

**THEMES AND MESSAGES OF SKETCH COLLECTION GORO-GORO PUTU WIJAYA****Ria Lestari<sup>1\*</sup>, Irma Nuraeni Salsabila<sup>2</sup>, Nur Alifah<sup>3</sup>**<sup>1</sup>Tanjungpura University Pontianak, Indonesia<sup>2,3</sup>English Literature, IPB Invada, Indonesia<sup>1</sup>rialestaritop1@gmail.com, <sup>2</sup>irmanuraenis84@gmail.com, <sup>3</sup>alifahazahra43@gmail.com

| ARTICLE INFO   | ABSTRACT   |
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| <b>Received:</b> 03-01-2022                                  | This research was motivated by the researcher's interest in social, cultural, political, and economic themes raised by the author. These themes were packaged attractively and loaded with life values that can be used as guidelines for readers. The problems discussed in this study related to the themes and messages contained in the 125 titles of sketches in Putu Wijaya's collection of Goro-Goro sketches. The purpose of this study was to describe the themes and messages in a collection of Goro-Goro sketches by Putu Wijaya. This study used a descriptive method, in the form of qualitative, with a structural approach. The source of this research data was a collection of Goro-Goro sketches by Putu Wijaya, the research data were quotes related to the themes and messages contained in the collection of Goro-Goro sketches by Putu Wijaya. The research data collection technique used in this research was a documentary study technique by examining literary works as a data source. Based on the results of data analysis, Putu Wijaya's collection of Goro-Goro sketches consisted of 51 social themed sketches, 58 political themed sketches, 12 cultural themed sketches, and 4 economic themed sketches. The theme of Putu Wijaya's collection of Goro-Goro sketches was closely related to his message, which was full of useful ideas, thought, and life values. Overall, the story contained in Putu Wijaya's collection of Goro-Goro sketches was true to its title—Goro-Goro which comes from the Javanese language, meaning chaos. |
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E-mail: [irmanuraenis84@gmail.com](mailto:irmanuraenis84@gmail.com)**INTRODUCTION**

Literature was born from the contemplation of the author to understand it, the reader's contemplative power is needed. Literature is also a part of art that seeks to display the values of beauty that are actual and imaginative so that they are able to provide entertainment and spiritual satisfaction for the readers. A Sketch is one type of narrative essays. Sketches narrate reality or events that actually happened. Because sketches narrate reality or events that actually happened, they are called depictions of reality. However, the depiction of reality in sketches is different from the depiction of reality in the news. The reality in the sketch is a fictitious reality, while the reality in the news is a fact that can be proven objectively. As a literary work, the reality or facts described in

the sketch have undergone additions and subtractions from the author. The facts and realities that exist in life are reprocessed using the author's imagination which makes them a fictitious reality, not facts, and cannot be accounted for objectively.

A Sketch aims to describe the important things of an event in outline and selectively. Although the shape (length of the essay) is almost the same as a short story, a sketch is not a short story. A collection of Goro-Goro sketches is a collection of sketches that tells about the daily life of Amat and his family. It is the Amat character and his family who carry the actual themes that occur in everyday life. These themes are actually not big or foreign themes, but are familiar themes in the social, cultural, economic, and political fields. These themes are themes that because of busyness escape from view so that they are "scattered" from attention.

The word goro-goro which is the title of this collection of sketches refers to the part of the wayang which is an interlude or relaxing session after war performances and story characters. This session is also popular with the audience who likes music or song entertainment. In the scene goro-goro, there are clown figures consisting of Semar, Gareng, Petruk and Bagong. Petruk acts as a figure representing the mastermind in this session. This session describes the life of clowns in the village as a spare time after serving or accompanying princes Arjuna, Abhimanyu, etc. This session goro-goro contains tembang and gending entertainment and responds to issues that develop in life. The word goro-goro comes from the Javanese language which means chaos, confusion. Goro-goro is a period of dilapidated social, cultural, political, and economic foundations of a country that makes people miserable. Goro-goro is a time when the rich get richer, the poor get poorer and all goodness and dignity have been measured by money and position. The Period goro-goro has actually been happening for a long time and is still happening today in Indonesia.

The collection of Goro-Goro sketches is derived from the sketches published in the tabloid column — a character supplement to the daily Bali Post. The sketch collection Goro-Goro consists of 125 sketch titles published in three years, namely 2000, 2001, and 2002. The sketches published in 2000 consisted of 46 sketch titles, in 2001 consisted of 49 sketch titles, and in 2002 consisted of 30 sketch titles. The collection of sketches Goro-Goro is the work of Putu Wijaya. Putu Wijaya is a prolific writer in producing literary works. Many literary works have been created by Putu Wijaya, both in the form of short stories, novels, drama scripts, essays and poetry.

As a literary work of fiction, sketches are built by intrinsic elements that are interrelated in them. These intrinsic elements consist of theme, plot, characters and characterizations, style, and others. These intrinsic elements form the structure of a sketch by intertwining and forming a meaning. A theme is one of the intrinsic elements that build the structure of a sketch. The theme is the basic idea that becomes the author's starting point in developing the story. The theme raised by the author in a work is chosen subjectively.

The sketch was chosen as the object of the research study because the sketch is a form of literary work that needs attention. If short stories, novels, and novels are literary works that are widely used as objects of research, it is not the same as sketches. Sketches are rarely used as objects of research. Sketches are one of the types of narrative essays that are not given much attention. Therefore, although the name of the sketch is often heard, its shape and form have not been described much. This research is intended to help popularize sketches in the world of literary research.

The collection of sketches was Goro-Goro chosen as the object of the research study because the themes contained in the sketches Goro-Goro were very interesting. sketches Goro-Goro raise actual themes that exist in everyday life. The trivial themes behind the big themes in the social, cultural, economic, and political fields. Themes that usually go unnoticed. These "trivial" themes turned out to be very interesting and useful to discuss.

A collection of sketches Goro-Goro is very interesting, this is proven by the publication of 125 sketch titles for three consecutive years, namely 2000, 2001, and 2002 in the tabloid Character. In addition, this collection of sketches was made into a book of sketch collections which is intended so

that these sketches can be enjoyed by a wider audience. This proves that as a literary work these sketches are not only interesting but also worth reading. Apart from the themes contained, a collection of sketches was Goro-Goro used as an object of research because of the messages contained in it. The messages is the meaning of a literary work.

The message contained in the collection of sketches Goro-Goro is not a message that “lulls” the reader. The messages contained in the collection of sketches Goro-Goro are message that shakes and confuses the readers. The messages contained make the reader think and reflect on his existence and role in life. The messages in this collection of sketches Goro-Goro “in particular” make the reader think again about his existence and role in the life full of chaos and confusion that has occurred until now.

Themes and messages are used as objects of a research study because the theme is closely related to the messages. The message of a literary work can be identified by finding its theme. Based on the idea that underlies a story, the author will develop these messages to the reader directly or indirectly through the ideas contained in his work. Putu Wijaya's work was chosen as the object of research because he is an accomplished writer. This can be seen from the awards he has won at the national and international levels through his works.

