THE ANALYSIS OF A SHORT STORY "UNTUK IBU": MICROSTRUCTURAL APPROACH AND PRACTICE OF DISCOURSE

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Abstract

This paper aims to describe any cohesion to achieve coherence and the intrinsic elements of a short story titled "Untuk Ibu" (For Mother) by Kusuma Wijayanti on Annida magazine. Discourse analysis is done through the micro structural and the practice of discourse approach. The results of the discourse analysis of the short story titled "Untuk Ibu" meet all the other good grammatical aspects of cohesion as well as lexical aspect. The presences of grammatical and lexical cohesion build up the short story into a cohesive and coherent. From grammatical aspect, the short story has person references, comparative and demonstrative reference, substitution of clausal, ellipsis, causal conjunction, and conjunctions of time addition/additives. While from the lexical aspect, it has reps anaphora and reps tautotes, synonyms of words and phrases with free morpheme synonym bound, antonyms type compound and opposition relations, collocation, hyponymy, and equivalency. The results of the analysis of the practice of discourse show that short story "Untuk Ibu" has the main theme of patience and compassion of a mother on her daughter. The main character is the mother and Ayu, some others characters are Mas Danu, Yu Yu, Supi, Mar, Parto Sopa and Lik Darmi. Plot is a mix that began with the exposure of problems in the form of regret the "I" (aku) figure against the behavior of naughty in opposition to the mother and then continued with the depiction of a cause of regret, and then ends with a meeting among the figures I (Ayu) and mother (advanced/progressive grooves). The background of the story majority happened at home (Madiun). In addition, this story has the first-person perspective I or Ayu and occurs in Javanese.

Key Words: Discourse analysis, microstructural approach, grammatical, and lexical

Abstrak

Artikel ini bertujuan untuk mendeskripsikan piranti kohesi untuk mencapai koherensi cerpen dan mendeskripsikan unsur-unsur intrinsik cerpen berjudul "Untuk Ibu" karya Kusuma Wijayanti pada majalah *Annida*. Analisis wacana dilakukan melalui pendekatan mikrostruktural dan pendekatan praktik wacana. Hasil analisis kewacanaan cerpen "Untuk Ibu" memenuhi semua piranti kohesi baik aspek gramatikal maupun aspek leksikal. Keberadaan kohesi gramatikal dan leksikal membangun cerpen menjadi kohesif dan koheren.. Dari aspek gramatikal, cerpen memiliki referensi persona, referensi komparatif dan referensi demonstratif, substitusi klausal, elipsis, konjungsi sebab akibat, konjungsi waktu dan konjungsi penambahan/aditif. Sedangkan dari aspek leksikal, cerpen ini memiliki repetisi anafora dan repetisi tautotes, sinonim frasa dengan kata dan sinonimo morfem bebas dengan morfem terikat, antonimi jenis oposisi majemuk dan oposisi hubungan, kolokasi, hiponimi dan ekuvalensi. Hasil analisis praktik wacana menunjukkan bahwa cerpen "Untuk Ibu" bertema utama kesabaran dan kasih sayang seorang ibu pada anaknya. Tokoh utama adalah Ibu dan Ayu, beberapa tokoh pendukung Asih, Mas Danu, Yu Mar, Yu Supi, Lik Sopa dan Lik Darmi. Alur/plot cerita adalah alur campuran yang dimulai dengan pemaparan masalah berupa penyesalan tokoh *aku* terhadap perilaku nakalnya pada ibu kemudian dilanjutkan dengan penggambaran sebab penyesalan (alur *flash back*/mundur), lalu diakhiri dengan pertemuan antara tokoh *aku* (Ayu) dengan ibu (alur maju/progresif). Latar sebagian besar terjadi di rumah (Madiun). Menggunakan sudut pandang orang pertama aku atau Ayu. Secara luas terjadi di komunitas/suku Jawa.

Kata kunci : Kajian Wacana, Pendekatan Mikrostruktural, Gramatikal, leksikal

INTRODUCTION

Short story is a part of literary work that gets more appreciation and place in the heart of society. This is evident from the increasing number of magazines and tabloids that provide space for the short storytellers to be creative, in fact, there are specific books containing a collection of short stories. The nature of the narrative means that it is intact as a story rather than analysis, description or argumentation, whereas fictitious means the basis of story writing based on imagination of the author.

