THE INTRINSIC ELEMENTS OF *THE HOUSE*

BY DINIA OKTAVIANI

Submitted to the Faculty of Adab and Humanities
In Partial Accomplishment of the requirements
For the Degree of Strata 1 (S1)

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ABSTRACT

Dewi Pisca Ardiyanti S. Ar (203026002096), The Intrinsic Elements of Dina Oktaviani’s short story ‘The House’. Submitted to Thesis: English Letters Department, Faculty of Adab and Humanities, Islamic State University Syarif Hidayatullah, Jakarta 2010.

The writer of this research tried to find the intrinsic elements in short story, The House, written by Dina Oktaviani. The writer would like to limit the research only in analyzing the intrinsic elements such as theme, plot, character, setting, and point of view.

The writer uses descriptive qualitative as the method. This method tries to explain and describe the content of short story through the intrinsic elements. Data is taken from statements, notes, and related papers.

In this analysis, the writer found the elements of this story uses conventional story, the characterization of the major character as an independent woman, this story uses first person point of view because the narrator is the character in this story, and the theme of this story is about love. The writer hopes the result of this research can give some significant information for other researchers who want to do a deeper study about intrinsic elements of The House.
DECLARATION

I hereby declare that this submission is my own work and that, to the best written by another person nor material which to a substantial extent has been accepted for the ward of any other degree or diploma of the university or the other institute or higher learning, except where due acknowledgment has been made in the text.

Jakarta,

Dewi Pisca Ardiyanthi S. Ar
ACKNOWLEDGEMENT

In The Name of Allah SWT, the Most Gracious, the Most Beneficent

For the first all, the writer would like to thank to God for His Favor and Guidance to the writer in completing this work (paper). The writer does believe there is nothing the writer could do without His help. All praises belong to Him, the creator all the living things and the non – living things from being nothing into exist.

May solution and benediction be unto the nobles of the prophets and messengers, Muhammad, whom selected as an intermediary and messenger to guide human beings to the way of felicity and comfort.

On this occasion, the writer would like to thank to her parents who have always given the writer their full support, financial, and otherwise during the process of this paper. The writer hereby thanks them for everything.

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The writer need suggestion and comments from the readers for the improvement of this paper.

May God bless us, Amen.

Jakarta August 24, 2010

The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Literature has many meanings, but to me when I hear the word literature, I think of large tomes of words and stories that have become classics over time. However this is only one definition of literature. Literature comes from Latin word *littera*, that is directly translated means letter, thus supporting the idea that literature is written. This view, however, leaves out the idea that there can be oral literature as well from which many of our stories and books come from.¹

Literature is a performance in words. It has elements of entertaining display, and surely we expect literature to be in some sense entertaining, or to put it in slightly different terms, to afford pleasure. That literature is an adult game, a short of make-believe. It is suggested in some of the words we apply to pieces of literature; fiction, story, tale, and play.²

Surely we can agree that a piece of literature is a performance in words; it strongly holds our attention, seeming complete in itself; it is not primarily regarded as a source of factual information; it offers a unique delight for satisfaction.³

¹ http://www.123helpme.com/preview.asp?id=61746
As a kind of literary works, prose is classified into short story, medium story (novelette) and long story (novel).  

Short story usually has the form of fictional narrative prose and tends to be more concise and to the point than longer works of prose, such as novella’s (in the term of modern sense) and novels. Short stories have their oral story-telling traditions and the prose anecdote, a swiftly-sketched situation that comes rapidly to its point. With the rise of the comparatively realistic novel, the short story evolved as a miniature, with some of its first perfectly independent.

Furthermore, in studying a text fiction, the reader will know several aspects of the fiction well, such as theme, plot, character, setting, and narrative point of view. These all aspects are called intrinsic elements. The intrinsic elements are very important in the fiction story, to describe a story; make a story become life. Besides, the readers have also to understand the background of the author and the social background where the story has been created, these are called extrinsic elements.

The plot in this story is designed with a narrative structure that includes exposition, conflict, rising action and climax, followed by a falling action and resolution. There are two characters in this story, but the writer will focus to analyze the character of “I” because “I” is the major character of this story. The setting in this story is in the house in Indonesia, which is the renovation are not done yet. The character was doing her activity in there, like the renovation was done. And the point of view in the story uses the first-person view, because the

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narrator reveals the plot by referring to this viewpoint character as “I”. The title of the short story is *The House*. The writer chooses the story because it is very interesting story.

The author is Dina Oktaviani. Dina Oktaviani was born on October 11th 1985 to a large family in Lampung where she spent her early years. By her self, she made her way to Java, and settled in Yogya where she still lives today. At 21 she had her first book of poems published. This was the biography of lost.

She is the author of *como un sueno*, a collection of short stories, and many other works have been published in *kompas, koran tempo*, and *the Jakarta post*. Additionally, she has translated books from Spanish and English into Indonesia language.

Having dropped out of university while studying French some years ago, she has now returned to study psychology, a subject close to her heart. *Broken heart walking* is her latest collection of poems.6

The House tells about a Libra woman that cannot sleep for some unknown reasons. It starts when she moved into the house that she decided to find it with her love, but she find it first and have spent seven days doing the renovation. She is a Libra, so she descended to earth as a Libra to be uncertain; flowing like water in the river; easy going and looking forward to what’s going to happen when she is already there in the moment-and not before hand-to love anything that can be considered art, to be idealistic and at heart a perfectionist, to be free but secure

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and yet not to be so certain. She was born to doubt everything. In the end, she knows what makes she cannot sleep.  

The writer tried to find the intrinsic elements in short story, *The House*, written by Dina Oktaviani. The writer uses descriptive qualitative as the method. This method tries to explain and describe the content of short story through the intrinsic elements.

In this analysis, the writer found the elements of this story uses conventional story, the characterization of the major character as an independent woman, this story uses first person point of view because the narrator is the character in this story, and the theme of this story is about love.

**B. Focus of the Study**

The writer would like to limit the research only in analyzing the intrinsic elements such as theme, plot, character, setting, and point of view of Dina Oktaviani’s short story *The House*.