Another reason that makes a collection of sketches Goro-Goro interesting to study is that based on the literature study, there was no research relevant to this research. Both researches the object of study of the collection of sketches Goro-Goro by Putu Wijaya and those that specifically examine the theme and mandate of the collection of sketches Goro-Goro . This shows that the collection of sketches Goro-Goro by Putu Wijaya has never been studied from any aspect.

Based on the description of the background above, the general problem in this research is the intrinsic element in the collection of sketches Goro-Goro Putu Wijaya. The general problem is broken down into two sub problems as follows.

1. What are the themes collection of sketches Goro-Goro of Putu Wijaya?
2. What is the mandate collection of sketches Goro-Goro of Putu Wijaya?

Based on the research problems that have been described previously, the general purpose of this research is to describe the intrinsic elements in the collection of sketches Goro-Goro Putu Wijaya. Specifically, the objectives of this study are as follows: to

1. describe the themes collection of sketches Goro-Goro of Putu Wijaya.
2. describes the messages collection of sketches Goro-Goro of Putu Wijaya.

This research contains two aspects of benefits, both theoretical and practical benefits. Theoretically, this research has benefits as a real example in the application of a structural approach in the study of a literary work. This application is focused on the intrinsic elements that build literary works, especially themes and messages. Practically this research has several benefits.

This study uses relevant theories taken from several reference books. These theories are used as the basis for analyzing the themes and messages in the collection of sketches Goro-Goro Putu Wijaya. The theories used in this study include: 1) sketches, 2) intrinsic elements, and 3) structural analysis. These theories are described as follows.

### Sketches

Prose in a literary sense is also called fiction, narrative text or narrative discourse (in structural and semiotic approaches). The term fiction in this sense means a fictional story or an imaginary story (Abrams, in [Nurgiyantoro, 2018](#)). The term fiction prose, or simply fiction, is also commonly referred to as prose story, narrative prose, narration, or plotted story ([Aminuddin, 2002](#)). Based on the two opinions above, it can be concluded that basically prose fiction includes a narrative prose or narrative text.

A sketch is a short form of discourse, which is always categorized in narrative writing, even though in fact the elements of actions or actions that take place in one unit of time are not prominent or are rarely expressed ([Keraf, 2004](#)). This is because the main purpose of a sketch is to

present the important things of an event or events in outline and selectively and not to describe something in full. As with anecdotes and incidents, sketches can be used to provide a background or create an atmosphere for a longer essay ([Keraf, 2004](#)).

A sketch is a literary work. This is because sketches contain literary elements that convey imagined reality which is often equated with fantasy, while social science writings convey empirical reality which is considered to be tested by sensory observations. This is in line with the opinion of HB Jassin ([Kleden, 2004](#)) who argues that imagination is different from science which contains ideas. Imagination is more than ideas.

Based on the explanation above, it can be concluded that a sketch is a narrative prose that presents the important things from an event or event that actually happened by adding and subtracting according to the author's imagination to produce a fictitious event. This event is narrated broadly and selectively, not in full. A sketch can even be used as a backdrop or to create an atmosphere for a longer essay.

### **Intrinsic Elements**

As a literary work of fiction, sketches consist of elements that make up its structure. The elements that build this fictional structure are extrinsic elements and intrinsic elements. Extrinsic elements are related to life problems, philosophy, ideals, ideas, and cultural backgrounds that support the story. Meanwhile, the intrinsic element is the inner element of a fiction which consists of the theme, plot, setting, characters and characterizations, point of view, style, and message. These intrinsic elements will be explained as follows.

#### **1. Theme**

The term theme according to Scharbach in ([Aminuddin, 2002](#)) comes from Latin which means 'a place to put a device'. It is called so because the theme is the idea that underlies a story so that it also acts as the starting point for the author in explaining the work of fiction he creates. Meanwhile, according to ([Sumarjo & Saini, 1986](#)) the theme is the idea of a story.

The selection of certain themes into a work is subjective. The chosen theme can be in the form of life problems that most attract the author's attention so that the author feels compelled to express it in the form of a work. This is in line with the opinion of ([Nurgiyantoro, 2018](#)) who argues that the author considers the problem to be important, touching, so he feels the need to have a dialogue with him in his work as a means to invite the reader to join in contemplating it.

#### **2. Plot / Plot The**

plot or plot should be interpreted not only as events that are told at length in a certain series, but rather an arrangement made by the author about these events based on their causal relationships ([Sayuti, 1996](#)). Plot is the element that drives the storyline.

An event can be said to be a story if there is a development of events in it. An event will develop if there are elements that develop it. In this regard, the element in question is conflict. Conflict is the essence of the plot. However, conflict cannot be described simply, but must have a basis. Therefore, according to ([Sumarjo & Saini, 1986](#)) the plot elements are divided into (1) introduction, (2) conflict emergence, (3) conflict peaks, (4) climax, and (5) problem solving.

#### **3. Characters and Characterizations**

Events in fiction, like events in everyday life, are always carried out by certain characters or actors. The actors who carry out the events in the story are called characters. While the way the author presents the character or actor is called characterization ([Aminuddin, 2002](#)). Abrams in ([Nurgiyantoro, 2018](#)) argues that story characters are people who are shown in a narrative or drama work which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action.

Based on the two opinions above, it can be concluded that the character is the actor who is shown and develops events in the story and has certain moral qualities and tendencies as

expressed in speech and what is done in action. While characterization is the way the author presents a character or actor.

4. Setting

([Sumarjo & Saini, 1986](#)) suggests that the setting in fiction is not just a background, meaning that it does not only show the place and time of the incident. This is in line with Hamalian and Karel who explained that the setting in a work of fiction is not only a place, time, event, atmosphere and objects in a certain environment, but can also be an atmosphere related to attitudes, ways of thinking, prejudice, and lifestyle. a society in response to a particular problem ([Aminuddin, 2002](#)).

5. Viewpoint

Abrams argued that viewpoint, point of view, suggests the way a story is told. It is the way and or view used by the author to present the characters, actions, settings and various events that make up the story in a work of fiction to the reader ([Nurgiyantoro, 2018](#)).

6. Style

Style is a typical way of expressing a person ([Sumarjo & Saini, 1986](#)). This is in line with the opinion of ([Aminuddin, 2002](#)) who argues that style is closely related to the ideas conveyed by the author. If style is a tool and a method, expression is a delivery activity, then ideas are the content of a source of the whole.

The style of language used by the author to express his emotions. This is in line with the opinion of ([Keraf, 2004](#)) which suggests that based on the purpose, language style is used to convey the author's intent, where the author wants to pour out his emotional turmoil. There are sentimental styles, sarcastic styles, diplomatic styles, sublime or sublime styles, technical or informational styles, and humorous styles. Literary works are portraits of their authors. His writing style is a clear mirror of his soul. Religious authors will appear in his works. An experienced author will display a mature view of life. The author's style in the story can be learned from the story techniques that are always used, the connection to details, the choice of story themes, the way of speaking in writing, and so on.