This literary work is solid and laconic in which it is straight to the goal. In line with this, there is a classic definition that a short story should be readable in just one sitting. The reader can finish the story in a short time at once and he can take a lesson from a story he had read. Hence, it is interesting to do a study of the short story. It is also caused by the number of results of the works of short story writer with a variety of themes and context of an explanation that will never run out to be explored.

From the discourse analysis point of view, short story is part of the discourse of the narrative (Sumarlam, et.al, 2003: 17) which is concerned with the time sequence, spoken by the person of the first or third in a certain time, oriented on the offender and all parts are fastened in chronological order. A text is called as discourse when it meets the elements of coherent and cohesion of the discourse. This is explained by Sumarlam (2003: 15) that discourse is if it is viewed from its physical structure must be cohesive and from the inner structure is coherent. This paper is focused on the short story "Untuk Ibu" (For Mother) by Kusuma Wijayanti in the Annida magazine issue No. 1 Th.X 27 September 2000. Through the study of discourse, this short story is analyzed from the aspect of cohesion (the aspect of grammatical) and coherence (the aspects of lexical). In addition, the study is developed with the practice of discourse which is analyzed from the intrinsic elements of the short story (theme, plot, flow and so on).

LITERATURE REVIEW

The Nature of Short Story

The short story is part of the discourse of a narrative that has a person in the form of figures/actors, time and place as the background of the story and other things that complement the story so as not to seem monotonous to enjoy the reader. In addition, aspects of language also play an important role in the discourse of the narrative of this type because the short story has a language unit, it is described by Bustanul and Abdul (2000: 3) that the unit of language meant consecutive sentences, phrases, words and sounds. Therefore, short stories can be examined by performing a discourse analysis of the various approaches.

The approach of discourse analysis of the short story "*Untuk Ibu*" used microstructural approach and discourse approach. Microstructural approach includes cohesion and coherence or study a short story in terms of grammatical and lexical McCarthy, Michael & Clancy, Brian. (2018). This is also explained by Sumarlam (2003: 23) that the relationship of inter-division of discourse can be distinguished into two kinds, namely relations of the form (cohesion) including grammatical structure and relations of meaning that include the lexical structure (coherence). The concept of cohesion refers to the elements of discourse (words or sentences) that have solid and intact relevance (Mulyana, 2005: 26). It is also strengthen that the concept of coherence is a relation or interweave between words, or sentences in a text (Eriyanto, 2008: 242).

Klimova, Blanka & Hubackova, Sarka. (2014) stated that the aspect of grammatical discourse includes reference, substitution, ellipsis, and conjunctions. Furthermore, from the lexical aspect Sumarlam (2003: 23) also

mentions (2003: 35) mentions the tools of discourse analysis which include reps, synonyms, collocation, hyponymy, antonyms, and equivalence. The descriptions of the tools of discourse analysis are as follows:

Grammatical Aspect

a. Reference

A reference is a type of grammatical cohesion in the form of units of a particular lingual which refers to units of other lingual that precede or follow it. References classified in three types namely person, comparative and demonstrative reference (Halliday and Hasan, 1976:37).

References include the first singular subject (*aku, saya, hamba, -ku, ku-*/I) and the first plural subject (*kami, kami semua, kita*/we); the second singular subject (*kamu, anda, kau-, -mu*/you) and second plural subject (*kamu semua, kalian*/you); the third singular subject (*ia, dia beliau*, *di-, -nya*/he, she, he, his) and the third plural subject (*mereka, mereka semua*/they). While demonstrative reference includes demonstrative place and demonstrative of the time. Demonstrative reference place that is close to the speakers (this, here), somewhat near (it, there), far (there), and mention a place explicitly (Solo, Yogyakarta). In addition, comparative references i.e. compare two or more things that have a resemblance or similarity in terms of shape, form, attitude, nature, character, behavior and more. Words that are used to compare for example the demonstrative of reference such as like (*seperti/bagaikan*).

b. Substitution

Substitution is a type of grammatical cohesion in the form of settlement of certain units of the lingual (which are mentioned) with other lingual unit in discourse to acquire elements of distinction. Halliday and Hasan in Brown and Yule (1996:200) stick to simple substitution in which an expression may simply be replaced in the text.