**C. Research Question**

Related to the focus of the study above, the research question of this story is what are the intrinsic elements of Dina Oktaviani’s short story *The House*?

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D. Significance of the Study

The writer hopes the result of this research can give some significant information for other researchers who want to do a deeper study about intrinsic elements of *The House*.

E. Methodology of the Study

1. The Objective of Research

Related to the research question above, the objective of this research is to know the intrinsic elements of Dina Oktaviani’s short story *The House*.

2. The Method of Research

The method that the writer used to conduct her research is qualitative descriptive method. Data is taken from statements, notes, and related papers. The result of the research will be presented in some descriptions as one of the literary work.

3. The Technique of Data Analysis

The writer uses the textual-analytic technique, its means any technique for making inferences by objectively and systematically identifying specified characteristics of messages. Based on qualitative data which is related to the short story *The House*.

4. Instrument of the Research

Instrument of the research here is the writer herself by quoting or underlining the text within short story to support the statement.
5. **Unit of the Analysis**

Unit of analysis of this research is short story of Dina Oktaviani *The House*. This Short story was published on 02 November 2008 in Jakarta Post from her blog (http://www.thejakartapost.com/news/2008/11/02/short-story-the-house.html).

6. **Place and time**

Researcher start this research at last semester of academic year 2010-2011, department of English letters, the faculty of Adab and Humanities, UIIN Syarif Hidayatullah Jakarta.
CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Short Story

A short story is a work of fiction that is usually written in prose, often in
narrative format. This format tends to be more pointed than longer works of
fiction, such as novellas (in the 20th and 21st century sense) and novels or books.
Short story definitions based upon length differ somewhat even among
professional writers, due somewhat in part to the fragmentation of the medium
into genres. Since the short story format includes a wide range of genres and
styles, the actual length is determined by the individual author's preference (or the
story's actual needs in terms of creative trajectory or story arc) and the submission
guidelines relevant to the story's actual market. Guidelines vary greatly among
publishers.

Many short story writers define their work through a combination of
creative, personal expression and artistic integrity. As a result, many attempt to
resist categorization by genre as well as definition by numbers, finding such
approaches limiting and counter-intuitive to artistic form and reasoning. As a
result, definitions of the short story based upon length splinter even more when
the writing process is taken into consideration.\(^8\)

According to the Encyclopedia Americana, short story is a literary form, the
nature of which is implicit in the word comprising its name. As a story, it narrates

a series of events or a single accident involving individuals in mental or physical activity. Thus, like all fiction, it portrays, and its success depends on the immediate achieved between the reader and the subject portrayed. As a short story, however, it cannot affect this immediacy by the means common to the novel, such as leisure characterization, detailed description, and repetition. Instead it must portray with mirror like swiftness and completeness.\(^9\)

A short story is fictional work of prose that is shorter in length than a novel. Edgar Allan Poe, in his essay "The Philosophy of Composition," said that a short story should be read in one sitting, anywhere from a half hour to two hours. In contemporary fiction, a short story can range from 1,000 to 20,000 words.

Because of the shorter length, a short story usually focuses on one plot, one main character (with a few additional minor characters), and one central theme, whereas a novel can tackle multiple plots and themes, with a variety of prominent characters. Short stories also lend themselves more to experimentation — that is, using uncommon prose styles or literary devices to tell the story. Such uncommon styles or devices might get tedious, and downright annoying, in a novel, but they may work well in a short story.\(^{10}\)

For this reason, the short story is most powerful through graphic narration. This is not to say that its subject matter can be only simple and realistic.

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B. The Intrinsic Elements

Intrinsic element is element compiling a literature from within realizing structure of a literature, like character, plot, theme, setting, and point of view.\textsuperscript{11}

1. Character

A character is a person, or sometimes even an animal, who takes part in the action of a short story or other literary work. The plot can only exist with characters. The main character is placed in a situation that contains a problem he must overcome: therefore, conflict exists. Most stories also have minor characters that either help or hinder the main character's attempt to solve his problem. When examining character, we must always look at his motivation. In character analysis, look at the character's dialogue; his appearance; his actions; his environment; his character type; what motivates the character; is his motivation consistent.\textsuperscript{12}

According to the book Introduction to Literature written by Larry M. Sutton, character can be divided into four types, they are flat character, round character, static character, and dynamic character.\textsuperscript{13}

Meanwhile, Judith A. Stanford has also said that characters are the fictional people who were part of the action of a literary work.\textsuperscript{14}

Character and characterization are different; a character is a person in literary work and characterization is the way in which a character is created.

\textsuperscript{11} http://users.aber.ac.uk/jpm/ellsa/ellsa_elements.html (Accessed 15/4/2010)
From those distinctive, characterization can be understood as a method and character is the product.\textsuperscript{15}

\textbf{a. Characteristics}

Short stories tend to be less complex than novels. Usually a short story focuses on only one incident, has a single plot, a single setting, a small number of characters, and covers a short period of time.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point with the most action); resolution (the point when the conflict is resolved); and moral.

Because of their length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. As with any art form, the exact characteristics of a short story will vary by creator.

When short stories intend to convey a specific ethical or moral perspective, they fall into a more specific sub-category called Parables (or Fables). This specific kind of short story has been used by spiritual and religious leaders worldwide to inspire, enlighten, and educate their followers.

Determining what exactly separates a short story from longer fictional formats is problematic. A classic definition of a short story is that one should be able to read it in one sitting, a point most notably made in Edgar Allan Poe's essay "The Philosophy of Composition" (1846). Other definitions place the maximum word length at anywhere from 7,000 to 9,000 words. As a point of reference for the science fiction genre writer, the Science Fiction and Fantasy Writers of America defines short story length in its Nebula Awards for science fiction submission guidelines as having a word count of less than 7,500. In contemporary usage, the term short story most often refers to a work of fiction no longer than 20,000 words and no shorter than 1,000. Stories less than 1,000 words are usually referred to either as "short short fiction" or "short shorts" or even "flash fiction".

b. Characterization

Characterization means an author uses to describe or develop a character for the reader. The brevity of a short story insures that there will be few characters. The main character is the only character that is
really developed, so characterization in a short story is fairly easy to analyze.\textsuperscript{18}

Characterization means how the writer tells the readers about the physical and physical characteristics of the person in the story.\textsuperscript{19} From those understanding, we can conclude that characterization is a method used by the author in developing his story and character is the product of the story. In the other word “characterization is the process by which the writer reveals the personality of a character.\textsuperscript{20}

Stereotyped character is a character that is so well known that little has to be said about him/her. These characters are immediately recognizable because of the role he/she plays.