7. Message

The Message can be interpreted as mandate ideas, ideas, moral teachings, and human values that the author wants to convey/put forward through his story ([Zulfahnur & Dkk, 1996](#)). ([Mahayana, 2005](#)) suggests that when the reader enjoys a literary work, he gets something for himself, either in the form of entertainment or lessons. Readers get entertainment because through literary works they get pleasure and feel aesthetic pleasure. In addition, reading also gets lessons because the work contains moral teachings, ethics, and various matters concerning the social order of fellow humans in the world.

Based on the two opinions above, it can be concluded that the mandate can be in the form of messages, ideas, moral teachings, ethics, and human values. These various things are related to the social order of fellow human beings in the world which in this case the author wants to convey/put forward through the story. Thus, literary works appear before the reader as well as two functions, namely providing entertainment and conveying lessons. That is why, according to Horatio, the function of literature is said to be educating in an entertaining way (*dulce et utile*) which according to Edgar Allan Poe is fun education (didactic heresy) ([Mahayana, 2005](#)).

### Structural Analysis

A literary work, both fiction and poetry, according to structuralism is a totality that is built comprehensively by its various building elements. ([Faruk, 2012](#)) argues that structuralism is an understanding, a belief, that everything in this world has a structure and works structurally. Hawkes ([Faruk, 2012](#)) defines it as a way of thinking about the world which is primarily concerned with the perception and description of that structure. This is in accordance with Piaget's opinion ([Faruk, 2012](#))

which suggests that structure is an order of entities that basically embody three fundamental ideas, namely (1) the idea of a whole, (2) the idea of transformation, and (3) the idea of self-regulation.

One basic concept that characterizes structural theory is the assumption that within itself a literary work is an autonomous structure that can be understood as a unified whole with intertwined building elements (Pradopo in [\(Jabrohim, 2012\)](#)). Therefore, to understand its meaning, literary works must be studied based on their own structure, independent of historical background, independent of the author's self and intentions, and independent of its effect on the reader (Beardsley in [\(Jabrohim, 2012\)](#)).

The structure of literary works also suggests an understanding of the relationship between intrinsic elements that are reciprocal, mutually determine and influence each other so as to form a unified whole. If separated or isolated from the whole, the materials, elements, and or parts become unimportant, even meaningless. Each part will be important and meaningful once it is in relation to the other parts and their contribution to the whole discourse.

The Structural analysis basically aims to describe carefully the functions and interrelationships between elements of a literary work that together produce a whole ([\(Nurgiyantoro, 2018\)](#)). This is in line with the opinion of [\(Teeuw, 2013\)](#) which states that the principle is clear: structural analysis aims to disassemble and describe carefully, thoroughly, in detail, and in depth the interrelationships and intertwining of all elements and aspects of literary works which together produce a comprehensive meaning.

Analysis of literary works related to fiction can be done by identifying, reviewing, and describing the functions and relationships between elements of fiction ([\(Nurgiyantoro, 2018\)](#)). In this regard, the first step is to identify and describe the intrinsic elements, for example how the plot, characters and characterizations, setting, point of view, theme, and so on. Furthermore, the intrinsic elements explain their functions in supporting the overall meaning and the relationship between these elements in forming a unified totality of meaning. For example, this relates to the relationship between one event and another, its relation to plotting which is not always chronological, its relation to the characters and characterizations, to the setting, and so on.

## **METHODS**

The form of research used in this study was a form of qualitative research. This qualitative research was used by researchers to examine a collection of sketches *Goro-Goro* by Putu Wijaya which were used as data sources. Thus, this research produces data in the form of words, phrases, clauses, sentences, and paragraphs that form thoughts or expressions. Quotations intended as data were quotes from words, phrases, clauses, sentences, and paragraphs relating to plot, setting, characters and characterizations, point of view, and styles that contain themes and messages in a collection of sketches *Goro-Goro* by Putu Wijaya.

The data was interpreted objectively and described using sentences that can represent the views of the researcher.

## **Data Sources and Research Data**

The data source in this study is a collection of sketches *Goro-Goro* by Putu Wijaya published by PT Temprint, Jakarta in 2002. This sketch collection consists of 485 pages which are divided into 125 sketch titles, published in 2000, 2001, and 2002. The

sketches published in 2000 consisted of 46 titles, namely *President (1)*, *Ex-Minister's Cry*, *Keok*, *Heritage*, *Vandalism*, *Context*, *White Paper*, *senile*, *Tap*, *Strike*, *Fire*, *Criticism*, *Siaga Satu*, *Name*, *Language*, *Anarchist*, *Enemy*, *Abdi Dalem (1)*, *Bola*, *Theory*, *Abdi Dalem (2)*, *Insolent*, *Frustrated*, *Sorry*, *Test*, *Deaf*, *Conflict*, *Talking*, *President (2)*, *Dual Function*, *Tom*, *Civilization*, *BBM*, *Business*, *Priority*, *Strong Man*, *Scapegoat*, *Youth Pledge 2000*, *Happiness*, *Tradition*, *Lighthouse*, *Little Soul*, *Wolf*, *Christmas*, *The Stupid*, and *2001*.

The sketch published in 2001 consisted of 49 titles sketches, namely *Dono, People's Court, Audience, Autonomy, Complaining, Concept (1), Concept (2), Justice, Truth, Retreat, Lose, Borobudur, Democracy, People, Intellectual, Peace, Sorry, Indonesia, Memorandum, Discourse, Provocateur, Awakening, Federation, Goodbye Oka Winarta, Bung Karno, Change, Political Parties, National Interest, Quo Vadis, People Rise, Mrs. Mega, Market, Gotong Royong Cabinet, Merdeka, Garuda Pancasila, If I Was Ente, DPR, Tommy (1), War, George Washington, Attitude, Corruption, People's Representatives, Taboos, Intentions, Weapons, Tommy(2), Mudik, Teguh, 2002.*

The sketches published in 2002 consisted of 30 titles, namely *Charles, Viagra, Indonesian Women, Radicalism, Schools, Rich, Celebrities, Freedom, Virgins, Drugs, Tips Forbidding, HP, Consumerism, Laughter, Prestige, Morals, Floods, Evolution, Umar Kayam, Demo, Beauty, Sexual intercourse, Boyfriend, Lek, Timur, Tusan, Crisis, Primbon, PKB, and Party.*

Data in this study were quotes in the form of words, phrases, clauses, sentences, and paragraphs that form thoughts or expressions. Quotations intended as data were quotes from words, phrases, clauses, sentences, and paragraphs relating to plot, setting, characters and characterizations, point of view, and styles that contain themes and messages in a collection of sketches *Goro-Goro* by Putu Wijaya.