Seen in terms of its lingual unit, Substitution can be differentiated into substitution of nominal, verbal, phrasal and sentence. Sumarlam (2003:30) explained that the substitution function is to support the solid discourse which also serves to bring the variation form, creating a narrative dynamics, eliminate the monotonous and obtain an element of distinction.

c. Ellipsis

Ellipsis is a type of grammatical cohesion in the form of omission of the specific units which had been mentioned previously. The omitted element can be from the word, phrase, clause or sentence. Moreover, the section that can be eliminated is subject, predicate, object or any other part. The omitted elements are marked with the zero constituents (Ø). Mulyana (2005:28) also adds that the constituent element is actually exist but accidentally removed or hidden, hence the use of the ellipsis is for the effectiveness and efficiency of the language.

d. Conjunction

The conjunction is a type of grammatical cohesion which is connecting the one element and other elements in a discourse. The elements can be assembled units of lingual such as words, phrases, clauses, sentences and larger items or paragraphs.

Lexical Aspect

Several types of tools for the analysis of the discourse of lexical aspect under this proposed by Sumarlam (2003); (a) Reps (Repetitions), reps is the repetition of lingual units (sounds, syllables, words or parts of a sentence) that are considered essential to put pressure in an appropriate context; (b) *Sinonimi* (Indeterminate words), *sinonimi* can be interpreted as another name for the

same thing or object; or phrase meaning more or less the same as the expression of the other; (c) Antonimi (Antonym), *Antonimi* can be interpreted as another name for other things or objects; lingual unit which means the opposite of lingual units with the other; (d) Collocation, collocation is specific associations in using words tend to be used side by side; (e) *Hiponimi*, *hiponimi* can be defined as a unit of language (words, phrases, sentences) that its meaning is considered is part of the meaning of lingual units to another; and (f) Equivalence (Match), equivalence relation is a match between a particular lingual unit with other lingual unit in a paradigm.

By using the tools of cohesion as has been mentioned, it is expected that the discourse coherence can occur (Bustanul & Abdul, 2000: 116). Next, on the approach to the practice of discourse associated with the analysis of the intrinsic elements in short stories. This approach is used because the discourse that is analyzed is the short story, where this literary work has elements of an intrinsic element forming the story. From Arianto through her blog mentions intrinsic elements referred to in the short story is an issue, idea or issue that is the basis of the story (the theme); the series of incidents or events in the story (plot/plot), can be either grooves forward/backward flow/progressive, flashback and the flow of the mixture; the place, time and atmosphere of the occurrence of events in the story (background/setting); the giving nature on a character or the perpetrator in the story (character/characters); the position of the author of the story (the viewpoint/point of view).

RESEARCH METHOD

The type of the research is qualitative study while the methodology used is discourse analysis which essentially reveals the protagonist characters namely Ayu (the main character) and her mother. The paper aims at finding out the cohesion and coherence or study a short story in terms of grammatical and lexical (McCarthy, Michael & Clancy, Brian (2018)).

In addition, to highlight the aspects of grammatical and lexical aspects as well as the moral value from the story, examples from the text are given. Besides, the paper also explores the intrinsic elements such as themes, plot, setting, characters and viewpoint.

RESEARCH FINDING AND DISCUSSION

Analysis of aspects of the discourse in the short story "*Untuk Ibu*" is done with the mikrostruktural approach consists of grammatical and lexical aspect with descriptions of the data as follows:

Grammatical Aspect

a. References

Reference is divided into three types namely person, comparative and demonstrative reference. Reference of the first, second and third person either single or plural in the short story "Untuk Ibu" contained in the data:

Aku menendang-nendang apa saja yang ada di dekatku. Kursi, meja yang semula kugunakan untuk bermain menjadi sasaran kemarahanku. (1)
"I kick all the things that close to me. Chair, table which I used to play are becoming my fury"

Betapa teganya kami, anak-anaknya, mempercayakan Ibu pada orang lain. Padahal Ibu dengan susah payah membesarkan kami semua. (2)
"It is poor that we trust other people to take care of our mother, even though she had been so hard in taking care of us"

Sebenarnya Mas Danu tidak mengizinkan aku pergi sendiri. Ia berjanji akan mengantarkanku sampai ke Jakarta. (3)
"Actually Mas Danu didn't allow me to go alone. He promised to accompany me to Jakarta"

Semua orang yang melihatku pulang sama sekali tak menyapaku. Aku jadi geli. Terang saja mereka tak mengenaliku. (4)
"All people who saw me went home did not greet me at all. It is because they didn't know me."

