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ANALYSIS OF THE INTRINSIC ELEMENTS OF A SHORT STORY “LELAKI YANG TUBUHNYA HABIS DIMAKAN IKAN-IKAN KECIL” BY MASHDAR ZAINAL

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Abstract

Short story is a part of literary genres, which is a fiction, that most of it relies on fantasy stories such as fairy tale. Short stories have elements that are divided into two which are intrinsic elements and extrinsic elements. This study aims to analyse the intrinsic elements in the short story titled "Lelaki yang Tubuhnya Dimakan Ikan-Ikan Kecil" by Ahmad Mashdar Zainal. Employing a structural approach with qualitative methods, this research focuses on the identification, description, and interpretation of the intrinsic elements present in the short story. The data processing involves reading and noting, as well as identifying the theme, plot, characterization, setting, point of view, mandate and language style. Furthermore, this study includes sentences as data evidence derived from "Lelaki yang Tubuhnya Dimakan Ikan-Ikan Kecil" to analyse and interpret its content while providing an in-depth review of the short story. The analysis results indicate that intrinsic elements exist within this short story, encompassing theme, characterization, plot, setting, point of view, stylistic devices, and a clearly conveyed moral message. By analysing the intrinsic elements within this short story, it is hoped that readers will gain motivation and a deeper understanding.

Keywords: Analysis of Elements, Intrinsic Elements, Short Stories

INTRODUCTION

Literature is a work that discusses various life issues that are full of fantasy. Literature is also a term for beautiful, high-quality literary works. Taum (1997 in Nurcahyati, Yulianti, and Abdurrokhman, 2019) literature is a form of creative or fictional work that is imaginative and uses beautiful language and its existence can be useful for other things. However, literature also leads to higher thoughts that are not just

formed from imagination. Short stories are among the numerous forms of literary works.

Short stories based on the Kamus Besar Bahasa Indonesia (2016), story means a speech that describes how things happen (events, incidents, etc.). In other words, a story that narrates the actions, experiences, or sufferings of people; events, and so on (whether they really happened or were just made up). Short, on the other hand, means a short story (less than 10,000 words) that gives a strong single impression and focuses on one character in one situation. Short story is a part of literary genres, which is fiction. Short story can be categorized as a fiction since most of it relies on fantasy stories, such as fairy tale. Short story emerges as a more or less independent type of text at the end of the eighteen century, parallel to development of the novel. While the novel has always attracted the interest of literary theorists, the short story has never actually achieved the status held by length fiction. (Wibisono et. al., 2019 in Nurcahyati, Yulianti, and Abdurrokhman, 2019). Nurgiyantoro (2018 in Nurcahyati, Yulianti, and Abdurrokhman, 2019), short stories have elements that are divided into two which are intrinsic elements and extrinsic elements. These two elements are often mentioned by critics in order to analyze literary works. Nurgiyantoro (2018 in Nurcahyati, Yulianti, and Abdurrokhman, 2019) argues that intrinsic elements are elements that build the literary work itself. The intrinsic elements include; events, story, plot, characterization, point of view, language style, and values contained in short stories.

Theme is the main idea of a story, which is believed and used as the source of the story. The role of theme in a short story crucial. The theme is the core of the story that connects all of the intrinsic elements. Plot is the arrangement of events or occurrences that make up a story. The plot is divided into three types, which are as follows; A forward plot (progressive plot), is a series of events whose sequence is in accordance with the time of the event or story that moves forward; Backward plot (regressive plot), is a series of events whose arrangement does not match the time sequence of events or stories that move backwards (flashback), and; Mixed plot is a mixture of forward and backward plot. Meanwhile ,characterization is a clear picture of a person who is shown in a story according to Nurgiantora in Pujiono (2006 in Nurcahyati, Yulianti, and Abdurrokhman, 2019) or characterization is how the author describes and develops of

the characters in a fictional story according to Esten (Pujiono, 2006 in Nurcahyati, Yulianti, and Abdurrokhman, 2019).