Major characters are characters who have a big part (role) in the story, whereas minor characters are not developed nearly as fully as the major characters and thus they do not demanded our sympathy and curiosity. Minor characters only have small part in the story.\textsuperscript{21}

A flat character is a minor character in a work of fiction that does not undergo substantial change or growth in the course of a story. Also referred to as "two-dimensional characters" or "static characters," flat characters play a supporting role to the main character, which as a rule

\textsuperscript{19} Steven Martin, An Introductory Guide to English Literature, (Essay, Longman Group Ltd, 1994), p. 95
should be round. Also Known As: two-dimensional character, minor character, static

A round character is a major character in a work of fiction that encounters conflict and is changed by it. Round characters tend to be more fully developed and described than flat, or static, characters. If you think of the characters you most love in fiction, they probably seem as real to you as people you know in real life. This is a good sign that they are round characters. Also Known As: major character, main character, dynamic characters

A protagonist is the main character (the central or primary personal figure) of a literary, theatrical, cinematic, video game, or musical narrative, around which the events of the narrative's plot revolve and with whom the audience is intended to share the most empathy. In the theatre of Ancient Greece, three actors played all of the main dramatic roles in a tragedy; the leading role was played by the protagonist, while the other roles were played by deuteragonist and the tritagonist.\(^{22}\)

An antagonist is a character, group of characters, or an institution, which represents the opposition against which the protagonist(s) must contend. In the other words, a person or a group of people who oppose the main character, or the main characters. In the classic style of story

where in the action consists of a hero fighting a villain, the two can be regarded as protagonist and antagonist, respectively.\(^\text{23}\)

In any narrative, the focal character is the character on which the audience is meant to place the majority of their interest and attention. He or she is almost always also the protagonist of the story; however, in cases where the "focal character" and "protagonist" are separate, the focal character's emotions and ambitions are not meant to be empathized with by the audience to as high an extent as the protagonist (this is the main difference between the two character terms). The focal character is mostly created to simply be the "excitement" of the story, though not necessarily the main character about whom the audience is emotionally concerned. The focal character is, more than anyone else, "the person on whom the spotlight focuses; the center of attention; the man whose reactions dominate the screen."\(^\text{24}\)

A narrator is, within any story (literary work, movie, play, verbal account, etc.), the person who conveys the story to the audience. When the narrator is also a character within the story, he or she is sometimes known as the viewpoint character. The narrator (or the archaic female equivalent, narratress) is one of three entities responsible for story-telling of any kind. The others are the author and the audience; the latter called the "reader" when referring specifically to literature.\(^\text{25}\)

A foil is a person who contrasts with another character (usually the protagonist) in order to highlight various features of the main character's personality: to throw the character of the protagonist into sharper focus.26

2. Plot

According to Mario Klarer says: a plot is the logical interaction of the various thematic elements of the texts which lead to a change of the original situation as presented at the outset of the narration.27

Perrine Laurence has also said that plot is the sequence of incidents or events of which a story is composed.28

Whereas in Encyclopedia Britannica, a plot organizes the events according to a “sense of causality”.29 A literary term, a plot is all the events in a story particularly rendered toward the achievement of some particular artistic or emotional effect or general theme. An intricate, complicated plot is known as an imbroglio, but even the simplest statements of plot can have multiple inferences, such as with songs the ballad tradition.30

Plot is often designed with a narrative structure, storyline or story arc, that includes exposition, conflict, rising action and climax, followed by a falling action and resolution.

Exposition is the beginning of the plot usually concerned with introducing characters and setting. These elements may be largely presented at the beginning of the story, or occur as a sort of incidental description throughout. Exposition may be handled in a variety of ways—perhaps a character or a set of characters explain the elements of the plot through dialogue or thought, media such as newspaper clippings, and diaries. In the case of film, an analogous usage of television, discovered video tape, or documentary may be used.

Rising Action is the central part of a story during which various problems arise, leading up to the climax.

Conflict is the "problem" in a story which triggers the action. There are five basic types of conflict: Person vs. Person: One character in a story has a problem with one or more of the other characters; Person vs. Society: A character has a conflict or problem with society—the school, the law, tradition; Person vs. Him or Herself: A character struggles inside and has trouble deciding what to do; Person vs. Nature: A character has a problem with some element of nature, a snowstorm, avalanche, bitter cold; Person vs. Fate A character has to battle what seems to be an uncontrolled problem.

The climax is the high point of the story, where a culmination of events creates the peak of the conflict. The climax usually features the most
conflict and struggle, and usually reveals any secrets or missing points in the story. Alternatively, an anti-climax may occur, in which an expectedly difficult event is revealed to be incredibly easy or of paltry importance. Critics may also label the falling action as an anti-climax, or anti-climactic. The climax isn't always the first important scene in a story. In many stories, it is the last sentence, with no successive falling action or resolution.

The falling action is the part of a story following the climax. This part of the story shows the result of the climax, and its effects on the characters, setting and proceeding events. Critics may label a story with falling action as the anti-climax or anti-climactic if they feel that the falling action takes away from the power of the climax.

In fiction, a resolution consists of a series of events that follow the climax, and thus serves as the conclusion of the story. Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the reader. Simply put, dénouement is the unraveling or untangling of the complexities of a plot. Be aware that not all stories have a resolution.

X.J Kennedy writes: “The structure of the plot like a play typically begins with exposition, which presents characters and setting and introduces the basic situation in which the characters are involved. Then, during the rising action in intensity; complication develops, conflict, emerge, suspense build, and crisis occurs. The rising action culminates in climax, at which point of the plot’s tension peaks. Finally, during the falling action, the
intensity subsides, eventually winding down to resolution or denouement, in which all loose end are tied up”.

