

An Intrinsic Analysis of HR. Pinches' *The Fate of Customer 12: How the Short Story Goes*

A Final Project



**Presented as a Partial Fulfillment of the Requirements
to Obtain the *Sarjana Sastra* Degree in English Literature**

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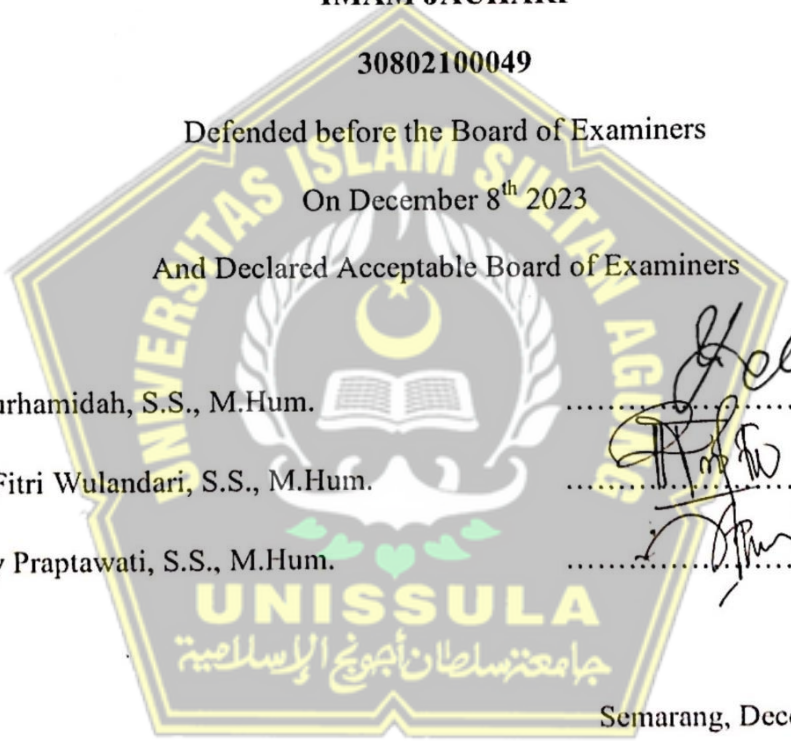
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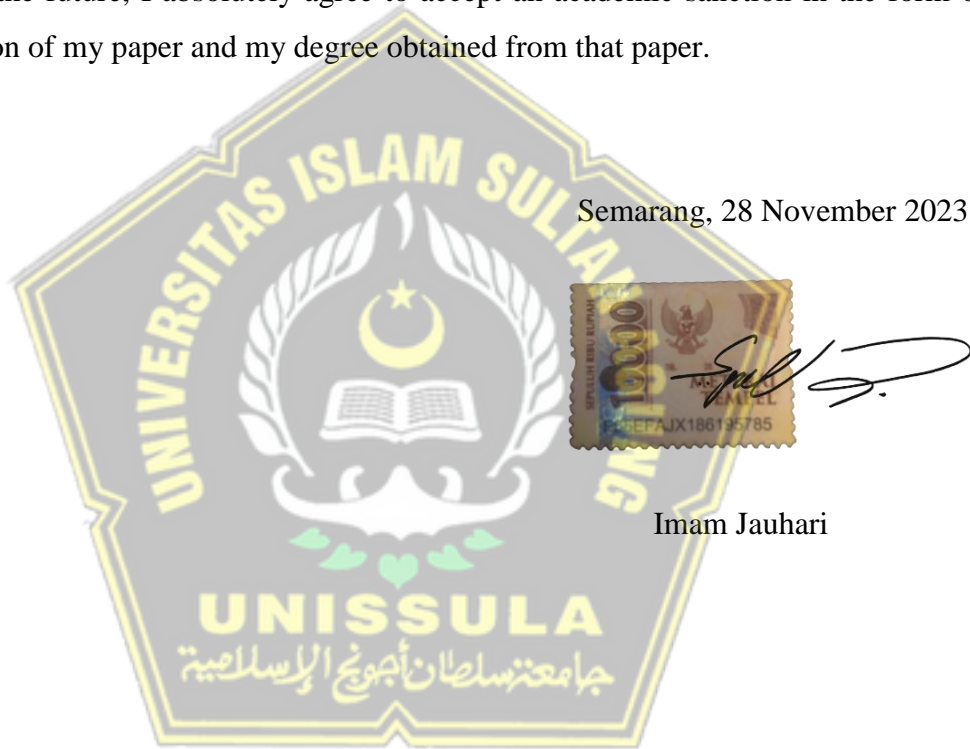
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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.