Setting is describing where the events are located including the setting of the place, atmosphere and time contained in the story. In a story, it must be clear where when it takes place, as well as the atmosphere and conditions when the story takes place. Language style is the author's way of expressing thoughts or ideas through typical language in his/her writing. Mandate is a moral teaching or message that the author wants to convey to the reader. The end of the problem or the solution to the problem that arises in a story. Point of view is the way the author establishes himself in the story. In a simple sense, point of view is the technique the author chooses to convey the story. Point of view is divided into four parts; first person point of view, second person point of view, third person point of view and fourth person point of view. The first person point of view is the author as the actor in the story who uses the pronouns: I and we. Second-person point of view is where the author uses second-person pronouns, such as: you. Third person point of view is the author is outside the story not involved in the story such as using pronouns: he, they and using names in the story. Fourth person point of view is the author placing himself alternating from one character to another with different points of view.

Researchers chooses the short story “Lelaki yang Tubuhnya Habis Dimakan Ikan-ikan Kecil” by Mashdar Zainal as the object of this study. The story narrates the life of a fisherman's family from the perspective of the fisherman's wife. The story follows the character Aku, the wife, as she constantly cradles her child, waiting for her husband's return from the sea. The story begins when the husband's empty boat washes ashore, leading the villagers to believe that he was lost at sea during a storm. However, the character Aku fabricates a story for her child, telling him that his father willingly sacrificed himself to be eaten by small fish as a repayment for the fish that had fed humans with their bodies. She assures her child that the fish would eventually repay the favor by willingly getting caught in their nets. The child believes this story until he turns fifteen and decides to go fishing for the first time. The character Aku tries to delay her child's departure due to her own trauma from losing her husband at sea, but the child insists. When the child returns, his boat is full of fish, and he claims that the fish swam directly into his net. He believes that this is a result of his father's sacrifice.

This continues for two years. One evening, another fisherman tells the character Aku that he saw the child staring out at the sea from his boat and dipping his hands into the water. When asked what he was doing, the child replied that he was feeding the small fish. The fisherman also mentioned seeing countless small fish swarming around the child's hands. The next day, the character Aku sees her child's empty boat drifting towards the shore.

The short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" by Mashdar Zainal was published by *ruangsastra* in 2018. Researcher deliberately chose the short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" because its intrinsic elements, such as theme, plot, setting, characterization, language style, and mandate, are interesting. Data processing was carried out using structural analysis techniques by identifying intrinsic elements using reading and note-taking techniques.

Ngalimun (2014 in Nurcahyati, Yulianti, and Abdurrokhman, 2019) the method is a system for delivering messages in learning. The method is the main way that researchers take or use in achieving goals. Sugiyono (2017 in Nurcahyati, Yulianti, and Abdurrokhman, 2019) the research method is a systematic way of collecting data based on facts, and aims to collect data from research for a predetermined purpose. This research used a qualitative research. The qualitative method is employed to explain the concepts that are interrelated with one another. It is referred to as qualitative because the research does not utilize statistical analysis but instead relies on existing literary theories that are relevant to the structuralist approach. The data are presented in written form, consisting of texts that address the issues articulated in the author's literary works. The data sources are based on all content within the story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil." The techniques employed include reading and note-taking. The reading technique involves comprehending the short story text, while the note-taking technique is utilized to record data or information regarding the intrinsic elements contained in "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil." This research was conducted in 2024 by involving a research team consisting of four students in the English Literature study program at Universitas Halu Oleo, Kendari. The subjects of this qualitative research were chosen by targeting Indonesian literary works about coastal life, by extensive searching on several websites on the internet.

RESULT AND DISCUSSION

The results of the research analyzed the short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" by Mashdar Zainal using a qualitative descriptive method. The findings reveal that the story contains intrinsic elements, which include theme, plot, setting, point of view, characterization, language style, and moral message. The intrinsic elements of the short story are successfully integrated, demonstrating a cohesive combination of these components.

The intrinsic elements of the short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" are comprehensive, encompassing the theme, plot, setting, characterization, language style, point of view, and moral message. This study will discuss all the intrinsic elements present in the short story.