Then he makes a chart about all of the explanation above in order to make easier explanation.  

![Diagram showing the plot structure of a short story](chart.png)

Short story that uses progressive plot usually start with the introduction or exposition to the rising action, culminating in the climax, and the falling action leads to the resolution.

### 3. Theme

A theme is the main idea of an essay, paragraph, or a book. The idea about life is revealed in a work of literature. The message may be about life, society, or human nature. Themes often explore timeless and universal ideas and may be implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction.  

Theme is not summary of the story. Theme in literature is important subject and experiences of our public and private lives such as, love, dead,  

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marriage, hope, despair, and so on. The common experiences in lives can be a theme in literature.\(^3\)

Such experiences as passing from childhood to maturity are common to most human being, and so a work in which a particular character undergoes one of those recurrent experiences strikes us as having a point or meaning larger than the specific situation presented in the work. This kind of “universal” meaning, arising from the interaction of the different elements in the work, is called its theme.\(^4\)

The theme is what a piece of fiction stacks up. It is the idea, the significance, the interpretation of person and events, the pervasive and unifying view of life which is embodied in the total narrative.\(^5\)

The theme of a story is what ever general idea or insight the entire story reveals. In some stories the theme is unmistakable. In literary fiction, a theme is seldom so obvious. That is, a theme should not to be a moral or a message; it may be what the happenings add up to, what the story is about.

The story without theme will be dry, unclear and unlived. Theme in literature is important subjects and experiences of our public and private life such as love, death, marriage, hope, despair, and so on. The common experiences in life can be a theme in literature.

\(^3\) Nicholas Marsh, An Introduction to Literature Studies (London: Rutledge, 1999) first edition, p. 2
\(^5\) Cleanth Brooks, Robert Penn Warren, Understanding Fiction. (1943)
In short, the theme is a main idea and central in a story. It also can be defined that what is an important and significant about the things that go on in the story

4. Setting

Setting is where the story takes place. It is also when the story takes place in some cases. Basically, setting is an environment for the action and the characters. Setting is sometimes minimized by the writer to emphasize other elements of the story. In certain stories you will not to be aware of setting at all, because the writer has never specified the time or place of the story. When this happens, he may want you to provide time and place from your imagination. Or he maybe tries to imply that the story could have happened almost anywhere at anytime: that is, he may broaden the scope to give the story universality.\(^{36}\)

Tarigan says setting is physic, place and time background in a story. It is indicating to time and place of the story is made, but setting is not limited to this definition but also setting refers to a wide variety of physical and cultural feature. The setting highlights the character behavior and the same features of plot development. This is the function of setting, because setting is support the characters and plot development of the story.\(^{37}\)

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Setting is the time and location in which a story takes place is called
the setting.\textsuperscript{38} For some stories the setting is very important, while for others it is not.

There are several aspects of a story's setting to consider when examining how setting contributes to a story (some, or all, may be present in a story):

a) Place - geographical location. Where is the action of the story taking place?

b) Time - When is the story taking place? (historical period, time of day, year, etc)

c) Weather conditions - Is it rainy, sunny, stormy, etc?

d) Social conditions - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?

e) Mood or atmosphere - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

5. Point of view

Narrative point of view (also point-of-view or viewpoint) describes from which grammatical person's perspective of the story is perceived.\textsuperscript{39}

Point of view is a technique used by an author to narrate the story. Point of view is the angle from which a story told, the intelligence through whose authority we view the characters and the action.\textsuperscript{40}

In the book Understanding Fiction written by Brooks and Warren, point of view is the term loosely used to refer to the author’s basic attitudes and ideas; for example, one may speak of a detached point of view, a sympathetic point of view, and a Christian point of view. More strictly, the term is used to refer to the teller of the story-to mind through which the material of the story is prevented. The story maybe told in the first or in the third person and the teller maybe the mere observer or much more than that.\textsuperscript{41}

\textbf{a. First-person view}

The first-person narrative makes it necessary that the narrator is also a character within his or her own story, so that the narrator reveals the plot by referring to this viewpoint character as "I" (or, when plural, "we").\textsuperscript{42}

Oftentimes, the first-person narrative is used as a way to directly convey the deeply internal, otherwise unspoken thoughts of the narrator. Frequently, the narrator's story revolves around him-/herself as the protagonist and allows this protagonist/narrator character's inner

thoughts to be conveyed openly to the audience, even if not to any of the other characters. It also allows that character to be further developed through his/ her own style in telling the story.

First-person narrations may be told like third-person ones, with a person experiencing the story without being aware that they are actually conveying their experiences to an audience; on the other hand, the narrator may be conscious of telling the story to a given audience, perhaps at a given place and time, for a given reason. In extreme cases, the first-person narration may be told as a story within a story, with the narrator appearing as a character in the story. First-person narration is used somewhat frequently. Although the first-person narrator is usually also the protagonist of his/her own story, this is not always true. The first-person narrator also may or may not be the focal character.

b. Second-person view

Probably the rarest mode in literature (though quite common in song lyrics) is the second-person narrative mode, in which the narrator refers to one of the characters as "you", therefore making the audience member feel as if he or she is a character within the story.43

The second-person narrative mode is often paired with the first-person narrative mode in which the narrator makes emotional comparisons between the thoughts, actions, and feelings of "you" versus "I". Often the narrator is therefore also a character in his or her story, in

which case it would technically still be employing the first-person narrative mode.

c. Third-person view

Third-person narration provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). In third-person narrative, it is necessary that the narrator is merely an unspecified entity or uninvolved person that conveys the story, but not a character of any kind within the story being told. Sometimes in third-person narratives, a character would refer to himself in the third-person.\(^{44}\)

d. Multiple-person view

Not too rare is the multiple person narrative modes. Sometimes, an author will use multiple narrators, usually all of them storytelling in the first person. In stories in which it is important to get different characters' views on a single matter, such as in mystery novels, multiple narrators may be developed. The use of multiple narrators also helps describe separate events that occur at the same time in different locations.\(^{45}\)

e. Alternating person view

While the general rule is for novels to adopt a single approach to point of view throughout, there are exceptions. Many stories, especially


in literature, alternate between the first and third person. In this case, an author will move back and forth between a more omniscient third-person narrator to a more personal first-person narrator. Often, a narrator using the first person will try to be more objective by also employing the third person for important action scenes, especially those in which he/she is not directly involved or in scenes where he/she is not present to have viewed the events in first person.

