysis the meaning of literary works can be interpreted more clearly.

According to [22] analysis is the activity of describing, identifying, comparing, finding relationships to prove the truth. In analyzing literary works, it is necessary to know the real parts and links [23]. These parts are interrelated and support each other.

In analyzing literature, it requires certain theories including structural theory. The theory of literary structuralism is a theory to approach literary texts that emphasizes the overall relationship between various elements of the text [24].

Literary work is a structure. The structure here means that a literary work is a systemic arrangement of elements, between the elements there is a reciprocal relationship, mutually determining, so that an element in literature is not just a collection or pile of things or objects that stand alone. -self neglecting those things are tied together. Literary work is a work that is autonomous and can be understood as a unified whole with its building blocks intertwining with one another [25]. The complexity of these elements includes at least (1) language, (2) discourse structure, (3) literary significance, (4) beauty, (5) socio-culture, (6) values, both philosophy, religion, and psychology, and (7)) historical background [26].

Structural theory also views literary text as a single structure and its inter-elements constitute a unified whole, consisting of interrelated elements, building a complete and meaningful unity. The structure of literary works can be interpreted as the arrangement, affirmation, and description of all materials, as well as the parts that become their components together to form a beautiful whole.

The structure of literary works refers to the notion of a relationship between elements that is reciprocal, mutually determining, influencing each other, which together form a complete unit [27] According to Nurgiyantoro [28] structural analysis of literary works, in this case short stories, can be done by identifying, studying, and describing the functions and relationships between the intrinsic elements of the fiction concerned.

Based on the understanding of structuralism, the analysis based on this theory pays attention to the elements of literary works. Literary research using this method is in the form of research on the structure of literary works and their complexity, structural analysis is not only able to reveal the meanings of myths and symbols in stories in society, but also to reveal the logic behind these meanings.

In short stories, content analysis is needed, namely analyzing the essay to find out the content and meaning contained in the essay [29].

2.3. Story Facts

Story facts which are also called factual structures or factual levels are elements that are summarized into one and serve as a record of imaginative events from a story [30]. According to Sayuti [28] story facts are things that will be told in a work of fiction, which includes plot, characters and settings.

According to Nurgiyantoro [25] facts in a story include characters, plot and setting. The characters, plot and setting are the facts of the story, these elements serve as a record of imaginative events from a story. If summarized together, all these elements are called the "factual structure" of the story [23]. Factual structure is one aspect of the story. Character, setting, and plot elements form concrete facts that explicitly build short stories or fiction called story [22].

2.4. Character / Characteristics

Character is a way of describing the characteristics of actors in fictional compositions. This statement must be in accordance with the character, can describe the personal appearance and character of the actor [18]. Character can mean "actor of the story" and it can also mean "characterization". That character is usually used in two contexts; In the first context, characters refer to the individuals who appear in the story; the second context, character refers to a mixture of various interests, desires, emotions, and moral principles of these individuals [21]. According to Ardiansyah [17]

character is the character, character, and condition of a character that is clearly described.

Characters can also be called characterizations in a story. Characterization is one of the intrinsic elements of literary works, in addition to the theme, plot, setting, point of view, and mandate (Kosasih, 2008: 61). Characterization is a picture presented by the author of the play that plays in the story in terms of physical, psychological, and the environment in which he lives (Missriani, 2018: 30). The characters in the story refer to the "people" or "individuals" who are present as actors in a story, namely people or individuals who will actualize the author's ideas (Kurniawan, 2012: 61).

Thus, the term "characterization" is broader in meaning than "character" and "characterization" because it also includes the problem of who the character of the story is, how it is described, and how it is portrayed in a story so as to provide a clear picture to the reader (Nurgiyantoro, 2012: 166).

In terms of their involvement in the whole story, fictional characters are divided into two, namely the central or main character and peripheral or additional characters (subordinates) (Sayuti, 2017: 106). The main character is a character associated with all the events that take place in the story. A simple or flat character is a character who does not represent the integrity of the human personality and only has one side highlighted (Sayuti, 2017: 109).

According to Aminuddin (2018: 80) to determine the main character and additional characters in a short story, readers can determine it by seeing the frequency of its appearance in a story.

According to Sayuti (2017: 119), the way of depicting characters using the discursive method is that the author tells us the character of the character, the dramatic method is that the characters are expressed as in the drama, the contextual method is how to express the character of the character through the verbal context that surrounds them, mixed methods which combine various a method for describing the characters. In describing the character's character, the author considers three dimensions of character, namely the psychological dimension (psychological), the physical dimension (physical), and the sociological dimension (wealth background, rank, and position (Waluyo, 2017: 17).