Data (1), (3) and (4) show the free singular pronominal reference first person *Aku* (I) (Ayu). Data (1) indicates also that the subject 'I' latched onto single left-hand words *kugunakan* (I used). Then, on the data (1), (3) and (4) there is also a single I latched onto the right in the word *mengantarkanku* (accompany me), *aku* (me), *kemarahanku* (my fury), *melihatku* (saw me), *menyapaku* (greet me), and *mengenaliku* (know me).

Beside the first singular person, the (2) data shows grammatical cohesion endofora which are divided into kataforis and anaforis. Through the first plural reference, kataforis is demonstrated by a word "his" that refers to the first word *anak-anaknya* (his sons) which the element is on the right, While the anaforis is demonstrated by the second word "we" refers also to the words *anak-anaknya* (his sons) which the element is on the left.

Data (3) shows the third singular subject "he", because it refers to Mas Danu (the element is on the left). Then the data (4) shows that the third plural subject "they" is existed as well, it shows a type of grammatical cohesion which is called endofora anaforis because it refers to the element is on the left i.e. to the phrase '*semua orang*'(everyone). While the comparative reference is to compare two or more things that have a resemblance or similarity and are usually marked with

words such as 'like or as (*seperti*)', it can be seen in data:

Aku menghindari tatapan Ibu yang seperti menembus perasaanku. (5)
"I avoid seeing my mother who gazed at me which is like it touches my feeling"

Ibu selalu berusaha membantu segala kesusahanku. Seperti misalnya saat UMPTN 1997. (6)
"My mother always helps me to solve my difficulties. Like when I had UMPTN (Tes entrance for college) in 1997."

The (5) data shows that there is a function which compares the gaze as if with a tool that can touch. Then the data (6) comparisons is shown with the word 'as' means the mother always helps the character I (Ayu) at any time without having to know the time.

The demonstrative reference is divided into two types namely the demonstrative of time reference (present, past, upcoming, and neutral) and demonstrative reference of place (close, somewhat near, far, and explicit). In the short story "Untuk Ibu" demonstrative reference time and place indicated on the data:

Meski Ibu terlahir di zaman penjajahan. (7)
"even though my mother was born in colonial era"

Dulu, aku pergi dengan celana jeans, kemeja panjang dan tak lupa topi Benry kesayanganku. Sekarang kan bajuku sudah modern. (8)
"In the past, I wore my pants, long shirt, and my lovely Benry hat. Now my clothes are modern"

Lalu sebulan kemudian kuterima kiriman cap pos dari Madiun. (9)
"then one month later I accepted a transfer from Madiun"

Aku terus melangkah masuk ke pesawat yang akan mengantarkan aku ke kota Padang. (10)
"I stepped in the plane which it will take me to Padang"

Ibu yang tidak tahu persoalannya meminta bola itu dan memberikannya untukku. (11)
"My mother who did not know the problem then asked the ball and gave it to me"

Ya yang ini, pagar putih ini. (12)
"yes, this white fence."

Data (7), (8) and (9) show the demonstrative of reference of time past, present, and future tense in which is indicated by the phrases colonial era and said it used to be, while the present is indicated by the word 'now', 'a month later' showed that the referenced is the submissions from Madison who came a month later. Data (9), (10), (11) and (12) show the demonstrative reference site, which is explicitly mentioned place names i.e. Madiun and Padang (data (9) and (10)). Data (11) said it showed the ball is referenced far away from the perpetrators. Data (12) indicates that a character/perpetrators is near the white fence that is referenced from the word 'this'.

b. Substitution

Substitution is done by replacing the lingual unit (which has been called) with other lingual unit in short to obtain elements of distinction. In the short story "Untuk Ibu" substitution shown in data:

Kucium tangan ibu. Kugenggam erat. Rasanya ingin begini terus. (13)
I kiss her hand. Hold it tightly. I want it forever.