Theme of the Short Story

The theme of a short story is its central idea, message, or the main concept that the story explores. It's the deeper meaning that the author is trying to convey through the characters, setting, and plot. Theme is the underlying point or moral that ties the story together. It's not always explicitly stated, but it's often revealed through the events or struggles the characters face.

The theme in the short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" is sorrow, as reflected in the following excerpt from the story.

Data 1 : *Hingga sore itu, sampanmu pulang dengan limpahan ikan-berbaga jenis dan ukuran, yang tak bisa kuhisab jumlahnya, namun tanpa tuan. Tanpa tuan. (Zainal, 2018: 1)*

Data 2 : *Aku takut, kisah kehilangan dua belas tahun silam itu terulang. (Zainal, 2018: 1)*

Data 3 : *Ketika sampan itu mulai berayun-ayun di atas lidah ombak, bersimpangan dengan perahu-perahu lain, tubuhku terguncang sebentar. Seolah telah siap digempur kehilangan untuk kedua kali. (Zainal, 2018: 3)*

Data 4 : *Hari itu, hampir setiap jam aku berjingkat ke lepas pantai, dengan perasaan cemas tiada dua. (Zainal, 2018: 3)*

Data 5 : *Dulu, selepas kau menghilang, ia kerap memintaku menceritakan kisahmu sebelum tidur. Ke mana kau pergi? Mengapa kau tak pernah pulang? Dan aku pun mengarang cerita itu. (Zainal, 2018: 4)*

Data 6 : *Sejak hari itu, dia tidak pernah pulang. Tidak pernah pulang. (Zainal, 2018: 6)*

Sorrow as a theme in the short story explores the emotional experience of sadness, grief, or loss. The story often focuses on how characters deal with their pain, whether it's from a personal loss, a difficult situation, or a deeper emotional struggle. Based on the six pieces of data mentioned above, the sentences reflect the wife mother's sorrow and trauma over the loss of her husband and child in the story. Throughout the narrative, the tone conveyed by the protagonist (the wife/mother) clearly expresses her grief over her husband's fate and her fear for the possible fate of her child, who is set to sail like his father. The atmosphere of mourning and apprehension is evident as the protagonist grapples with her emotions regarding both past and future losses.

Plot of the Short Story

The plot of a short story refers to the sequence of events that make up the narrative. It's the structure of the story, showing how the action unfolds from beginning to end. A well-developed plot typically includes several key elements; (1) Exposition. This is the introduction to the story. It establishes the setting (time and place), introduces the main characters, and presents the initial situation. The exposition sets the stage for the story. (2) Rising Action. The rising action consists of events that build up the story's conflict or problem. It's where the tension starts to grow, and characters begin to face challenges or obstacles. These events lead to the climax; (3) Climax. The climax is the turning point of the story. It's the moment of highest tension or drama, where the conflict reaches its peak. The protagonist typically faces a crucial decision or event that will determine the outcome of the story; (4) Falling Action. After the climax, the falling action shows the consequences of the decisions or actions taken during the climax. It leads to the resolution of the conflict; (5) Resolution (Denouement). This is the final part of the story, where the conflict is resolved, and loose ends are tied up. It provides closure to the narrative and shows the outcome for the characters.

The plot used in this short story is both progressive (forward-moving) and regressive (backward-moving) throughout the narrative, as illustrated in the following excerpt:

Data 1 : *KETIKA itu, ia masih tiga tahun. Hampir saban sore aku menggendongnya menuju pantai, tempat di mana sampanmu biasa ditambatkan. (Zainal, 2018: 1)*

Data 2 : *Dua belas tahun kemudian, ketika ia telah berumur lima belas tahun, ia mengikuti jejakmu. (Zainal, 2018: 1)*

Data 3 : *Dulu, selepas kau menghilang, ia kerap memintaku menceritakan kisahmu sebelum tidur. (Zainal, 2018: 4)*

Data 4 : *Hingga ia berumur tujuh belas tahun, tepat tujuh belas hari setelah ulang tahunnya, sebuah sampan penuh ikan berenang ke tepi pantai. (Zainal, 2018: 6)*

Based on the data above, data 1 and 3 indicate a regressive (backward-moving) plot, as the story moves into the past. The phrases "ketika itu" and "dulu" clearly signal events that occurred in the past. Meanwhile, data 2 and 4 demonstrate a progressive (forward-moving) plot. This is evident as the story moves forward in time, with the phrases "dua belas tahun kemudian" and "hingga ia berumur tujuh belas tahun" clearly defining events that continue along the flow of time.