To analyze the characterization of fictional characters in literary works, namely by looking at the language style (figurative language) to understand the characterization of the characters (Minderop, 2019: 14). The technique of describing the characters is as follows: (1) The expository technique, which is often called the analytical technique. The portrayal of story characters is done by providing descriptions, descriptions, or explanations directly. (2) Dramatic technique, in which the author allows the story characters to show

themselves through various activities carried out both verbally and nonverbally.

2.5. Plot / groove

According to Sugono (2003: 141) plot can be interpreted the same as plot. According to Stanton (2012: 26) the plot is a series of events in a story. The notion of a plot in a short story or in fiction in general is a series of stories formed by the stages of events so as to form a story that is presented by the actors in a story (Aminuddin, 2018: 83). According to Sugihastuti (2011: 36) the plot or plot is a series of events that are carefully designed and intertwined and move the storyline through complexity to the kimaks and completion.

Flow are events that are interconnected with each other with a complementary relationship (Missriani, 2018: 28). The plot or plot can be understood as various events that are selected and ordered based on a causal relationship to achieve certain effects and at the same time generate suspensions and surprises to readers (Nurgiyantoro, 2015: 168).

According to Ratna (2011: 159), plot is often referred to as an important, even most important element of the work, because it is simply because the plot contains interest and thus the aesthetic aspect of the work.

According to Kurniawan (2012: 69) that the plot is not a series of time in the story, but a series of events that make up the story, and the events in this story have a close relationship, because the presence of one event causes the presence of another. The link between the events in the story is called the plot.

As with other elements, the flow has its own laws. The flow should have a beginning, middle, and end that is real, convincing and logical, can create various surprises, and create and end tensions. The plot of the short stories is generally single, consisting of only one sequence of events followed until the story ends (Nurgiyantoro, 2015: 14). The flow is often broken down into the following elements: (1) introduction, (2) conflict, (3) conflict peaks, (4) climax, and (5) problem solving (Suparno, 2008: 4.40).

The plot element is divided into two parts, namely conflict and climax. Conflict is a variety of single events that are peeled off sharply and clash with each other, usually placed in the pro and contra point of view on a motional basis (Hariadi, 2006: 33). According to Sayuti (2017: 80), in the middle of the story plot there are also complications and climax, complications are conflicts where the beginning reaches a climax, while the climax is the point of highest intensity of complications, from which the outcome point of the story will be obtained and inevitable.

These specific conflicts are the subordination of one major conflict that is external, internal, or both. All of these conflicts were concluded in one central

conflict. Central conflict is always a conflict between two fundamental values or forces, such as honesty and hypocrisy, individuality and coercion of approval, and so on. Central conflict is at the heart of the story. A story may consist of several central conflicts that can be accounted for based on constructive events.

According to Nurgiyantoro (2012: 123) events and conflicts are usually closely related, can mutually lead to the occurrence of one another, even conflict is an event. According to Hariadi (2006: 31) story flow, the plot is a series of events that are continuous, interconnected, interrelated, and cross each other.

According to Stanton (2012: 32) conflicts that appear in the story lead to a climax. According to Nurgiyantoro (2015: 212) plots can be categorized into several different types based on different points of view or criteria, the differences in plots presented below are based on reviews and criteria for time sequence, quantity and density.

Plot differentiation based on time sequence criteria: (a) Straight, progressive plot, is if the events being narrated are chronological or coherent, (b) Flashback plot, flash back, is a sequence of events narrated in a fictional story with no regressive plot chronological, (c) Mixed plot, is a mixture of straight plot and backlight plot.

Plot differentiation based on number criteria: (a) Single plot, is a story generally only follows the main character's life journey complete with the problems and conflicts they experience, (b) Sub-subplot plot, parallel plot is a fictional text that has more than one plot the story is told, or there are more than one person who is told the journey of life, the problems and conflicts they face.

Plot differentiation based on density criteria: (a) Solid plot, is a story that is presented quickly, functional events occur in rapid succession, relationships between events are also closely intertwined, (b) Loose plot, is a change of events for important events took place slowly in addition to the relationship between these events is also not close.