Data (13) showed a clausal substitution in which said this was the substitution of the previous clause i.e. I kiss her hand. Hold it tightly. These data show that there is a distinct impression gained

readers due to the substitution of the word against the clause.

c. Ellipsis

Ellipsis is a particular lingual unit which has been mentioned earlier. The ellipsis in the short story "Untuk Ibu" is shown in the following data:

Ibu kaget, dan terbangun. Menatapku lama sekali. (14)
Ibu kaget, dan Ø terbangun. Ø Menatapku lama sekali. (14a)
"My mother is shocked, and Ø woke up. Ø Looked at me for long time."

Ibu kaget, dan Ibu terbangun. Ibu menatapku lama sekali. (14b)
"My mother is shocked, and she woke up. She looked at me for long time."

Data (14) or (14a) show that the the ellipsis of the word "mother" (ibu). This shows the alignment of the discourse so that it is more practical, can be enjoyed by readers and motivate readers to find more creative elements that are contracted than if the mother's word used consecutively as in (14b).

d. Conjunctions

In the short story "Untuk Ibu", there is a conjunction of the shown in the data below:

*Tak biasanya Ibu sakit. **Karena** Ibu selalu sibuk, tak pernah berdiam diri.* (15)
"It's unusual that my mother is sick. **Since** she is always busy, she never wants to keep silent"

***Setelah** usai ujian terakhir aku nekat pergi sendiri.* (16)
"**After** the final exam was finished, I go alone"

***Tapi** harus menunggu cutinya keluar. Dan itu berarti aku harus menunggu sebulan lagi.* (17)

"**But** I have to wait the decision of my days off. **And** it means that I must wait for a month later."

Data (15) shows a causal conjunction "since". It states a causal relationship as shown in clause. Data (16) shows the time "after". Data (17) shows the two types of conjunctions namely conjunction of opposites: with a word "but" and the addition of the (additive) "and".

Lexical Aspect

a. Reps (Repetitions)

In the short story "Untuk Ibu" the kinds of reps are available in the following data:

Apa yang telah kulakukan pada Ibu? Apa yang membuatku marah, padahal ibu hanya memintaku shalat. (18)

"**What** I've done to my mother? **What** pissed me off, mom just told me to pray."
Kutapakkan kaki lagi di kota yang telah memebesarkan aku dengan segala keunikannya. Kota yang telah lama menanti kedatanganku. Kota yang meninggalkan kenangan indah masa kecilku. (19)
"I stepped my feet in the **city** that has been grew me up with all its uniqueness. The **city** has been waiting me for so long. The **city** that left wonderful memories to my childhood."

Data (18) shows the repetition because anaphora reps is on the first phrase in each sentence with the phrase "*apa*". Data (19) appears tautotes reps where the repetition of a word several times mentioned in a construction i.e. the word "*kota*" (city) is repeated three times.

b. Sinonimi (Indeterminate words)

Sinonimi on short story "Untuk Ibu" is shown in the following data:

Setelah kejadian itu hampir selama seminggu aku tak berani menegur Ibu. Aku takut sekali. (20)
*"*After the incident was gone for almost a week I **could not dare** rebuke the mother. I'm **scared** as hell."

Aku tahu, Ibu tak akan pernah menunjukkan kemarahannya padaku. (21)
I know, **mom** will never show **her** anger at me.

Data (20) showed the word "scared" (*takut*) has synonymous to "dare". Data (21) is a type of free morpheme which is similar to bound morpeheme where the word "mother" (*Ibu*) is free morpheme and in which it is synonymous with the morpheme (bound) – her.

c. Opposition (Antonym)

The short stories "Untuk Ibu" has the data which are related to the device with the following data which indicate antonyms:

Agar aku bisa hidup tanpa merasa terbebani perasaan yang selama hidup menghantui kemanapun aku pergi. Terus menyiksaku, mengejar bahkan tanpa rasa ampun mereka berani mencemoohku.(22)
"In order that I can live without feeling down that haunts my life wherever I go. Constantly abused me, pursue even without the taste of sake they dare talk negatively."

"Dik Ayu nggak ingin pulang?" tanya Mas Danu. Pulang?. Tentu saja aku ingin sekali pulang Mas. (23)
"**Dik (sister)** Ayu did not want to go home?" asked Mas Danu. Go home?. Of course I'd love to go home, **Mas (Old brother)**.