Semarang, 28 November 2023



Imam Juhari

MOTTO

“Many of life’s failures are people who did not realize how close they were to success when they gave up.”

Thomas A. Edison

“All our dreams can come true if we have the courage to pursue them.”

Walt Disney



Dedication

The final project is dedicated to:

1. Allah SWT for all the grace and blessing
2. My beloved parents Mr. Ahmad Zubaidi and Mrs. Nihayah
3. My beloved brothers Zainal Arifin, Saiful Umam, Fadli Rois, Jamaluddin Noor, Taufiqurrohman, Abdul Mujib and my beloved sister Ismah
4. My All lovely family in Semarang
5. My greet classmates of Literature Study Program year 2014
6. My All lovely best friends, thanks for supporting me, thank you for your help, time, advice, effort and support

ABSTRACT

Jauhari, Imam. “An Intrinsic Analysis of HR. Pinches’ *The Fate of Customer 12: How the Short Story Goes*” a Final Project, College of Languages and Communication Science, English Literature Department, Sultan Agung Islamic University, Semarang. Advisor: Idha Nurhamidah, S.S., M.Hum.

This study is aimed at analyzing a short story entitled ‘The Fate of Customer 12’ written by HR Pinches in terms of setting, characters and characterization, plot, and theme. HR Pinches himself is the main character in the short story, acting as a fortune teller who is so professional in his or her job—the author’s gender is not clear since the short story applies the first-person point of view. Most importantly, the story was written in a repetitive style to show mysteriousness. Surprisingly, many people from different walks of life believe in the “stories” that he or she has been telling. It is argued that he or she is saying the same things to every customer. He or she is trying to prove that no one has destinies even though he or she never tells THIS to his or her customers or he or she will lose his or her job. Yet, some customers do come back for the next fortune telling. One day, however, an individual identified as Customer 12 was very different, ending the futuristic consultation in death. Analysis in this research is interpretative in nature and performed in its generic structure. The findings of the study confirm that the short story has only one character who flashbacks the activities. This has taught us how important it is to show self-confidence, and all types of convincing rhetoric to anyone, and anywhere despite of telling lies.

Keywords: *setting, plot, characters, theme, short story, The Fate of Customer 12*

INTISARI

Jauhari, Imam. Final project, “An Intrinsic Analysis of HR. Pinches’ *The Fate of Customer 12: How the Short Story Goes*”. Fakultas Ilmu Bahasa dan Komunikasi, Jurusan Sastra Inggris, Universitas Islam Sultan Agung, Semarang. Dosen Pembimbing: Idha Nurhamidah, S.S., M.Hum.

Penelitian ini bertujuan menganalisis sebuah cerita pendek berjudul *The Fate of Customer 12* buah karya HR Pinches dari sudut *setting, characters and characterization, plot, dan theme*. HR Pinches sendiri bertindak sebagai pemeran utama dalam cerita pendek tersebut sebagai peramal masa depan yang sangat profesional dalam pekerjaannya—jenis kelamin penulis/ pemeran utama tidak jelas karena dalam cerita pendek tersebut dia menggunakan kata ganti orang pertama. Menariknya, cerpen itu ditulis dengan gaya bahasa pengulangan untuk menunjukkan suasana misterius. Herannya, banyak orang dari berbagai lapisan masyarakat percaya begitu saja “cerita” yang terlontar dari mulut peramal. Dia sendiri mengaku bahwa dia selalu mengatakan hal yang sama pada setiap pelanggannya. Dia mencoba membuktikan bahwa tidak seorangpun mempunyai nasib tertentu meskipun HAL INI tidak pernah diberitahukan pada pelanggannya soalnya dia sendiri akan kehilangan pekerjaannya. Lucunya, ada beberapa pelanggan yang datang kembali minta diramal untuk langkah berikutnya. Namun kali ini, sangat berbeda. Seseorang dengan identitas *Customer 12* akhirnya harus mati pada akhir konsultasi futuristik. Analisis dalam penelitian ini bersifat interpretatif dan dilaksanakan dalam bingkai struktur generik. Temuan penelitian ini mengkonfirmasi bahwa cerpen ini hanya memiliki satu pelaku (*character*) yang melakukan *flashbacks* aktivitasnya. Hal ini mengajarkan betapa pentingnya percaya diri dan segala bentuk strategi retorika untuk meyakinkan orang lain di mana saja meskipun yang dikatakan adalah dusta belaka.