## Data Collection Techniques and Tools Data Collection

### 1. Techniques The data

The collection technique used in this research was a documentary study technique. Documentary study techniques were carried out by examining literary works that are objects, data sources, and research data. In this regard, the researcher used a collection of sketches *Goro-Goro* as a data source. The steps taken in collecting data using this documentary study technique were as follows.

1. Researchers read intensively a collection of sketches *Goro-Goro* by Putu Wijaya.
2. The researcher identified data in the form of quotes, phrases, clauses, sentences, and paragraphs related to plot, setting, characters and characterizations, point of view, and styles that contain themes and messages in a collection of sketches *Goro-Goro* by Putu Wijaya.
3. Researchers recorded data in the form of quotes, phrases, clauses, sentences, and paragraphs relating to plot, setting, characters and characterizations, point of view, and styles containing themes and messages in a collection of sketches *Goro-Goro* by Putu Wijaya that have been identified into data cards.
4. Researchers classified data in the form of quotes, phrases, clauses, sentences, and paragraphs related to the plot, setting, characters and characterizations, point of view, and styles that contain themes and messages a collection of sketches *Goro-Goro* by Putu Wijaya into data cards based on sketch title.
5. After being classified, the validity of the data was tested using predetermined techniques, namely reading, adequacy of references, and triangulation with investigators.

### 2. Data Collection Tools The data

Collection tools used in this study were researchers and data cards. Researchers were the main data collection tool because researchers read, identified record, and classified data. Data cards were used to assist and facilitate researchers in preparing data for analysis. These data cards were used to record data that have been identified and classified.

## RESULTS AND DISCUSSION

The results and discussion sections present the results of the analysis of the themes and mandates of 125 sketches in a collection of sketches *Goro-Goro* by Putu Wijaya published in 2000, 2001, 2002. The sketches published in 2000 consist of 46 titles, namely *President (1), Former Minister's Cry, Keok, Heritage, Vandalism, Context, White Paper, senile, Tap, Strike, Fire, Criticism,*

*Alert One, Name, Language, Anarchist, Enemy, Abdi Dalem (1), Ball, Theory, Abdi Dalem (2), Insolent, Frustrated, Sorry, Test, Deaf, Conflict, Say, President (2), Dual Function, Tom, Civilization, BBM, Business, Priority, Strong Man, Scapegoat, Youth Pledge 2000, Happiness, Tradition, Lighthouse, Little Soul, Wolf, Christmas, The Stupid, and 2001.*

The sketch published in 2001 consisted of 49 the title of the sketch, namely *Dono, People's Court, Audience, Autonomy, Complaining, Concept (1), Concept (2), Justice, Truth, Retreat, Lost, Borobudur, Democracy, People, Intellectual, Peace, Sorry, Indonesia, Memorandum, Teachings, Provocateurs, Awakening, Federation, Goodbye Oka Winarta, Bung Karno, Change, Political Parties, National Interest, Quo Vadis, People Rise, Bu Mega, Market, Kabinet Gotong Royong, Independence, Garuda Pancasila, If I Was Ente, DPR, Tommy (1), War, George Washington, Attitude, Corruption, People's Representatives, Taboo, Intentions, Weapons, Tommy(2), Homecoming, Teguh, 2002.*

The sketch published in 2002 consisted of 30 sketch titles, namely *Charles, Viagra, Indonesian Women, Radicalism, School, Rich, Celebrity, Freedom, Virgin, Drugs, Tips Forbidding, HP, Consumerism, Laughter, Prestige, Morals, Floods, Evolution, Umar Kayam, Demo, Beauty, Sexual intercourse, Boyfriend, Lek, Timur, Tusan, Crisis, Primbon, PKB, and the Party.*

The following is the result of the discussion of one of the themes and mandates in the 125 sketches collection of sketches *Goro-Goro Putu Wijaya*. The sketches published in 2000 included the themes and mandates in the Presidential Sketch.

### **Themes and Message in the Sketch *Presidents***

In summary, the sketch *Presidential* tells of the character Amat who was steadfast in displaying a portrait of the president in his house, even though many people called him a sycophant because of his actions. Amat felt that he only wanted to honor the president who had been chosen with difficulty. He always told his children that the president was the number one person who worked for everyone in this country. Therefore, if their children want to be number one, Amat always asks their readiness, and their ability to face the consequences. Because they are always asked questions that they don't need to answer, Amat's children think that the portrait of the president is a storehouse of questions. When they got the question, they subconsciously turned to the portrait. They realized how many people felt they could answer, it turned out that the answer is only bold as words and the problems of this country will not be solved with just one answer. This eventually led Amat's children to conclude that they hung a portrait of the president in his house so that they would always remember that the president is just a captain and they are all the players.

The essence of the story of the sketch is to tell about Amat and his family's respect for the president. Although many people think that Amat has other intentions by hanging the portrait of the president that he hangs on the wall of his house, Amat remains firm in his stance because he wants to honor the president who has been painstakingly elected by the people. Based on the essence of the story, it can be concluded that the theme of the sketch is respect for the president.

The message contained in the sketch *President's* is to respect the president who has been elected because being president or the number one person is not easy, but requires great struggle and sacrifice. This message is implied in the enlightenment that Amat gave to his children about the difficulties and many responsibilities of being a president, as illustrated in the following quote.

"Look at that portrait, children. That's our number one person in this country. He is the one who now determines the lives of all of us, for now. He not only works for himself, like us, like Amat, your father, but he works for everyone in this country. Not only for those who have voted for him, but also for those who hate and want to bring him down. Even for his own family, he may not have time anymore, so his life is different from ours. If he succeeded, it was already considered his duty. However, if he is wrong he will be scolded. That is indeed the risk of being the number one person ([Wijaya, 2002](#)).

The following is the result of the discussion of one of the themes and message in the 125 sketches collection of sketches *Goro-Goro* Putu Wijaya. The sketches published in 2001 included the themes and messages in *Dono's Sketch*.

### **Theme and Message of Sketch *Dono's***

In summary, sketch *Dono's* tells of Amat who is pensive about the meaning of a comedian after reading the news of *Dono's* death in the newspaper. Amat revealed that a comedian is the idol of the community who allows himself to be the butt of ridicule while on stage, and does not hesitate to appear ridiculous, and show his ugliness that is different from other idols such as soap opera artists, political elites, socio-political-economic experts, etc. who try to look perfect so as to make people chuckle in awe. Comedians are different from today's political elites, although they are equally admired, comedians don't make people angry, fed up, or even want to break the TV screen. His wife was very criticized because in the past he had refused his grandson to marry a comedian because according to Amat the comedian was only making fun of him. Amat's wife explains that comedians are not fools because stupid people cannot joke. Fools do make jokes, but not comedians. Very much remembers *Dono* who is not only a comedian, but also a scholar, lecturer, member of *Mapala* and campus activist. *Dono et al.* introduce new jokes, chat jokes and make jokes with jokes. Very aware that he is wrong to think that comedians are jokes themselves, even though comedians are people who are able to collect and create jokes, not jokes themselves. The comedian must be smart, but it is different from the intelligence of the people's representatives which is the joke itself.