Data (22) indicates the presence of multiple oppositions i.e. the oppositions occur in some words (more than two). While on the data (23) shows the opposition is in a Javanese family terms between sister and brother (Dik and Mas).

d. Collocation

The collocation in the short story "Untuk Ibu" is shown from the following data:

*Sekarang sedang **musim tanam padi**. Kulihat dari jauh Yu Mar, Yu Supi, Lik Sopa dan Lik Darmi yang sudah semakin tua menuntun sepeda tua menuju ke **sawah**. (24)*
"It is now the rice planting season. Seen from far away, Yu (old sister) Mar, Yu Supi, Sopa and Lik Darmi already getting old bikes lead heading to the old rice fields.

Data (24) indicates the occurrence of collocation with the use of the words of paddy and rice planting season. This shows the unity of the discourse with the word that collocated and mutually supportive.

e. Hiponimi

The following data shows the occurrence of hiponimi in the short story "Untuk Ibu":

*Ibu masih menidurkan aku dengan cerita-cerita **si Kancil yang cerdik dan si licik Belalang yang kedinginan dan ditolong oleh semut, si Gajah yang tak terkalahkan**. **Cerita** yang selalu sama setiap hari. (25)*
"my mother still puts me with stories of the **ingenious Kancil** and **the crafty Grasshopper** who freezes and **rescued by ants**, **the unbeatable Elephants**. The story is always the same every day."

Data (25) suggests that the hiponim of the story is the clever Kancil, the scheming Grasshopper who freezes and rescued by ants, the Elephants are unbeatable.

f. Ekuvalensi (Match)

The short stories "Untuk Ibu" has equivalence (match) is shown in the following:

*Aku, yang sedang asyik **bermain**, bersikeras ingin menyelasikan **main** dan salatnya nanti saja. (26)*

"I, who is fun to **play**, insisting to finish **playing** and decide to pray later."
*Ibu **mencubit** pahaku. Aku jadi kalap, padahal **cubitan** ibu tak begitu sakit. (27)*
"my mother **pinched** my thigh. I'm so angry, instead **it** does not so hurt actually."

Data (26) shows the word play (*bermain*) is equivalent based on the origin word play (*main*). Data (27) indicates the word to pinch (*mencubit*) is equivalent that derive from the same basis i.e. pinch (*cubit*). Both of these data indicate the similarity where a number of words are the results of the process of afix from the same origin of the morpheme.

Analysis of the practice of Discourse

A short story has several elements that are forming the story that would later be called as intrinsic elements. These elements are analysed with the approach of discourse practices, as well as in the short story "Untuk Ibu" that includes themes, plot, setting, characters and viewpoint.

1. Theme

Patience and compassion of a mother to her daughter become a central theme in the short story "Untuk Ibu". This is apparent from the reaction of her when her daughter (Ayu) is behaving mischievously. No matter how naughty her daughter is, she still loves her daughter, no ridges at all. The mother stays happily to help her daughter's distress, tells story of lullabies, feeding even still wakes up at midnight, does tahajud and prays for the prayer for her daughter. Pray for Ayu's examination in UMPTN and so that Ayu can pass it. When her mother is sick, she would love to meet Ayu. She pleaded to God Almighty in order not to be late to meet her mother, and God grant the Ayu's du'a. When She returned home, she could still be holding and kissing the hands of her mother.

2. Plot

The plot of the short story "Untuk Ibu" is a mixture in which the character of Ayu recounts with groove back and continued with the forward plot. At the beginning of paragraphs, it is told how her behaviour remorsed on her mother because of the events of the previous days, where in the next paragraphs Ayu told herself what made her regret, there is inner conflict within Ayu, it indicates that the author tried to build conflict on the main character, Ayu, (person-against-self) from the beginning of the narrative and the middle part of the story. The forward flow is shown as the year 2000, Ayu was in Padang and heard about her mother's illness, conflict was happening again in Ayu, so there are no regrets for life for what she did on her mother, then she begs prayer so that she would not be late for meeting and asking apologizes to her mother.

3. Background or Setting

The background stories on the short story "Untuk Ibu" took place in various setting include home, travel of mothers and Ayu to the airport, the University of Andalas, Padang, Madison, and in villages. But the majority of background occurs at home.