CHAPTER III

INTRINSIC ELEMENTS ANALYSIS

A. Intrinsic elements of The House

1. Plot

All fiction is based on conflict and this conflict is presented in a structured format called plot. 47

a. Exposition

Exposition is the first part which situation of character is explained, it leads up to the further development of the plot. In exposition, the background information is needed to provide information of the whole story.

The writer analyzes that the exposition takes place when the author told the reader about her loneliness feeling, living alone in her house, and still didn’t know the reason why she can’t go to sleep.

For some unknown reason I cannot sleep. The faux-wooden tiles covering the floor fetch my eyes. I should have gone with real wood, but that's not the reason I cannot sleep. The slight sound of dripping water in the bathroom seeps in through my heart. This altar is my paradise -- and my chamber. There is only one person lying on the bed, me. That is not the reason why I cannot sleep either.

In this part the author didn’t tell us about herself, she just tries to tell the reader about her past with someone and her activities that she did by herself.

Today I moved into this house. The renovations are done. The dusty cement floor has gone, shoddy ceiling and ugly bathroom forgotten. The sweet wooden dining table is in its place.

The author’s character shows in the middle of the story, when she introduces herself as a Libra woman.

The point is that I am a Libra. Wait, that’s not the point either. But what happened to my Libraness? I am structured and organized now. That’s not my job, to be that scary-structured-and-organized person. I descended to earth as a Libra to be uncertain; flowing like water in the river; easy going and looking forward to what’s gonna happen when I’m already there in the moment -- and not beforehand -- to love anything that can be considered art, to be idealistic and at heart a perfectionist, to be free but secure and yet not to be so certain. I was born to doubt everything. Who did all this to me now? No doubt that’s him (see? I have no doubt now).

The author always thinks that she was so unstructured and unorganized, but now she realizes that she is structured and organized person. As she knew that she wasn’t a kind of a person like that. Libra is a person who flowing like a water, easy going and looking forward to what’s going to happen when she’s already there in the moment and not beforehand, loved something that considered to art, idealistic and perfectionist, free and secure person, she was born to be doubt person in everything, even for herself.

b. Rising action

Rising action has two important terms, such as complication and development. Mean that complication in the story developed the story itself. It is also the beginning of changing. This is the part when the author remembers about her past. She remember of her ex-boyfriend, the writer
choose this part as the rising action because the writer found that the complication beginning when the dialog between the author and her ex-boyfriend remains in the author’s head.

*Javanese music is in my mind. I close my eyes for no reason. Solitude remains.* -- Darling, would you like to walk me to Beringharjo to buy some flowers? -- Why would you ask me that, my love? Just reach out my hand and take me with you, for I’d love to! -- Thank you, I say. -- You are welcome, he says, stabbing my eyes with his gaze so deep that I cannot feel the pain anymore.

The complication was happening in her (the author), she can’t stop her mind to think about him (her ex-boyfriend) and every single day that they were spent together.

"Thank you" and "you are welcome" are our expressions of adoration. I was a "no thank you" person before I met him. He taught me how to say it for the first time when he opened the cab door for me. But I didn't say it until after he said, "you are welcome".

Even the detail of their conversation, she still remembers it.

-- What did you say? I didn't even say thank you, I said to him inside the cab. -- Well, I know your kind. I fantasized you said it, he said as he stabbed my eyes for the first time.

He smiled, I almost cried that night. That was our second night together and could have been the last. The night before was as hot as a honeymoon before marriage, but that moment in the cab his shaded smile had already killed my lust. I later gave him drizzle-kisses on the lips, as many as he gave me. No lust, no loss. -- Thank you, I whispered in his ear. -- Now I must say, my dear, you are welcome.

*He opens the front gate before me, walking hand in hand, heading to Pasar Beringharjo. He's like my shadow under the broken afternoon sunlight, so huge and close; sheltering, almost protecting, disturbing like dreams.*
She is a kind of woman, who didn’t like to say “thank you” first if it’s not for her necessary, she did it when she met with this man (her ex-boyfriend) in the cab when the man open the car’s door for her while he stabbed her eyes for the first time. The man smiled at her, and she almost cried, it was their second night together and maybe their last. They very enjoyed their time together, when they arrived at Pasar Beringharjo, they walked together hand in hand, his like a shadow that almost protecting her.

c. Crisis

Climax is the top part in the story: this is the crucial part of the story, the part which determines the outcome the conflict. This part is the climax of the story, when the author didn’t know the reason why she can’t sleep for several times. Actually this is also happening in the beginning of the story, but the writer uses it as an exposition because the author tried to describe the setting it first. This is the first part of crisis that the writer finds.

For some unknown reason I cannot sleep. I open my eyes and get up. The floral water in the large earthen bowl has been there since this morning. I step into the bathroom. I've been naked all evening, and now I'm ready to undress my mind. Sitting on a rock on the bathroom floor, I splash myself, scoop by scoop.

With the bathing ritual finished, I get up and stand still, facing the mirror. I'm shivering. The breeze coming from the bathroom ventilation brushes the floral scent all over my body. But that's not the reason I'm shivering. I'm shivering inside, just like John Lennon when he was a jealous guy. Only I don't know what I'm feeling at the moment.
The author is feeling no comfortable with herself and her own memories with her ex-boyfriend. So she got up again, feeling not well to go to sleep, even tough there was the floral water in her large earthen bowl that she put there since that morning. The author’s feeling so bad, so she didn’t wear any clothes all evening, and also ready to undress her mind with sitting on the rock bathroom floor and splash herself scoop by scoop, but still cannot undress her mind from her ex-boyfriend.

With the bathing ritual finished, I get up and stand still, facing the mirror. I’m shivering. The breeze coming from the bathroom ventilation brushes the floral scent all over my body. But that’s not the reason I’m shivering. I’m shivering inside, just like John Lennon when he was a jealous guy. Only I don’t know what I’m feeling at the moment.