The essence of sketch story *Dono's* tells of Amat who is looking for the true meaning of a comedian after *Dono Warkop* died. Comedians are people's idols who allow themselves to be the butt of ridicule while performing. Comedians are not fools because fools can't joke, but jokes themselves. Finally, Amat understands that comedians are smart people who are able to collect and create jokes, while the people's representatives are smart people who make jokes themselves. Based on the story above, it can be concluded that the theme of sketch *Dono's* is the role of the comedian in society.

The message contained in sketch *Dono's* is not to underestimate the work and role of comedians in society. This message is implied in the words of Amat's wife and Amat's reflection which reveals that a comedian is a smart person, as illustrated in the quote below.

"I'm not wrong," said Amat defensively, "I still believe that life is not enough just to use love. We need material and honor. That is the fact! Comedian what honor? Comedians usually only make fun of themselves. If he's already ridiculed, what about other people?! Get prestige right!"

"You're wrong. The comedian is not a fool. Stupid people how to joke. The fool is indeed a joke, but not a comedian. Isn't that right?"

Mr. Amat is pensive. He immediately remembered that *Dono* was not only a comedian, but also a scholar and a lecturer at his campus. He is also a member of *Mapala*. Often actively organizes student discussion panels discussing social issues. In addition, *Dono* also writes novels (*Wijaya, 2002: 195*).

The following is the result of the discussion of one of the themes and messages in the 125 sketches collection of sketches *Goro-Goro* Putu Wijaya. The sketches published in 2002 included the themes and messages in the *Charles Sketches*.

### **The Theme and Message of Sketch *Charles's***

In brief, sketch *Charles* tells of Amat who listened to the news of the WTC incident which was hit by *Charles* from his wife. He tried to calm his confused wife and suggested not to read the newspaper as it could cause anxiety. Mrs. Amat was even more angry when she heard her husband's words, and explained that her husband had misunderstood because closing his eyes and ears to the

world would make him blind and deaf. Amat's wife was also curious as to why Charles, a polite and handsome boy, could be confused. Really understood is wife's feelings because it seemed there was nothing more to hold and hold in this life, everything is fake and unbelievable. Amat finally concluded the same thing to his wife that all living humans wore masks, act, no one could be trusted. All of this Amat realized after receiving a lecture from Pak Dullah who said that Amat also often pretended that he had no money even though he had 100 thousand for a massage and said that his wife's cooking was delicious even though it was not good. Amat's wife was wide-eyed, shocked and angry at Amat's conclusion.

The core story of sketch Charles tells of Amat who calms his worried wife because Charles, who is polite and *handsome*, is the mastermind of the WTC incident. This made Amat's wife feel that she could no longer be trusted. Very ultimately concludes that it's true that the world is fake, and everyone wears a mask and no one can be trusted. Based on the story above, it can be concluded that the theme of sketch *Charles'* is a crisis of trust.

The message contained in sketch *Charles is* that it is difficult to trust anyone in this world of falsehood and theatrics. This message is implied in Amat's words which say that all people live by wearing masks, acting, and no one can be trusted, as illustrated in the quote below.

"Oh, don't pretend. Where are people being honest now? You yourself, how can you be honest with your wife about everything. You must have said that you had important business outside, even though you were having coffee at the shop. You always say you don't have money, even though you have 100 thousand in your wallet for massages and, if you eat at home, you'll say your cooking is delicious, but then you go to the toilet and throw up!  
Very disappointed.

"Right mom! Correct!" said Very seriously. "The world is fake, not only the political elite, all humans live wearing masks, acting, no one can be trusted!"

Amat's wife was wide-eyed, shocked and furious. Then bluff.

"What? All????!!!"

Pak Amat could not answer (Wijaya, 2002).

### **IMPLEMENTATION IN LEARNING (DISCUSSION)**

The collection of short stories *Goro-Goro* by Putu Wijaya can be used in learning at school. The contents of the short story collection *Goro-Goro* are in accordance with the curriculum, literary learning objectives, selection of teaching materials, and readability in Indonesian language learning which can train students to imagine, interpret, and speak in literature. The following is an explanation of these aspects.

#### **The Set of Sketch *Goro-Goro* Putu Wijaya can be used as learning materials in Class XI Literature Semester 1**

St sketch *Goro-Goro* can be used as learning materials literature in schools, especially in the first half XI grade school learning materials are always attached to the managerial approach and pedagogical approach. The managerial approach relates to aspects of the curriculum and learning objectives. The pedagogical or substance approach is related to the selection of learning materials and aspects of readability to identify the potential of students that are relevant to the readiness to get lessons and the expected results. The explanation will be presented as follows.

##### **1. Judging from the Curriculum Aspects**

A collection of sketches *Goro-Goro* can be used as learning material because it is in accordance with the 2013 Curriculum. This is because the 2013 curriculum requires students to learn independently and be active in the development of learning science, the teacher acts as a facilitator and supervisor in learning. In this regard, the results of research on the themes and mandates in this collection of sketches *Goro-Goro* by Putu Wijaya can be used as teaching

materials for Indonesian language and literature subjects in schools because they are very relevant to today's life so that students can easily learn, understand, and apply it in everyday life.

## **2. Viewed from the Aspect of Learning Objectives**

Literary learning can foster student intelligence in almost all aspects. Literature learning is intended to master language and literature as a whole and to instill and develop the values of life in students. Through literary appreciation, students can sharpen feelings, reasoning, imagination, and train intellectual intelligence. The objectives of learning literature are in line with Priyadi's opinion (in, Hutapea 2014:107) including the following.

- a. Changing the situation of students for the better in learning, having character, and preparing for the future. The collection of sketches *Goro-Goro* contains messages that inspire and motivate students to become better human beings in life.
- b. Mastery of language and literature as a whole and also at the same time can develop students by inculcating life values related to social, cultural values, etc. The collection of sketches *Goro-Goro* uses unique and striking word choices so that they can help students master language and literature better, and contain many values that are useful for life.
- c. Increase cultural knowledge. The collection of sketches *Goro-Goro* contains many cultural values that are less popular among today's young generation.
- d. Support the formation of character. A collection of sketches *Goro-Goro* contains both good and bad characters. Students will assess the character that should be to be imitated and the character that does not need to be imitated.

Literary experience is intended so that students gain experience in appreciating and expressing literature. This experience is carried out by students by reading a collection of sketches *Goro-Goro* and needs to be nurtured and developed in an integrated, sustainable, and assessed manner.

Appreciation learning emphasizes appreciation of literary works based on understanding. Students as objects and subjects of literary learning at the same time to arrive at the stage of appreciation of literary works requires a process. The process can be designed by the teacher so that it can be followed easily and fun. Thus, an innovation or teacher creativity is needed to teach literary appreciation—a collection of sketches *Goro-Goro* by Putu Wijaya.