Characters and Characterizations in the Short Story

In a short story, characters are the individuals who carry out the actions of the plot. They are central to the narrative, and their development helps drive the story's themes, conflicts, and resolutions. While, Characterization is the process by which the author reveals the personality, traits, and qualities of these characters. This can be done in several ways: (1) Protagonist. The main character, often the one the reader is meant to identify with or follow throughout the story. This character faces the central conflict and undergoes the most significant change or growth; (2) Antagonist. The character or force that opposes the protagonist. This doesn't always have to be a "villain"—it could be an internal struggle (like a character's fear or guilt) or an external force (such as societal expectations or natural disaster); (3) Supporting Characters. These characters are important to the plot but are secondary to the protagonist and antagonist. They help develop the story, often assisting or challenging the main character.

The characterization and the characters in this short story include the Mother/Wife, the Son, and the Father.

The Mother/Wife

Data 1 : *Aku takut, kisah kehilangan dua belas tahun silam itu terulang. (Zainal, 2018: 1)*

Data 2 : *Seolah telah siap digempur kehilangan untuk kedua kali. (Zainal, 2018: 3)*

Data 3 : *Hari itu, hampir setiap jam aku berjingkat ke lepas pantai. Dengan perasaan cemas tiada dua. (Zainal, 2018: 3)*

Based on the data above, the mother plays the role of the major character, acting as the protagonist of this short story. From her traits and characteristics, it is evident that the mother is a character who is constantly anxious, worried, and traumatized by the thought of losing another loved one. Additionally, the mother often has a pessimistic outlook, frequently imagining scenarios where she will lose her son just as she lost her husband.

The Son

"Dengar, Nak, laut tak setenang kelihatannya. Butuh keahlian dan nyali yang cukup untuk mengarunginya. Dan kau bisa mempelajari itu dari perahu-perahu tempatmu bantu-bantu itu, dari orang-orang yang telah menelan begitu banyak rasa asin di lautan. Sejatinya, kau sangat beruntung. Pada mereka kau belajar, dan kau dibayar..." Dan kata-kataku rupanya tidak mempan untuk meredam gelegak kelelakiannya yang mulai matang. Dari hari ke hari ia semakin bersikeras, katanya, "Mak sudah mulai tua, upah Mak sebagai buruh di pengeringan ikan tak akan cukup untuk memenuhi kebutuhan sehari-hari. Sudah saatnya aku menggantikan bapak, bekerja dan mengurus emak, bukan sebaliknya." (Zainal, 2018: 2)

Based on the data above, the son's characteristics are portrayed as stubborn, as he constantly challenges his mother and insists on sailing on his own to catch fish. He is determined to take over his father's responsibilities and care for his mother.

The Father

Data 1 : *"Mungkin hari ini aku tak akan pulang. Jadi jangan pernah menungguku. Jangan pernah mencemaskan aku. Sisa tubuhku ini akan menjadi kenduri bagi ikan-ikan kecil, sampai habis. Sampai ikan-ikan itu menjadi benar-benar gemuk dan kekenyangan. Selama berabad-abad, sejak pertama kali ikan diciptakan, ikan-ikan telah memberi makan begitu banyak anak manusia, dengan tubuhnya. Termasuk nenek moyang kita, para nelayan. Kini, saatnya aku membalas budi mereka, memberi makan anak-anak ikan. Dengan tubuhku..." (Zainal, 2018: 5)*