Social status of the family told that the families is from intermediate social status to the top expression in a village in Madison because the mother could send her children on secondary education (College) with proven Ayu who lectures at Andalas University Padang. The trip to the airport also indicates a social status. In addition, the social background in the recent culture is clearly visible is the story of the people of East Java precisely (Madiun), this is evident also from the Java language vocabulary that is used, for example, *gerah* (sick), *dalem* (apa), *kondur* (pulang) and *sare* (sleep).

4. Characters

The central character in the short story "Untuk Ibu" is mother and Ayu. It is caused by a story dominated by the conflicts themselves Ayu and the role of the mother. In addition, the character of mother and Ayu take a lot of narrative. Other figures such as Asih, Mas Danu, Yu Supi, Yu Mar. Parto Sopa and Lik Darmi were aided to launch and vary the storyboard.

The main character, mother, is described as having properties that are patient and compassionate. The mother did not have the nature of spiteful because she never showed anger when the character of Ayu constantly was acting unruly. Mom even portrayed as a mother who never tired of doing good and even pray for kindness to her children.

The other main character is me (Ayu) is portrayed as a mischievous child and over the course of time, Ayu told sorry with her naughtiness on her mother so she wants to immediately apologized for her behaviour. This is shown in paragraphs at the beginning of the story. The author of Ayu also showed how sorry and at the end of the story the author narrates a poignant meeting between mother and Ayu.

Other figures such as Asih, Mas Danu, Yu Supi, Yu Mar. Parto Sopa and Lik Darmi are supporting characters who are not explicitly described by the author. Asih serves as a maid, Mas Danu is the brother-in-law of I, then Yu Mar, Yu Supi, Lik Sopa and Lik Darmi are people/farmers in the village of main character.

The flat impression portrayals from a character especially the mother who is indicated by the depiction of the character which tends to be one-sided. Those are as a patient, the reaction of the mother did not explore reasonably when her daughter pee carelessly or kicked the table, it was described that she was not angry at all. Its nature will be more humane if an angry

mother described for example by rebuking because of her daughter's naughty behavior.

5. Perspective/Point of View

The author wrote through the submission of a story with a first person perspective (I named Ayu) as the narrator then expected the reader to feel the effects of empathy to get involved in the story. Through the character of I, the author wanted to show the meaning of patience and compassion of a mother on her daughter. A mother who is always there who described as loyal woman who wants to always help the trouble of her daughter and pray for the good life of her children.

CONCLUSION

The results of the discourse analysis of the short story "Untuk Ibu" meet all the other good grammatical aspects of cohesion as well as lexical aspect. From grammatical aspect, the short story has references person (I, II, III, singular and plural); comparative and demonstrative reference, substitution of clausal, ellipsis, causal conjunction; the conjunction of time and the addition/additives. While the lexical aspect, this short story has reps anaphora and reps tautotes, synonyms of words and phrases with free morpheme, sinonimo bound morpheme, antonimi which divided into two types namely compound and opposition relations, collocation, hiponimi and equivalent. The existence of the lexical and grammatical cohesion builds up a discourse into a cohesive and coherent.

The result of the analysis of the practice of discourse shows that short story "Untuk Ibu" has a main theme of patience and compassion of a mother on her daughter. The main character is the mother, and Ayu, some other characters Asih, Mas Danu, Yu Supi, Yu Mar. Parto Sopa and Lik Darmi. Plot is a mix that began with the exposure of problems in the form of regret of figure "I" against the behavior of her naughty to her mother and then continued with the depiction of a cause of regret (flash back/rewind grooves), and then ends with a meeting among the Ayu and her mother (advanced/progressive grooves). The background occurred majority at home (Madison). Using the first person perspective I or Ayu dominantly, it is widely occurring in community/tribe of Java.

SUGGESTION

The short story is the literary works which deserve appreciation. In terms of the linguistic approach to explore interesting analysis of discourse of cohesion and coherence to see a short story, this is done because it is very useful to know the integrity and the unity of a discourse. Besides the analysis of discourse practices approach aims to know clearly the elements forming the story. So it is recommended that more short stories that can be analyzed to see the wholeness and the unity discourse as well as the intrinsic elements.

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