## **3. Judging from the Aspect of Selection of Teaching**

Materials Learning materials that will be delivered to students must be in accordance with the abilities of students. There are three criteria in the selection of literature learning materials.

### **a. Language**

A teacher should always try to understand the language level of students so that based on this understanding the teacher can choose suitable material to be delivered. It is also necessary to pay attention to the way the author expresses his ideas and the relationship between sentences in the discourse so that students can understand the style of language used. When viewed from the language used by the author, almost all of the sketches in the collection of sketches *Goro-Goro* use a variety of language styles so that they can increase students' knowledge of language styles.

### **b. Psychology**

The stages of students' psychological development must be considered in choosing literature learning materials. This is because each student has different interests so that it can affect their learning abilities. In addition, the stage of psychological development has a very large influence on memory, willingness to do tasks, readiness to work together, and the possibility of understanding the situation or solving problems at hand.

The literary works chosen to be taught should be in accordance with the psychological stage which can generally be applied to students in a class. Thus, students who participate in learning can understand and can accept literary works that will be taught by the teacher

because in one class not all students have the same psychological stages. Therefore, teachers should be able to present literary works that at least psychologically can attract the interest of most students in one class.

The development of reasoning of high school students in class XI is psychologically able to reason abstractly in the generalization stage, such as understanding and finding and analyzing the meaning of literary works and taking the values of life in them. Students at this level are psychologically able to even think towards philosophy to assess matters relating to moral values, religious values, cultural values and others, as well as the meaning in their lives. Therefore, it is appropriate to use a collection of sketches *Goro-Goro* by Putu Wijaya as teaching materials, especially in learning to analyze and interpret the meaning of literary works.

#### **c. Cultural Background**

Usually, students will be easily attracted to literary works with a background that is closely related to their life background. Literary works can be even more interesting for students if the characters presented are from their environment and have the same attitude with them or with the people around them. Therefore, literature teachers should be able to choose teaching materials using the principle that prioritizes works whose background stories are known to students. Literature teachers should also be able to understand the interests of their students so that they can present a literary work that is not too demanding of an image beyond the range of abilities possessed by students. In this regard, a collection of sketches *Goro-Goro* tells of the social, cultural, economic, and political developments of Indonesia, whose conditions still resemble the current social, cultural, economic and political conditions of Indonesia.

#### **4. Viewed from the aspect of legibility**

Language and literature have a very close relationship. Basically, to be able to understand literature, students must be able and skilled in language. Literature learning is intended to improve students' ability to appreciate various kinds of literary works, one of which is sketches. Activities to appreciate literary works are closely related to the practice of sharpening feelings, reasoning, and imagination, as well as sensitivity to society, culture, and the environment. In general, the collection of sketches is *Goro-Goro* Putu Wijaya. Written using an attractive and easy-to-understand style of language so that the intent of the story can be easily understood by readers, especially for class XI high school students.

#### **B. Implementation of Sketch Learning in Schools**

The implementation of short story learning in schools can use various models, methods, media, and evaluations depending on the teacher concerned who wants to use which model, method, media, and evaluation. The most important thing is that the learning objectives can be achieved. In the implementation of this learning, the researcher offers the following models, methods, media, and evaluations.

##### **1. Learning**

Model The learning model offered by researchers in this study, namely by using a cooperative model. The cooperative model has several types. In this study, the type of cooperative that the researcher wants to offer is the STAD (type of cooperative model *Student Teams Achievement Division*). The STAD (type of cooperative learning model *Student Teams Achievement Division*) was first developed by Robert Slavin and his friends at Johns Hopkins University and is the simplest cooperative learning model. Each group has heterogeneous abilities so that in one group there will be one high-ability student, two moderate-ability students, and another low-ability student. The advantages of the STAD type of cooperative learning model are increasing collaboration between students, being able to master the lessons delivered, being able to help each other between students, and increasing students' thinking power and creativity in the learning process.

Ahmadi, (in, Hutapea 2014:106) states that in this STAD type cooperative model, students are grouped heterogeneously, then students who are good at explaining other members until they understand. STAD type cooperative learning uses small groups with the number of members in each group of 4-5 students heterogeneously (different genders and backgrounds). Beginning with the delivery of learning objectives, delivery of materials, group activities, quizzes, and group awards.

## 2. Sketch Learning

Method The learning method offered by the researcher in this study is by using the question and answer method, assignment, inquiry, and discussion. The uses of these methods will be described as follows.

- a. Question and answer method, which is used by the teacher when delivering the material, namely the sketch structure material and how to analyze it. So, to find out students' understanding of the material presented, the teacher can ask questions to students and if students have difficulty understanding the material presented by the teacher, students can ask the teacher concerned.
- b. Assignment method, which is used by the teacher when students understand the learning material that has been delivered, namely material about the theme and mandate in the sketch and how to analyze it. Students are assigned to read some of the sketches in the collection of sketches *Goro-Goro Putu Wijaya* To understand the overall storyline in each of the short stories.
- c. Discussion method, which is used by the teacher to train students to work together and exchange ideas in a group. This method can increase self-confidence in the group. So, the teacher can find out how far the students' knowledge and understanding of the material has been delivered, which is related to the theme and mandate in the sketch and how to analyze it. Students are asked to discuss to find the theme and mandate in the sketches collection of sketches *Goro-Goro Putu Wijaya*.
- d. Inquiry method, which is used by the teacher to provide opportunities for students to find something they do not know without direct teacher assistance. In this case, students are given the opportunity to find and analyze the themes and messages in the sketches collection of sketches *Goro-Goro Putu Wijaya*.

As for how to implement the use of this method, as follows.

- a. The teacher and students ask and answer questions when the teacher conveys material about the structure of short stories and sketches.
- b. The teacher divides students into 6 groups (based on the STAD type cooperative model), and then distributes one short story and one sketch to each group (short story *Guru Putu Wijaya Sketch Presidents(1)*).
- c. After being divided into groups, students were asked to discuss the structure in the short stories and sketches that were distributed.
- d. The teacher gives each student a task to compare the themes and messages contained in the short stories with the themes and messages in the sketches.
- e. The teacher provides opportunities for students to discover for themselves and conclude the values that can be imitated in the short stories and sketches that are distributed.

## 3. Learning Media Learning

Media is a tool used to assist in the teaching and learning process so that learning objectives can be achieved. Learning media that researchers offer, namely by using multimedia. Multimedia is a complex media that combines several media elements involving text, graphics, images, photos, audio, video, and animation in an integrated manner (Wira Samodra in Hutapea, 2014: 109). The benefits of using multimedia are that the learning process becomes more interesting, more interactive, the amount of teaching time can be reduced, the quality of student

learning can be improved and the learning process can be carried out anywhere and anytime, and student learning attitudes can be improved.