I look deeper into the mirror, right into the eyes. The face gets clearer in my eyes, clearer and then blurry, blurrier. Refraction: there are almost two faces now. No, there are two persons from the one face in the mirror. I close my eyes. And here I am, feeling the sacred touch.

-- My bride is a dream come true. You are a dream come true, he whispers very gently, as he touches my cheek with his palm. His voice is soft as the breeze.

My lips are locked. I feel the vague drizzle on them. A mystical Javanese orchestra is weaving its way through the walls and the spirit of Keraton Jogja is in the air. We are King and Queen, Adam and Eve, Visible and Invisible. We were engaged in heaven and become invincible. We have descended to earth and have been waiting for so long to find each other, for bodies to unite our spirits. My heart says "I do" -- an "I do" for nothing.

When I open my eyes I suddenly miss his touch. I see my reflection in the mirror, alone, smiling, with tears. *

Crisis also take place when the author shivering facing the mirror, she doesn’t know the reason why she fell that way even though her room
was very comfortable with floral scent all over her body still look deeper into the mirror, feeling the sacred touch, she looks like see two faces in the mirror, that is her ex-boyfriend, and finally she feels like back to her past, her man talked to her (author) about their dream for being married but it’s all just in the author’s mind, she is still alone, smiling with tears in the mirror.

*For some unknown reason I cannot sleep. The breeze from outside the open window attacks me ceaselessly. Our bedroom windows, our paradise windows.*

*This is what I never get right: using the word "our" for the house. Let’s put my fantasies of being with "him' in the house aside. Let's focus to the absurd word "our" now.*

*We decided to find a house together. But I found the house, and I have spent seven days doing the renovations. I went to the material shops myself and chose every single item to put in the house: the tiles, the toilet, the shower, the sink, the paints, the cements, the sands, the colors. Even the pipes and the nails and the bamboos for the fence -- everything. I supervised the laborers, the plumbers and the carpenters directly every single day of the renovation. I knew exactly what they ate and what they drank and what they smoked every day. I knew their type of women -- wait, that's too much.*

The author thinks that her house was also belonging to her ex-boyfriend so that’s why she used “our” for the house. Even though she knows that it’s not real. She and her ex-boyfriend (in her mind) tried to find a new house together, but she already spent seven days doing the renovation by herself, even choose every single item for the house but not with her ex-boyfriend.
d. Falling action

Falling action means the conflict between the protagonist and the antagonist unravels, or also the part of a story following the climax this part of a story shows the result of the climax. Falling action also contains a moment of final suspense, usually wrapped up the story and lead to the conclusions.

This "him", after telling me all the nasty-scary things via e-mails, phone-calls, SMSs and bank accounts, has not managed to come and take a look at the house. I mean what is left to be done now? The gardener has laid the carpetish grass on the yard. Birds and butterflies appear every time I imagine they do. The house is perfect now. Why wait?

The writer chooses this part as falling action because she thinks that this is the last part of the author’s conflict in her mind. The author still hoping that her ex-boyfriend to come and look the house that is now is perfect, so she think that her ex-boyfriend no need to wait.

Wait... I think I know the reason. The reason why he hasn't arrived now that our paradise is ready is because he is structured and organized (and in that respect I am very grateful for having not become as bad as him.) He promised me he'd come on a date but he's not here yet. He wouldn't care whether the renovation was done or not. He wouldn't care whether I can stand this yearning any longer or not. He wouldn't care -- oh he's not that bad. Please. He does care, just, the house is...Wait! I think I know the reason why I cannot sleep, it's because...

The writer knew that her ex-boyfriend will never come to her house, because her ex-boyfriend is not a kind of man who structured and organized, even her ex-boyfriend ever promised to her that he will come on a date but he’s not come yet, her ex-boyfriend doesn’t care anymore
with her. Even her house has been done, and finally the author knew the reason why she can’t sleep.

I was asleep. As I open my eyes, I hear heavy knocks on the front door, they sound more like bangs. My mind is on the blink, again like John Lennon in his other song. I reach the door, and I say to myself: Let’s face who’s outside.

Well, my dear, I say to my bitch, it's not him. It's not him at all. It's the material guy delivering the first cement sacks for the renovation.

I talk to myself, talking to him: If the perfect house is still a dream then what are you?

I am not happy. If anyone asks me what I'm feeling, I am not happy at all. Yet I stay in the house, for some unknown reason, it feels so important.

The writer thinks that the author is dreaming because in this falling action part, the author knew her reason why she can’t sleep, she (the author) had bad dreams and shocked from her sleep because someone knocks at the front door, and in hurry she moved from her bed and going to open the door, but it’s not her ex-boyfriend. There was the material guy delivered the first cement sacks for the renovation. the author knew that she is will not happy, because she will alone in her house, but for some unknown reason she feel very important for herself to stay in the house.

2. Character

In this short story, there are two characters, “I” and “He”. But the writer will focus to analyze the character of “I” because she is the major character of
this story. From the motivation we can know that she want to know the reason why she cannot sleep.

I was a "no thank you" person before I met him. He taught me how to say it for the first time when he opened the cab door for me. But I didn't say it until after he said, "you are welcome".

The author is a person that can learn something from what happens in herself because before she met the man she wasn’t a kindly person, but the man have a lesson to her.

I went to the material shops myself and chose every single item to put in the house: the tiles, the toilet, the shower, the sink, the paints, the cements, the sands, the colors. Even the pipes and the nails and the bamboos for the fence -- everything. I supervised the laborers, the plumbers and the carpenters directly every single day of the renovation.

The author is an independent person because she can do anything by herself.

The point is that I am a Libra. Wait, that's not the point either. But what happened to my Libraness? I am structured and organized now. That's not my job, to be that scary-structured-and-organized person. I descended to earth as a Libra to be uncertain; flowing like water in the river; easy going and looking forward to what's gonna happen when I'm already there in the moment -- and not beforehand -- to love anything that can be considered art, to be idealistic and at heart a perfectionist, to be free but secure and yet not to be so certain. I was born to doubt everything. Who did all this to me now? No doubt that's him (see? I have no doubt now).