Data 2 : *"Kelak ikan-ikan yang kuberi makan itu pun akan memberitahu para keturunan mereka untuk membalas budiku. Memberi makan anak cucuku. Ikan adalah makhluk yang tahu balas budi. Kelak, setelah tubuhku habis tak bersisa. Anak cucuku tak akan pernah kelaparan. Mereka tak akan pernah kehabisan ikan."*

Jala-jala mereka akan dihampiri ikan-ikan, dan sampan-sampan mereka akan dilimpahi ikan-ikan." (Zainal, 2018: 5)

Based on the data above, the father is depicted as a caring and loving figure within the family. He deeply loves his family, especially his children. This is evident from his sacrifice of allowing his body to be consumed by small fish to provide sustenance for humans. Although this is not explicitly stated, his willingness to sacrifice reveals that the father is a wise individual. He understands the importance of life and is prepared to sacrifice himself for the survival of others.

Setting of the Short Story

The setting of a short story refers to the time and place where the events of the story unfold. It encompasses the physical location, the time period, the social environment, and sometimes the atmosphere or mood of the story. The setting plays an important role in shaping the plot and influencing the characters' behaviors, decisions, and experiences.

Elements of settings consist of; (1) Location: This is the geographical place where the story happens—such as a city, village, house, forest, or even an imaginary world. The specific setting can give clues about the characters' lives and provide context for their actions. For example a story set in a small, rural town may evoke themes of simplicity, isolation, or community life. A bustling city may suggest themes of anonymity or ambition; (2) Time. This refers to the time period in which the story is set. It could be the past, present, or future, and it may include a specific year, season, day, or time of day. Time helps establish context and often impacts the technology, language, and societal norms within the story. For example a story set in the 1920s may reflect historical events and social issues of that era, while one set in the future may explore futuristic technology or speculative ideas; (3) Social Environment. This is the cultural, political, or social atmosphere in which the story takes place. It might include details about class, gender roles, political systems, or societal expectations. The social environment can shape the characters' interactions and challenges. For example a story set in a time of war may involve characters grappling with loss, survival, or loyalty, while a story set in a more peaceful time might focus on personal relationships or inner struggles; (4) Atmosphere/Mood: The setting also affects the mood or atmosphere of the story, which is the emotional tone that the setting creates. A setting can feel dark and ominous, light and hopeful, peaceful, or tense, depending on the descriptions and the

events taking place. For example a story set in a foggy, abandoned house might feel eerie or suspenseful, while a sunny beach could create a calm, relaxed atmosphere.

The setting of place in the short story *Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil* can be classified into three categories: the beach, the open sea, and the shoreline.

Data 1 : *KETIKA itu, ia masih tiga tahun. Hampir saban sore aku menggendongnya menuju pantai, tempat di mana sampanmu biasa ditambatkan. (Zainal, 2018: 1)*

Data 2 : *la mulai bersampan untuk pertama kalinya. Pergi ke tengah laut, seorang diri. (Zainal, 2018: 1)*

Data 3 : *Dan satu-satunya hal yang kuharapkan adalah ia cepat kembali. Dan ia kembali. Bahkan lebih cepat dari yang kubayangkan. Ketika sampan itu sampai ke bibir pantai. (Zainal, 2018: 3)*

Based on those three pieces of data, they can be categorized as spatial settings. Data 1 indicates a setting on the beach, Data 2 in the open sea, and Data 3 on the shoreline.

The atmosphere can also be found in the short story can be found in the following quotes.

Data 1 : *Aku berdiri dengan kaki tanpa alas, terendam pasir, terjilat lidah ombak. (Zainal, 2018: 1)*

Data 2 : *Setiap jengkal langkah dan gerak tubuhnya yang merapat ke bibir pantai mengingatkanku padamu. (Zainal, 2018: 2)*

Data 3 : *Titik kecil hitam yang mengembang menampakkan wujudnya sebagai sampan kecil dengan seorang anak lima belas tahun di dalamnya. (Zainal, 2018: 3)*

Data 4 : *Ketika matahari telah mencodongkan bayang-bayang rindang ketapang ke arah timur. (Zainal, 2018: 3)*