Plot differentiation based on content criteria: (a) Fortune plot, is a story that reveals the fate or fortune that befall the (main) character of a story in a fictional story, (b) The plot of a character refers to the character's importance, there is a character who is the focus attention, (c) Plot of thought, is to reveal something that is the material of thoughts, desires, feelings, various kinds of obsessions that become problems in life.

According to Waluyo (2017: 12) there are several terms related to plot or storyline, including: (1) suspense (tension), (2) topping and dropping (decreasing the degree of conflict), (3) foreshadowing (describing future events), (4) plausibility (probability), (5) deus ex machina (the author as if God), (6) happy ending (a happy ending story).

The plot stage consists of: (1) The initial stage, which is usually called the introductory stage which contains a number of important information relating to various things that will be narrated in the following stages, (2) The middle stage, which is usually called the dispute stage displays conflict or conflict which had already begun to appear in the previous stage, became increasingly tense, (3) The final stage, which is usually called the runaway stage, displays certain scenes as a result of the climax.

2.6. Background

The setting is the environment that surrounds an event in a story that interacts with other ongoing events (Stanton, 2012: 35). The background is a form of the backbone of a story which is the foundation that underlies the intrinsic elements and suggests the notion of place, time and social environment (Missriani, 2018: 31).

Background can be defined as the place or time the character's actions or events experienced by the character occurred. The definite mention of the background name or in general in the narrative actually relates to the essence and purpose of the narrative itself (Suparno, 2008: 4.43). According to Waluyo (2017: 19) where the story occurs can be related to physical aspects, sociological aspects, and psychological aspects.

The setting or setting is also known as the fulcrum, referring to the meaning of place, historical time relations, and the social environment in which the event occurs. Settings in fiction work are not only in the form of place, time, events, atmosphere and objects in a certain environment, but can also be an atmosphere related to attitudes, thoughts, prejudices, and the lifestyle of a society (Aminuddin, 2018: 68).

Broadly speaking, the description of the fictional setting can be categorized into three parts, namely the place setting, the time setting, and the social setting (Sayuti, 2017: 150). The three backgrounds are always present, but the setting of the place is more focused and becomes the background that is often present and is factual (Kurniawan, 2012: 69).

According to Waluyo (2017: 20) the function of the setting is: (1) emphasizing the character of the actor, (2) emphasizing the theme of the story, (3) clarifying the theme to be conveyed, (4) metaphor for the perpetrator's psychological situation, (5) as a giver impression, (6) strengthen the plot position.

Short stories do not require special details about the setting, short stories only need a broad outline as long as they are able to provide a broader, concrete, and definite picture (Nurgiyantoro, 2015: 16). According to Kosasih (2008: 61), the setting of time and place cannot always be known in every fragment of the story.

2.7. Literary Means

Literary means can be interpreted as a method (the author) selects and arranges story details in order to

achieve meaningful patterns, several means can be found in every story such as conflict, climax, tone and style, and point of view (Stanton, 2012: 51).

According to Sayuti (2017: 167), the means of the story are things that are used by the author in selecting and arranging the details of the story, including the elements: title, point of view, style and tone.

Literary tools are techniques used by authors to select and arrange story details (events and incidents) into meaningful patterns, including in the form of viewpoints, styles and tones, symbolism, irony (Nurgiyantoro, 2015: 32).

2.8. Point of View

Point of view is the author's way of presenting the actors in the story that is described or told (Aminuddin, 2018: 90). According to Waluyo (2017: 21) the point of view is the technique used by the author to play a role in the story. The point of view is essentially a strategy, technique, tactic that the author deliberately chooses to convey ideas on the story (Nurgiyantoro, 2015: 338). In simple terms a point of view is the person telling a story.

According to Sayuti (2017: 178) the point of view commonly used by authors is divided into four types, namely; (1) First-person-central perspective, (2) First-person peripheral perspective, (3) Third-person-omniscient point of view, (4) Limited-person perspective (third-person-limited). Sometimes the point of view is described in two ways, namely subjective and objective. It is said to be subjective when the author directly evaluates or interprets. Meanwhile, it is said to be objective, the author avoids trying to reveal ideas and emotions (Stanton, 2007: 54-55).

According to Nurgiyantoro (2015: 347), various points of view consist of: (1) The third charm point of view "dia", which consists of: "he" is omniscient, "he" is limited (observer). (2) The point of view of the first charm "I", which consists of: "I" the main character, "I" an additional character. (3) The point of view of "you" second charm. (4) Mixed point of view.