Kata kunci: latar, alur, karakter, tema, cerpen, *The Fate of Customer 12*

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Finally, the writer realizes that this final project is still far from being perfect. Therefore, supportive critics and advice would be very needed and much appreciated and hope this final project can be useful for the reader.

Semarang, 2023



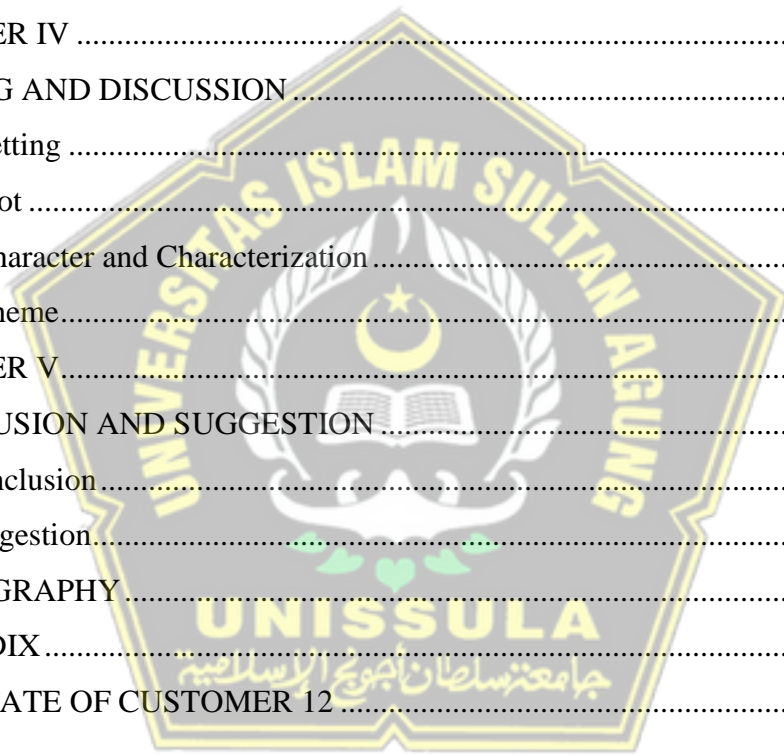
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CHAPTER I

INTRODUCTION

A. The Background of Study

Originated from the Sanskrit 'Shastra', the term 'Literature' has now been used to refer to the source of written and non-written works used in all kinds of activities in science. In other words, it is not originally an English word but derives from a foreign language, somewhere in India. Semantically speaking, literature is referred to as a 'text' containing guidelines' or 'instructions'. It can be used as a reference from which to obtain certain information.

In addition, Literature can be interpreted from different perspectives, depending on individual viewpoints. However, in this respect, Robert and Jacob (1995) state that *"literature is a composition that tells a story, dramatizes a situation, expresses emotions, analyzes and advocates ideas. Literature has an important role in human life, it has given much of entertainment, inspiration, motivation, information, etc."* Meanwhile, based on Rene Wellek and Austin Warren's book, Theory of Literature, literature is composed by its own elements. Wellek and Warren (1963) say that *"literature is as a work that is innovative, imaginative and fictitious. According to both literary works are not the real world, but the fictional world of imagination."*

Likewise, literary works are expressed in written forms igniting people's imagination, innovation in themselves on enjoying literary works. Almost all literary works are fictional forms used to indirectly teach human values of lives.

This final project deals with a short story entitled 'The Fate of Customer 12' written by HR Pinches. The author himself is the main character in the short story, acting as a fortune teller who is so professional in his job. The short story was analyzed in terms of its intrinsic elements.