Data 5 : *Dan ia pun kembali. Bahkan lebih cepat dari yang kubayangkan. (Zainal, 2018: 3)*

Based on the five data points above, they can be categorized as atmospheric settings. Data 1 describes the calm atmosphere of the beach, with the physical depiction of sand and waves providing a sense of everyday life by the sea. Furthermore, Data 2 portrays a sense of emotion and nostalgia, as the main character recalls a lost figure. Data 3 illustrates a mix of anxiety and relief when the main character sees his child return after being at sea. Data 4 depicts the atmosphere of an afternoon on the beach,

with the shadows of trees enhancing the twilight impression. Last but not least, Data 5 conveys a sense of relief and happiness, reflecting a mother's hope as she anxiously awaits the return of her child.

The temporal setting in the short story can be divided into three categories: afternoon, morning, and evening.

Data 1 : *Hingga sore itu, sampanmu pulang dengan limpahan ikan-berbaga jenis dan ukuran, yang tak bisa kuhisab jumlahnya, namun tanpa tuan. Tanpa tuan. (Zainal, 2018: 1)*

Data 2 : *Dan pagi itu, dengan wajah mengkilap, kulihat ia menyeret sampan kecil milikmu. (Zainal, 2018: 2)*

Data 3 : *Jelang petang, ia menuntunku ke buritan seolah ingin memberikan kejutan. (Zainal, 2018: 2)*

Those three data points can be categorized as time settings. Data 1 indicates an afternoon setting, Data 2 suggests a morning setting, and Data 3 shows an evening setting.

Point of View of the Short Story

Point of view (POV) in a short story refers to the perspective from which the story is told. It determines how the reader experiences the events and interacts with the characters. The point of view can shape the tone, how much information the reader gets, and how we understand the characters and plot. Common Types of Point of View; (1) First Person (I, we), the narrator is a character in the story, usually the protagonist, and refers to themselves using "I" or "we." This point of view provides an intimate look into the narrator's thoughts and feelings; (2) Second Person (You), this is a rare POV in fiction. The narrator addresses the reader directly, using "you," making the reader feel as if they are part of the story; (3) Third Person Limited (He, she, they), In this POV, the narrator is not a character in the story but follows one character closely. The narrator describes the actions, thoughts, and feelings of only that character, using "he," "she," or "they."; (4) Third Person Omniscient (He, she, they), the narrator is all-knowing, and can enter the minds of any of the characters, providing insights into their thoughts, feelings, and motivations. The narrator may also offer commentary on events or themes; (5) Third Person Objective (He, she, they), The narrator only describes what can be

observed—what characters do and say—without entering their thoughts or feelings. The narrator is a passive observer, like a camera recording the events.

The point of view in this short story is mixed or Fourth person point of view, with a primary focus on the mother (wife) of the father and the mother of the son throughout the story. The mother consistently refers to herself as "I" (aku). She often refers to her son using the pronouns "he/him/his/you" ("ia/dia/-nya/kamu") and to the father as "you" ("kau/kamu/-mu/father"). Although the story largely centers on the mother's point of view, the author also presents the perspectives of other characters, such as the father and the son.

In one scene, where the mother recounts what her husband said, the pronoun "I" is used to refer to the husband/father in the form of indirect narration. Additionally, there is a scene when the son returns from the sea and shares his experiences with his friends, using the word "I" (aku) to narrate his own story.

Language style

Language style in a short story refers to the way the author uses language to convey the narrative. It encompasses the choice of words, sentence structure, tone, and overall linguistic approach that makes a story unique. An author's language style can significantly impact the reader's experience, the mood of the story, and the development of characters and themes.

The language style used in the short story *Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil* is highly varied.

Data 1 : *Hingga sore itu, sampanmu pulang dengan limpahan ikan-berbaga jenis dan ukuran, yang tak bisa kuhisab jumlahnya, namun tanpa tuan. (Zainal, 2018: 1)*

Based on the first data point, it can be concluded as a personification, as the sampan is described as "pulang" and "tanpa tuan," as if it possesses life and emotions like a human. This gives the story a more vivid and dramatic impression.