According to Minderop (2019: 10) the viewpoint functions include: (1) determining the main and subordinate characters, (2) understanding the character of the characters, (3) showing motivation, (4) determining the plot and setting, (5) determining the theme.

2.9 Style

According to Stanton (2012: 61) style is the author's way of using language in the story. In literary works, the term style implies the way an author conveys his ideas using beautiful and harmonious language media and is able to sense meanings and an atmosphere that can touch the intellectual power and emotions of the reader (Aminuddin, 2018: 72) Style is a way of expressing a typical person for an author (Sayuti, 2017: 189). According to Waluyo (2017: 22) the author

always tries to create a distinctive language, which is more lively, expressive, and aesthetically pleasing.

According to Nurgiyantoro (2015: 370) style or stile is essentially a technique, namely the technique of selecting linguistic expressions that can represent something to be expressed and at the same time to achieve a beauty effect.

Style in literature is the author's way of using language. Although two authors use the same plot, characters, and setting, the writing results of the two can be very different. The differences generally lie in language and spread in various aspects such as complexity, rhythm, sentence length, detail, humor, concreteness, and the number of images and metaphors. A mixture of the various aspects above (to a certain degree) will produce style.

Style can also be related to the purpose and purpose of a story (Stanton, 2007: 61). One element that is closely related to style is "tone". The most important contribution of style is to create a tone (Sayuti, 2017: 189). Tone is the author's emotional attitude that is displayed in the story. Tone can appear in various forms, whether light, romantic, ironic, mysterious, silent, dreamlike, or full of feelings. When an author is able to share feelings with the character and when those feelings are reflected in the environment, the tone becomes synonymous with the atmosphere (Stanton, 2012: 63).

In the story, the use of language functions to create a persuasive tone or atmosphere and formulate dialogue that is able to show the relationships and interactions between characters (Kosasih, 2008: 64). According to Nurgiyantoro (2015: 384) in spoken language the tone or tone can be recognized through the intonation of speech, for example low and soft tones, relaxed, elevated and fierce. Likewise in the written language, the tone will be largely determined by the quality of the stile.

The elements of language style are as follows: (1) The lexical element, the lexical element is the same as diction, which refers to the meaning of the use of certain words that the author deliberately chooses to achieve certain goals. (2) Grammatical element, the grammatical element referred to refers to the meaning of sentence structure. (3) Rhetoric, rhetoric is a way of using language to obtain an aesthetic effect. The elements of the rhetoric facilities are in the form of explanations, structural designations, and imagery.

According to Mumtaz (2019: 38) the author tends to emphasize the symbolic style of expression with metaphors. The use of this style is often found in literary works such as short stories, poetry, novels, and so on. There are at least three elements that must be fulfilled in using a language style, namely honest, polite, and attractive. So that the content and message of the story can be conveyed to literary readers.

2.10. Symbolism

Symbolism is the use of concrete images to express abstract feelings or ideas (Zaidan, 2007: 188). Ideas and emotions sometimes appear as real as physical facts. In fact, these two things cannot be seen and are difficult to describe. In the world of fiction, symbolism has three effects, each of which depends on how the symbol is used. First, a symbol that appears at an important event in the story shows the meaning of that event. Second, one symbol that is displayed over and over again reminds us of some constant elements in the universe of the story. Third, a symbol that appears in different contexts will help us find themes (Stanton, 2012: 64-65).

According to Minderop (2019: 16) symbols are visible signs of something invisible, in the form of words, images, objects, settings, events, and characters to strengthen meaning. Something is said to be symbolic because something is not solely for the sake of something itself, but rather for the sake of something else, for example, the flower in *Ia* is our campus flower, flowers as a symbol (Sumiyadi, 2014: 75).

The symbolism of literature creates more problems for the reader when compared to other means. It should be realized that symbolism does not in itself become exotic or difficult because in fact we often deal with it in everyday conversations, religious rituals, advertising, clothing, even cars.

2.11. Irony

According to Zaidan (2007: 90) irony is a figure of speech which contains statements that contain contradictions between what is said and the existing reality, the mismatch between expectations and the reality being faced. According to Minderop (2019: 18) irony is the result of the contrast between the true meaning of a statement and ideas from other meanings.