The author is a Libra woman that supposed to be uncertain, easy going, idealistic and perfectionist, to be free but secure. She was always doubt in everything, but after she met the man, her Libraness has gone, she become a structured and organized person.
Wait... I think I know the reason. The reason why he hasn't arrived now that our paradise is ready is because he is structured and organized (and in that respect I am very grateful for having not become as bad as him.) He promised me he'd come on a date but he's not here yet. He wouldn't care whether the renovation was done or not. He wouldn't care whether I can stand this yearning any longer or not. He wouldn't care -- oh he's not that bad. Please. He does care, just, the house is... Wait! I think I know the reason why I cannot sleep, it's because...

The author finally knew the reason why she can’t sleep either.

3. Point of view

A story maybe told from the inside or the outside. When we speak of a story told from inside, we mean a story told by one of the participants or character in the story. Stories told from the inside are spoken of an example of first narration, since narrator naturally uses the personal pronoun “I” in referring to himself. Stories told from the outside, by a usually nameless narrator who maybe more or less closely identified with the author, are spoken of an example of third-person narration, since the narrator will rarely refer to himself at all and refers to the character of the story in the third person.

The house is narrated by first-person view, because the narrator is the character so the narrator reveals the plot by referring as “I”.

By using the first person, Dina Oktaviani tries to forward the story intact. She put herself in a certain place just as a story teller, without intervention to the story. She does not say what they (the characters) want and feel, but shows it through their behavior and action. The reader can feel and understand the story through the action of the characters.
4. Setting

This story happens in Jogjakarta. Where there is a house that she found and has spent seven days doing the renovations. Inside the house the faux-wooden tiles covering the floor, the dusty cement floor has gone, shoddy ceiling and ugly forgotten; the sweet wooden dining table is in its place. One day they decide to go to Pasar Beringharjo to buy some flowers. When they arrive in Pasar Beringharjo, the sun is so shiny that makes shadows. Inside the house, the breeze coming from the bathroom ventilation brushes the floral scent all over her body make her shivering.

5. Theme

My lips are locked. I feel the vague drizzle on them. A mystical Javanese orchestra is weaving its way through the walls and the spirit of Keraton Jogja is in the air. We are King and Queen, Adam and Eve, Visible and Invisible. We were engaged in heaven and become invincible. We have descended to earth and have been waiting for so long to find each other, for bodies to unite our spirits. My heart says "I do" -- an "I do" for nothing.

The House is written in 2008. The House is about love from a Libra woman. She was a “no thank you” person before she met a man that accompanies her when she wants to buy some flowers in Pasar Beringharjo. Sometimes she feels like John Lennon’s song. She always fancying about her past with him. She always use the word “our” for the house that she found and have spent seven days to the renovation, she even become somebody else because it. She is a Libra that descended to be uncertain, flowing like water in the river, easy going and looking forward to what’s going to happen when
she’s already in the moment, to love anything that can be considered art, to be idealistic and at heart a perfectionist, to be free but secure and yet not to be so certain. She was born to doubt everything.
A. Conclusion

The house written by Dina Oktaviani published in 2008, as a short story describing about love story of a Libra woman, she always fancying about her past with a man. One day she and her boyfriend decide to go to Beringharjo market to buy some flowers but poor for her, that was their last to be together. The writer analyzed on the intrinsic elements of the story, and the writer finds that the plot analysis in the house shows the conventional story, show the simple chronology, logic sequence of events. The major character in the house describes as “I” as the author because using the first point of view. The character is an easy going woman and looking forward to what’s going to happen when she is already there in the moment, she is a idealistic and heart perfectionist, she was born to doubt everything, but her past make her doesn’t feel doubt anymore in everything. The setting in this story just happens in the house itself. Based on the intrinsic elements of the story, the writer concludes that the story has a strong character.

B. Suggestion

The house is a short story written by Dina Oktaviani that got any attention by literary critics and has been analyzed by many artist and scholars. This research is one of many efforts to find new invention in literature and the writing of this paper will increase the appreciation to the literature. The writer suggests
anyone who is interested to do a deeper study about the intrinsic elements of Dina Oktaviani’s short story, to read more sources about it. The criticism by many readers or critics upon the literary works in websites and the literary analysis written by many authors are some helpful sources in this kind of study.
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APPENDIX

BIOGRAPHY OF DINA OKTAVIANI

Dina Oktaviani was born on October 11th 1985 to a large family in Lampung where she spent her early years. Alone, she made her way to Java, and settled in Yogya where she still lives today. At 21 she had her first book of poems published. This was the biography of lost.

She is the author of Como Un Sueno, a collection of short stories, and many other works have been published in Kompas, Koran Tempo, and the Jakarta Post to name just a few. Additionally she has translated books from Spanish and English into Indonesia language.

Having dropped out of university while studying French some years ago, she has now returned to study psychology, a subject close to her heart. Broken heart walking is her latest collection of poems.
The Synopsis of the Short Story

In this chapter, the writer will discuss about the intrinsic elements of the house. According to Robert Stanton (1965), the intrinsic element can be classified into plot, character, point of view, setting, and theme.

This a short story tells about a girl who just moved to her new place and lived alone, sometime she always remember about her past with her ex-boyfriend, because of that she can’t sleep either. She is a kind of quiet girl, it shows in the story that she lives alone. In this story, she was talking when she met her boyfriend in the cab for the first time. She is the one of an arrogant woman; because she wasn’t say “thank you” for the man he just met and had opened the cab door for her. Until the man said “you are welcome”. One day they decide to walk to Beringharjo market to buy some flowers, but poor for her, that was their second night together and has been the last.

Until now, she never met the man again, she just imagine about the time they used to. Now she is just alone to spend her seven days doing the renovation. She went to the material shops by herself and chose every single item for her house. She also managed her own financial. She is a Libra woman, she is descended to earth to be uncertain: flowing like water in the river: easy going and looking forward to what’s going to happen when she’s already there in the moment, to love anything that can be considered art, to be idealistic and a perfectionist in heart, to be free but secure and yet not to be so certain. She was born to doubt everything.
In the end of the story, the woman knows the reason why she can’t sleep.