Data 2 : *Rantainya yang karatan bergemerincing menyentuh tanah. (Zainal, 2018: 2)*

From the second data point, it can also be identified as personification, as the chain is described as producing a "bergemerincing" sound, which adds a more lively and dramatic atmosphere.

Data 3 : *Titik hitam yang perlahan mengembang menampakkan wujudnya sebagai sebuah sampan. (Zainal, 2018: 1)*

The third data point indicates the use of metaphor, as the black dot is likened to a sampan that gradually gets closer, creating a clearer and more engaging image.

Data 4 : *Tubuhnya berkilapan dan menguarkan amis laut yang begitu pekat. (Zainal, 2018: 3)*

The fourth data point can also be categorized as a metaphor, as the shimmering body and fishy smell are likened to the result of an exhausting yet proud seafaring activity.

Data 5 : *Seperti juga remaja-remaja pesisir sebayanya. (Zainal, 2018: 1)*

The fifth data point shows the use of simile, as the comparison between the character and other coastal teenagers uses the word "seperti" to indicate similarity.

Data 6 : *Ikan-ikan seperti berjatuhan dari tubuhnya. (Zainal, 2018: 3)*

The sixth data point is categorized as hyperbole, due to the exaggerated depiction of the number of fish to emphasize the character's joy and success.

Data 7 : *Sejak hari itu, dia tidak pernah pulang. Tidak pernah pulang. (Zainal, 2018: 6)*

The seventh data point is identified as repetition, as the phrase "tidak pernah pulang" is repeated multiple times for emphasis.

Mandate of the Story

The term "mandate" generally refers to an official order or instruction, often from an authority figure or governing body, that requires something to be done or accomplished. It can be used in various contexts, including legal, political, organizational, and even in everyday life. However, in the fiction mandate can be dealing with the values reflected from the story, i.e moral, education, political, social ones.

The moral of the short story story *Lelaki yang Tubuhnya Habis Dimakan Ikan-ikan Kecil* revolves around sacrifice, reciprocity, and inevitable fate. This is reflected in the following sentence:

"Selama berabad-abad, sejak pertama kali ikan diciptakan, ikan-ikan telah memberi makan begitu banyak anak manusia, dengan tubuhnya... Kini, saatnya aku membalas budi mereka, memberi makan anak-anak ikan. Dengan tubuhku..."
(Zainal, 2018: 5)

The sentence above highlights the importance of the cycle of life and sacrifice. In this story, the father character willingly sacrifices his body to the small fish in order to sustain the cycle of life and maintain the balance of nature. This sacrifice is portrayed as an act of reciprocity from humans toward nature, as nature has provided for their needs. The moral lesson to be drawn is that life is full of cycles of mutual giving, and every living being plays a role in maintaining that balance.

CONCLUSION

The researcher concludes from the data analysis that the short story "Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil" by Mashdar Zainal contains intrinsic elements that have been identified, including theme, plot, characterization, setting, point of view, language style, and mandate. The theme in the short story Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil is sorrow. The plot in the short story is both progressive (forward-moving) and regressive (backward-moving). The characters involved in the story are the mother/wife, father, and son. The main character in the short story is the mother.

The settings present in the story include place settings; the beach, the open sea, and the shoreline. Time settings; afternoon, morning, and evening. Atmosphere settings; a calm beach atmosphere, a sense of emotion and nostalgia, anxiety and relief, depicting an afternoon at the beach, as well as a sense of relief and happiness. The point of view used in this short story is mixed or fourth-person point of view. The language style employed in the story is varied, incorporating personification, metaphor, simile, hyperbole, and repetition. The mandate contained within the story is that life is filled with cycles of mutual giving, and every living creature plays a role in maintaining this balance. The researcher hopes that by examining the intrinsic elements of the short story Lelaki yang Tubuhnya Habis Dimakan Ikan-Ikan Kecil readers will derive numerous benefits, particularly from the moral messages conveyed in the story.

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