In general, irony is intended as a way of showing that something goes against what was previously thought. In the world of fiction, there are two types of irony that are widely known, namely "dramatic irony" and "ironic tone". "Dramatic irony" or the irony of plot and situation usually arises through diametric contrasts between appearance and reality, between a character's intentions and goals and outcomes, or between expectations and what actually happens. Meanwhile, "ironic tone" or "verbal irony" is used to refer to a way of expression that expresses meaning in the opposite way. The only way to find out the existence of irony and interpret it is to read the story over and over and carefully. Enjoy the illusions given by literary works but always remember that literary works are inventions of the author and not just facts that are taken out of hand (Stanton, 2012: 73-74).

3. METHODS

The method used in this research is qualitative method. Qualitative methods as a whole make use of interpretive methods by presenting them in the form of descriptions. With the descriptive method, a literary researcher is required to reveal visible facts or data by giving descriptions (Siswanto, 2010: 57).

Qualitative methods in literary research produce descriptive data as a problem-solving procedure that is investigated by describing or describing the state of the subject or research object based on the facts that appear as they are. According to Endraswara (2012: 74) the scientific method of literature that is qualitative in nature is closest to the search for truth.

4. RESULTS AND DISCUSSION

In a collection of short stories, *Girls who Dance in the Rain*, there are findings about the facts of the story and literary means. Story facts in the form of: characters / characterizations, plot / plot, and settings. Literary means include: point of view, style, symbolism and irony.

Short stories analyzed according to the characteristics of the new prose, namely: (1) dynamic, (2) people centric, (3) realistic, (4) influenced by western literature, (5) the name of the creator is always included. In this collection of short stories it is also appropriate in the study that the short story must be solid in the content of the story.

Fact stories consisting of characters (characterizations), plot (plot), and settings. The characters in the stories from the ten short stories discussed are depicted or described by the author using a discursive method, namely the author tells us the character of the character, the dramatic method is that the characters are expressed as in drama, the contextual method is that the character of the character is expressed through the surrounding verbal context, and mixed methods namely combining various methods to describe the character of a character.

The plot or plot of the short story collection analyzed is in accordance with the study, has elements, namely: (1) introduction, (2) conflict, (3) conflict peaks, (4) climax, and (5) problem solving. The plot or plot used by the author in this collection of short stories is a straight plot and a mixed plot.

The background in the collection of short stories studied has intrinsic elements including the notion of place, time, and social environment. Lifestyle settings are also included in this collection of short stories. Having a background in the short story will support the essence and purpose of the narrative itself, emphasize the character of the actor, emphasize the theme of the story, metaphor for the actor, give an impression, strengthen the position of the plot.

The point of view in the collection of short stories that is analyzed is in accordance with the study, namely the point of view of the first charm of "I" and the third charm of "he" is omniscient and "he" is limited. Meanwhile, the charm point of view of the two "you" and the mixed point of view was not found in the ten short stories studied.

The author of the short stories who is analyzed in conveying his ideas using beautiful and harmonious language media and is able to feel meanings and an atmosphere that can touch the intellectual and emotional power of the reader. The author in telling the story is found in the short story analyzed, namely the author describes the physical form of the character in such detail in the short story *Senja Hari Tuesday*. The author also describes the situation in the short story *Rasa is (Maybe) Not Love*. The author always tries to create a unique language, which is more lively, expressive, and aesthetically pleasing. The language style used in the collection of short stories analyzed contains metaphorical and personification figures in telling the story.

The author uses concrete images to express abstract feelings or ideas in telling stories in the analyzed short stories. From the short stories analyzed, the author conveys abstract things in the story to convey the content and meaning of the story by using symbols to make them concrete things.

In the short stories that are analyzed contains statements that contain contradictions between what is said and the existing reality, the mismatch between expectations and the reality faced in the story.

5. CONCLUSIONS

The characters or characterizations in this short story include teenagers, adults and parents from various classes and social backgrounds. All characters play a role according to the character and character of each following the storyline in the short story.

The plot or story line in this collection of short stories mostly uses forward plot in telling the story. The stories discussed in this collection of short stories mostly tell about love for partners, love for parents. In addition, this collection of short stories tells about the struggles of young people in achieving their goals, imaginary stories, drug use, and deviant teachings.

The setting in this collection of short stories uses time and place. The writers use the rainy time setting in telling stories in this collection of short stories. Apart from that, the writers also use the background time of twilight, night and morning. Overall, in the short story collection *Gadis yang Menari dalam Hujan* written by Dewi Q. A'yun, et al, found facts about stories and literary means. Story facts in the form of characters or characterizations, plot or plot, and story settings.

Literary means are in the form of points of view, style, symbolism and irony.

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