A short story can be analyzed in terms of setting, plot, character and characterization, and theme. The intrinsic elements of the short story, *The Fate of Customer 12* were chosen for analysis due to the fact that this short story is of particular interests to young people, possibly offering great social values. However, without disregards of its positive values, the final project has been more interested in investigating the intrinsic elements of the short story—that is how it was constructed by means of which the students of Literature Department may want to learn how to write short stories of their own, telling the true and interesting sides of their lives.

B. Limitation of the Study

The current study only focusses on the analysis four of intrinsic elements and is limited to the issues of setting, characters and characterization, plot, and theme despite the fact that there are still more of intrinsic elements to analyze.

C. Problem Formulation

Based on the background of the study above, there are four problem formulation found in the short story of *The Fate of Customer 12*, as follows:

1. How is the setting in HR Pinches' *The Fate of Customer 12* described?
2. How is the plot constructed in HR Pinches' *The Fate of Customer 12*?
3. How are the characters in HR Pinches' *The Fate of Customer 12* characterized?
4. What is the theme of HR Pinches' *The Fate of Customer 12*?

D. Objectives of the Study

In accordance with the statement of the problem, the objectives of the study in tends to find out as follows:

1. To describe the setting of HR Pinches' *The Fate of Customer 12*
2. To describe the plot of HR Pinches' *The Fate of Customer 12*
3. To characterize the characters in HR Pinches' *The Fate of Customer 12*
4. To describe the theme of HR Pinches' *The Fate of Customer 12*

E. Significance of the Study

On completion of the current study, it would hopefully be useful and helpful in the following ways:

1. This study can open up the minds of those who view that intrinsic elements are not worth analyzing.
2. This study can show how easily it is to analyze the intrinsic elements and be one example to adopt in future final projects.

F. Outline of the Study

This final project report is written in 5 chapters. Chapter I is introduction which consists of background of the study, limitation of the study, problem formulation, objectives of the study, significance of the study, and organization of the study. Chapter II is review of related literature this chapter discusses the theory of the study. Chapter III is research method used as a guide the process of writing up the final project.

Presented in Chapter IV are the findings and discussion related to problem formulation. Therefore, it is logical to say that it is the core chapter of the report. Finally, the fifth chapter presents conclusion and suggestion.

CHAPTER II

THEORETICAL FRAMEWORK

In this chapter there are two sub-heading of Chapter II. The first sub heading is the synopsis of HR Pinches' *The Fate of Customer 12* and the second are some theoretical points of some intrinsic elements, namely setting, characters and characterization, plot, and theme.

A. Synopsis

The short story is built in one setting, similar to an individual responding to an interview about his or her profession—a fortune teller to be exact with one important, yet terrifying event to be told in a flashback style.

It is told that the fortune teller has been able to act professionally for a long time; so professional as he or she is—no information of the gender in the short story—that he or she manages to be trusted by people of various walks of life. The customers are therefore of people of different professions, such as “the businessmen and the soccer moms, the mailroom clerks, dentists, and hairstylists of the world. The politicians and the theologians, too. The young and the old, the hopeful and the hopeless, the sceptics and the true believers”. All the people who become customers of the fortune teller arrive at the reception with the same old question “*Can you tell me my future?*”

The answer to such a question is always the same, “Maybe,” in a courteous look and attitude to convince that each customer feels at the right hands of a magically powerful fortune teller with only \$25 per session paid in cash or by credit card. The next activities (palm reading, motivational talks with possible educated guessing of the past and possible future solutions) are quite similar from one customer to another, normally coming with an appointment by each customer. The fortune teller is sure that no one on earth has destinies as there are choices to choose from. Of course, this secret has never been told to anyone, let alone the customers.

However, one day, the fortune teller’s office is just about to be closed when a customer comes without an appointment. This customer is then labeled as Customer 12 since Customer 11 has just left the office.

Quite different from any other customer, Customer 12, upon payment of \$25 in cash, seems to have known what to do in a fortune teller’s divination room, for example, giving both palms without being asked. The usual magical conversation does not work. Educated guesses do not work either. No one has destinies, narrated the fortune teller, but everyone has choices. It is actually a frustration on the part of Customer 12, but the cause is again not known. However, Customer 12 (actually a man known from the fortune teller’s utterance “You’ll never know if you love your wife because you love her, or because you are *meant* to love her). Finally, the fortune teller holds Customer 12’s wrist so tightly that the nails hurt Customer 12, bleeding. The story ends nowhere (with ambiguity) whether Customer 12 is dead or still alive.