Multimedia that is used as a learning component must pay attention to the objectives, materials, strategies and also the evaluation of learning. Good learning multimedia has the following characteristics.

- a. Having more than one convergent media, for example combining audio and visual elements.
- b. It is interactive, in the sense of having the ability to accommodate user responses.
- c. Independent, in the sense of providing convenience and completeness of content in such a way that users can use it without the guidance of others.

#### 4. Learning Evaluation

Evaluation of learning offered by researchers, namely by using a written test in the form of a description test. Written tests are used to determine the extent of students' understanding of analyzing themes and messages in literary works. A written test is a test containing questions given to students in the form of written material—questions that lead students to analyze the themes and mandates of the sketches collection of sketches *Goro-Goro* Putu Wijaya. The written test used is in the form of a description to measure the knowledge or mastery of the measuring object against a set of content or learning materials. Written tests are also used to measure and assess student learning outcomes, especially cognitive learning outcomes with regard to mastery of teaching materials for the purpose of teaching education.

#### C. Learning Implementation Plan

##### LEARNING IMPLEMENTATION PLAN

|                 |  |
|-----------------|--|
| School          | : Kapuas Private High School Pontianak           |
| Subject         | : Indonesian                                     |
| Class/Semester  | : XI/1   |
| Main Material   | : Finding Solutions to Entrepreneurship Problems |
| Time Allocation | : 2x 45 (one meeting)                            |

##### 1. Core Competency

- KI Living and practicing the teachings of his religion.
- 1:
- KI Living and practicing honest behavior, discipline, responsibility, caring (mutual cooperation, cooperation, tolerance, peace), polite, responsive and proactive and showing attitude as part of the solution to various problems in interacting effectively with the social and natural environment as well as in placing itself as a reflection of the nation in the association of the world.
- KI Understand, apply, analyze and evaluate factual, conceptual, procedural, and metacognitive
- 3: knowledge based on their curiosity about science, technology, art, culture, and humanities with insight into humanity, nationality, state, and civilization related to the causes of phenomena and events, and apply procedural knowledge in specific fields of study according to their talents and interests to solve problems.
- KI Processing, reasoning, presenting, and creating in the concrete and abstract realms related to
- 4: the development of what they have learned in school independently and acting effectively and creatively, and being able to use methods according to scientific rules.

##### 2. Basic Competencies

- 1.2 To be grateful for God's grace for the existence of the Indonesian language and use it as a means of communication in understanding, applying, and analyzing oral and written information through the text of short stories, rhymes, retellings, complex explanations, and films/drama.

2.1 Demonstrate responsible, responsive and imaginative behavior in using Indonesian to express dreams, mysteries, imaginations, as well as adolescent and social problems.

3.2 Comparing short story texts both orally and in writing.

3.3 Analyzing short story texts, both verbally and in writing

4.1 Interpreting the meaning of short story texts, both orally and in writing

### 3. Indicators

- a. Students are grateful for God's grace for the existence of the Indonesian language and use it as a means of communication in understanding, applying, and analyzing oral and written information through text short stories.
- b. Students demonstrate responsible, responsive and imaginative behavior in using Indonesian to express dreams, mysteries, imaginations, as well as adolescent and social problems.
- c. Students can explain the similarities in the characteristics of short stories and sketches.
- d. Students can explain the differences between short stories and sketches.
- e. Students can explain the elements of the theme, plot, characters and characterizations, setting, language style, and mandate in short stories and sketches, both orally and in writing.
- f. Students can explain the values contained in short stories and sketches, both orally and in writing.

### 4. Learning Objectives

- a. During and after the learning process students are grateful for God's grace for the existence of Indonesian language and use it as a means of communication in understanding, applying, and analyzing oral and written information through short story texts.
- b. During and after the process, students demonstrate responsible, responsive and imaginative behavior in using Indonesian to express dreams, mysteries, imaginations, as well as adolescent and social problems.
- c. After reading examples of short stories and sketches, students can explain the similarities in the characteristics of short stories and sketches.
- d. After reading examples of short stories and sketches, students can explain the differences in the characteristics of short stories and sketches.
- e. After being able to understand the similarities and differences in the characteristics of short stories and sketches, students can explain the elements of the theme, plot, characters and characterizations, setting, language style, and mandate and
- f. After being able to understand the similarities and differences in the characteristics of short stories and sketches, students can explain the values contained in in short stories and sketches, both orally and in writing.

### 5. Learning Materials

#### The Facts

- a. text of the sketch *teacher's* by Putu Wijaya
- b. text of the sketch *Presidential(1)* by Putu Wijaya

#### Concepts

- a. Characteristics of short stories and sketches
- b. Intrinsic elements (themes, plots, characters and characterizations, setting, language style and message) short stories and sketches

#### Principles

- a. Rules and the meaning of short story texts and sketches

### 2. Learning Method

- a. Approach : scientific
- b. Learning model : *inquiry, discovery learning Learning*
- c. method : discussion, question and answer, and assignment

### 3. Steps of Learning

| Activities              | Description   | Time Allocation |
|-------------------------|---|-----------------|
| Introduction            | <ol style="list-style-type: none"> <li>1. Students respond to greetings and questions from the teacher related to previous learning .</li> <li>2. Students receive information about the linkage of previous learning with the learning to be implemented.</li> <li>3. Students receive information on competencies, materials, objectives, benefits, and learning steps to be implemented.</li> <li>4. Participants were given apperception and motivation.</li> </ol>   | 15 minutes      |
| Content (Core Activity) | <ol style="list-style-type: none"> <li>1. Observing<br/>Students reading sketch story <i>Guru and Putu Wijaya's Putu Wijaya's sketch Presidential(1)</i> .</li> <li>2. Questioning<br/>Students ask things that are not understood related to the short story text and the sketch text they read.</li> <li>3. Exploring<br/>Students are divided into 5 groups and discuss to determine the characteristics of short stories and sketches along with intrinsic elements (theme, plot, setting, characters and characterizations, language style and message) in the short story <i>teacher's</i> and the sketch <i>President's(1)</i>.</li> <li>4. Associating<br/>Students analyze and conclude the similarities and differences in the characteristics of short stories and sketches along with intrinsic elements (theme, plot, setting, characters and characterizations, language style and message) in the short story <i>teacher's</i> and the sketch <i>President's(1)</i>.</li> <li>5. Communicating<br/>Students are asked to present the results of their work per group.</li> </ol> | 60 minutes      |
| Closing                 | <ol style="list-style-type: none"> <li>1. Students together with the teacher conclude the results of their work related to learning to analyze and conclude the similarities and differences in the characteristics of short stories and sketches along with intrinsic elements (themes, plots, settings, characters and characterizations, language styles and messages) in the short stories <i>teacher's</i> and sketches <i>President's(1)</i>.</li> <li>2. Students are given reinforcement by the teacher on the results of their work.</li> <li>3. Students are given related information in the next lesson.</li> </ol>   | 15 minutes      |

#### 4. Media, Tools, and Learning Resources

- a. Media : multimedia
- b. Tools/materials : laptop, LCD, short story text
- c. Learning resources :
  1. Keraf, Gorys. 2004. *Argumentation and Narrative*. Jakarta: Gramedia.
  2. Sumardjo, Jakob and Saini KM 1997. *Literature Appreciation*. Jakarta: Gramedia Pustaka Utama.
  3. Wijaya, Putu. 2002. *Goro-Goro*. Jakarta: Graffiti Main Library.