She’s not happy at all.
Short Story: The House

Dina Oktaviani   | Sun, 11/02/2008 10:33 AM | Bookmark

For some unknown reason I cannot sleep. The faux-wooden tiles covering the floor fetch my eyes. I should have gone with real wood, but that's not the reason I cannot sleep. The slight sound of dripping water in the bathroom seeps in through my heart. This altar is my paradise -- and my chamber. There is only one person lying on the bed, me. That is not the reason why I cannot sleep either.

Today I moved into this house. The renovations are done. The dusty cement floor has gone, shoddy ceiling and ugly bathroom forgotten. The sweet wooden dining table is in its place. Waving curtains and night surround my bed. Javanese music is in my mind. I close my eyes for no reason. Solitude remains. * -- Darling, would you like to walk me to Beringharjo to buy some flowers? -- Why would you ask me that, my love? Just reach out my hand and take me with you, for I'd love to! -- Thank you, I say. -- You are welcome, he says, stabbing my eyes with his gaze so deep that I cannot feel the pain anymore.

"Thank you" and "you are welcome" are our expressions of adoration. I was a "no thank you" person before I met him. He taught me how to say it for the first time when he opened the cab door for me. But I didn't say it until after he said, "you are welcome".
-- What did you say? I didn't even say thank you, I said to him inside the cab. --
Well, I know your kind. I fantasized you said it, he said as he stabbed my eyes for
the first time.

He smiled, I almost cried that night. That was our second night together and could
have been the last. The night before was as hot as a honeymoon before marriage,
but that moment in the cab his shaded smile had already killed my lust. I later
gave him drizzle-kisses on the lips, as many as he gave me. No lust, no loss. --
Thank you, I whispered in his ear. -- Now I must say, my dear, you are welcome.

He opens the front gate before me, walking hand in hand, heading to Pasar
Beringharjo. He's like my shadow under the broken afternoon sunlight, so huge
and close; sheltering, almost protecting, disturbing like dreams. *

For some unknown reason I cannot sleep. I open my eyes and get up. The floral
water in the large earthen bowl has been there since this morning. I step into the
bathroom. I've been naked all evening, and now I'm ready to undress my mind.
Sitting on a rock on the bathroom floor, I splash myself, scoop by scoop.

With the bathing ritual finished, I get up and stand still, facing the mirror. I'm
shivering. The breeze coming from the bathroom ventilation brushes the floral
scent all over my body. But that's not the reason I'm shivering. I'm shivering
inside, just like John Lennon when he was a jealous guy. Only I don't know what
I'm feeling at the moment.
I look deeper into the mirror, right into the eyes. The face gets clearer in my eyes, clearer and then blurry, blurrier. Refraction: there are almost two faces now. No, there are two persons from the one face in the mirror. I close my eyes. And here I am, feeling the sacred touch.

-- My bride is a dream come true. You are a dream come true, he whispers very gently, as he touches my cheek with his palm. His voice is soft as the breeze.

My lips are locked. I feel the vague drizzle on them. A mystical Javanese orchestra is weaving its way through the walls and the spirit of Keraton Jogja is in the air. We are King and Queen, Adam and Eve, Visible and Invisible. We were engaged in heaven and become invincible. We have descended to earth and have been waiting for so long to find each other, for bodies to unite our spirits. My heart says "I do" -- an "I do" for nothing.

When I open my eyes I suddenly miss his touch. I see my reflection in the mirror, alone, smiling, with tears. *

For some unknown reason I cannot sleep. The breeze from outside the open window attacks me ceaselessly. Our bedroom windows, our paradise windows.

This is what I never get right: using the word "our" for the house. Let's put my fantasies of being with "him" in the house aside. Let's focus to the absurd word "our" now.
We decided to find a house together. But I found the house, and I have spent seven days doing the renovations. I went to the material shops myself and chose every single item to put in the house: the tiles, the toilet, the shower, the sink, the paints, the cements, the sands, the colors. Even the pipes and the nails and the bamboos for the fence -- everything. I supervised the laborers, the plumbers and the carpenters directly every single day of the renovation. I knew exactly what they ate and what they drank and what they smoked every day. I knew their type of women -- wait, that's too much.

I even managed to be an accountant to clear everything financially; I always have problems with budgets both foreseen and unforeseen. I gullibly fall into a trap where the unforeseen budget turns out to be much higher than her brother the foreseen budget, but that's not the point, OK?

The point is that I am a Libra. Wait, that's not the point either. But what happened to my Libraness? I am structured and organized now. That's not my job, to be that scary-structured-and-organized person. I descended to earth as a Libra to be uncertain; flowing like water in the river; easy going and looking forward to what's gonna happen when I'm already there in the moment -- and not beforehand -- to love anything that can be considered art, to be idealistic and at heart a perfectionist, to be free but secure and yet not to be so certain. I was born to doubt everything. Who did all this to me now? No doubt that's him (see? I have no doubt now).
This "him", after telling me all the nasty-scary things via e-mails, phone-calls, SMSs and bank accounts, has not managed to come and take a look at the house. I mean what is left to be done now? The gardener has laid the carpetish grass on the yard. Birds and butterflies appear every time I imagine they do. The house is perfect now. Why wait?

Wait... I think I know the reason. The reason why he hasn't arrived now that our paradise is ready is because he is structured and organized (and in that respect I am very grateful for having not become as bad as him.) He promised me he'd come on a date but he's not here yet. He wouldn't care whether the renovation was done or not. He wouldn't care whether I can stand this yearning any longer or not. He wouldn't care -- oh he's not that bad. Please. He does care, just, the house is...Wait! I think I know the reason why I cannot sleep, it's because...

I was asleep. As I open my eyes, I hear heavy knocks on the front door, they sound more like bangs. My mind is on the blink, again like John Lennon in his other song. I reach the door, and I say to myself: Let's face who's outside.

Well, my dear, I say to my bitch, it's not him. It's not him at all. It's the material guy delivering the first cement sacks for the renovation.

I talk to myself, talking to him: If the perfect house is still a dream then what are you?

I am not happy. If anyone asks me what I'm feeling, I am not happy at all. Yet I stay in the house, for some unknown reason, it feels so important.