4. Abedee. 2011. *Short story Guru by Putu Wijaya*. (On line). (<http://abeedee.blogspot.com/2011/12/cerpen-guru-karya-putu-wijaya.html>). Retrieved 8 September 2014).

**5. Assessment of Learning Outcomes**

- a. Assignment:
1. Students are asked to determine the characteristics of short stories and sketches along with intrinsic elements (theme, plot, setting, characters and characterizations, language style and message) in the short story *teacher's* and the sketch *President's(1)* in groups.
  2. Students are asked to conclude and analyze the characteristics of short stories and sketches along with the intrinsic elements (theme, plot, setting, characters and characterizations, language style and message) in the short story *teacher's* and the sketch *President's(1)* in groups.
- b. Observation: observing the activities of students in the learning process.
- c. Portfolio: assessing the work and presentations of Students in determining, summarize and analyze the characteristics of short stories and sketches as well as intrinsic elements (theme, plot, setting, character and characterization, style and trustees) in the short story *Master* and sketches *President (1)* in group.
- d. Written test: assesses the ability of students to understand and analyze intrinsic characteristics and elements (theme, plot, setting, characters and characterizations, language style and message) of short stories and sketches.

**6. Instrument Assessment Learning Outcomes**

**a. Sheet Assessment Attitude (Observation)**

| NO    | NAME OF | GRATITUDE |   |   |   | OF LIABILITY |   |   |   | RESPONSIVE |   |   |   | IMAGINATIVE |   |   |   |
|-------|---------|-----------|---|---|---|--------------|---|---|---|------------|---|---|---|-------------|---|---|---|
|       |         | SB        | B | C | K | SB           | B | C | K | SB         | B | C | K | SB          | B | C | K |
| 1.    |         |           |   |   |   |              |   |   |   |            |   |   |   |             |   |   |   |
| 2.    |         |           |   |   |   |              |   |   |   |            |   |   |   |             |   |   |   |
| 3.    |         |           |   |   |   |              |   |   |   |            |   |   |   |             |   |   |   |
| 4.    |         |           |   |   |   |              |   |   |   |            |   |   |   |             |   |   |   |
| Etc.. |         |           |   |   |   |              |   |   |   |            |   |   |   |             |   |   |   |

**b. Attitude Assessment Rubric**

**1. Gratitude**

- SB:** Always use good and correct Indonesian in the learning process.  
**B:** Often uses good and correct Indonesian in the learning process.  
**C:** Sometimes using good and correct Indonesian in the learning process.  
**K:** Never use good and correct Indonesian in the learning process.

**2. Responsibilities**

- SB:** Always do the assignments given by the teacher properly and on time.  
**B:** Often do the assignments given by the teacher well and on time.  
**C:** Sometimes do the assignments given by the teacher well and on time.  
**K:** Never do the assignments given by the teacher properly and on time.

**3. Responsive**

- SB:** Always ask and answer questions when given the opportunity.  
**B:** Often asks and answers questions when given the opportunity.  
**C:** Occasionally asks and answers questions when given the opportunity.  
**K:** Never ask and answer questions when given the opportunity.

**4. Imaginative**

- SB:** Always describe events in short stories and sketches clearly.  
**B:** Often describes events in short stories and sketches clearly.

C: Sometimes describes events in short stories and sketches clearly.

K: Never clearly describes the events in short stories and sketches.

**c. Portfolio Assessment Sheet**

| No   | Name | of Written Report<br>(score 50-100) | Presentation<br>(score 50-100) | Total Score |
|------|------|-------------------------------------|--------------------------------|-------------|
| 1.   |      |                                     |                                |             |
| 2.   |      |                                     |                                |             |
| 3.   |      |                                     |                                |             |
| 4.   |      |                                     |                                |             |
| Etc. |      |                                     |                                |             |

**d. Rate Sheet Written Test**

| No   | Name | Score Multiple Choice | Score Essay | Total Score |
|------|------|-----------------------|-------------|-------------|
| 1.   |      |                       |             |             |
| 2.   |      |                       |             |             |
| 3.   |      |                       |             |             |
| 4.   |      |                       |             |             |
| 5.   |      |                       |             |             |
| Dst. |      |                       |             |             |

**e. Written Test Question**

**Field of Study** : Indonesian  
**Class** : XI  
**Material** : Short story (KD 3.2 AND 4.1)  
**Lecturer** :  
**Day, Date** :

**A. Choose the most correct answer! (maximum score of 50)**

1. The correct short story characteristics are ...
  - a. Based on events or events that actually happened
  - b. Using a single plot
  - c. Telling the events in the character's life in full
  - d. It is an argumentative essay
  - e. Contains several themes and conflicts
2. Teme of the story is .. .
  - a. storyline
  - b. core story
  - c. message to be conveyed by the author
  - d. notch author story
  - e. character
3. The story mandate is...
  - a. the story
  - b. a story core
  - c. message to be conveyed by the author
  - d. notch author story
  - e. character

4. Typical way authors in conveying his thoughts and feelings in literature called ...
    - a. Point of view
    - b. Mandate
    - c. Theme
    - d. Background
    - e. Style of language
  5. The author's first- person point of view is indicated by the use of pronouns ...
    - a. She
    - b. Names
    - c. Their
    - d. I
    - e. You
- B. Essay (maximum score of 100)**
1. Write and explain the characteristics of short stories! (score 40)
  2. What is the setting of the story? Explain! (score 30)
  3. Explain what is meant by characters and characterizations in short stories!(30)

## CONCLUSION

Based on the results of data analysis, the themes of the collection of sketches Goro-Goro by Putu Wijaya can be grouped into 4 general themes, namely social, political, cultural, and economic. Based on the results of an analysis of the 125 titles of the sketches in collection of Goro-Goro Putu Wijaya's sketches, there are 51 sketches containing social themes, 58 sketches containing political themes, 12 sketches containing cultural themes, and 4 sketches containing economic themes. The themes in this collection of sketches Goro-Goro are about social life, which is a place where humans interact with each other and with the natural environment, containing many problems, conflicts, and so on. A collection of sketches Goro-Goro raises social problems in the form of economic, political, educational, cultural, and social propaganda issues, and various other social problems and relations. Overall, the collection of sketches Goro-Goro describes the state of the goro-goro in the story, including the economic, social, cultural, and political crises that have caused the depravity of the morality of the officials, as well as the people. The themes and messages contained in the collection of sketches Goro-Goro by Putu Wijaya are closely related to each other.

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