No information is given but he manages to get away from the fortune teller's nails.

He is sorry.

B. Theoretical Framework

B.1 Intrinsic Element

Every text of either novels or short stories is built on the basis of the intrinsic elements. In other words, it is prose (whatever form) which needs to be framed in such elements. A short story is therefore written following particular intrinsic elements for it to be a good one. According to Burgess (2014) and Steven (1990) talking about prose, described below are the intrinsic elements:

A. Plot

Plot is the up and down path of the story, starting from orientation, rising actions leading to the climax of the story and going down to the denouement, ending the story

B. Character and Characterization

Characterization is a method employed by an author in order to be able to communicate information about characters to the readers. A literary analyst can therefore investigate the characteristics of a character that the author describes through actions or physical attributes.

C. Setting

It is argued that setting is the environment in which the story takes place. It can be either a city, or even a place of work and the like. The entire action of a novel or short story, for example, is frequently determined by the location in which it is established.

D. Theme

Theme is the story main ideas or the messages that the author wants to convey by telling a story. Normally the moral teaching is put side by side with the theme. It is normally possible to guess the theme by looking at the moral teaching, and vice versa.

B.2 Setting in Details

The setting in a short story can be of time and place. Time refers to the time of occurrence of an event contributing to special atmosphere of the story that consist of a sequence of events in which the characters behave in the story. According to Birkerts (1993) setting is well defined as follows:

Setting refers both to the physical location of the events and to the time in which they happen. Setting then is the environment that surrounds the characters and influences them and their action. Setting is the times and places in which the events of the story occur. Most stories have multiple setting which has been created by the author to tell the story.

In identifying the setting, one may start by naming the town and year in which the story takes place (if these are identified by the author), and then by identifying the more specific locations of the story where the actions take place.

From the quotation above, setting is closely related to plotting. When an author sets up a plot for example, in orientation, he or she needs to have a place for the event to happen, also time to indicate when the event occurs.

It is argued that setting can be said to be in the form of a scene played by the character at the time of the story. With the setting of the weather the place that is happening, as revealed by Klarer (2004) "*Setting refers to time and place of the story, can be a scene, building, season or the dominant weather. Besides, setting can mean a location, period and social environment where the story takes place*". Thus, the background of an event in the story can be the location of the incident namely, for example, the building, season, weather pertinent to the location. Not only are these elements required but also there are other elements that must be shaped in order for a literary work to become interesting.

To make up a good setting, four elements must be fulfilled (Holman and Harmon, 1986), namely (1) the actual geographical location such as topography, scenery, and such physical arrangements as the location of the windows and doors in a room, (2) the jobs and daily manner of living of the characters, (3) the period of

time in which the action occurs, and (4) the general environment of the characters such as religious, mental, moral, social, and emotional conditions of the character(s)

So many components are required in the settings. By providing accurate data, readers can feel the atmosphere that occurs in literary works. According to Rene Wellek and Warren (1977) in their book *Theory of Literature* theorize that “*Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character.*”

B.3 Characters and Characterization

A character can be anyone (a person) or anything (an animal) that takes part or is made to take part in the event(s) of a short story or any other literary work. The plot can only exist with characters. The main character is placed in a situation that contain a problem that must be solved; therefore, conflict exists. Most stories also have minor character that help or hinder the main character attempt to solve his problem. On investigating a character, it is important to always look at this motivation. In character analysis, features, such as dialogues, his or her appearance on his or her action, his or her environment, his or her environment, his or her character type, what motivates the character in his motivation consistent as theorized by Larry M. Sutton (1971) “*character can be divided into four types they are flat character, round character, static character, and also dynamic character*”. Meanwhile, it is argued (Stanford, 2003) that “*characters are the fictional people*

who were part of the action, of a literary work". Characters are individuals an author presents in the story. Normally, short stories make use of fewer characters. Birkerts (1993) argues that *"Characters are portrayed as deliberately flat, and characters are customarily divided into several types, first is rounded and second is dynamic characters that are more lifelike"*. In a short story, however, flat characters are mostly used since the author pictures only a small part of a wide scope of a story.

It is also true that characters may be narrated as real human verbal representations. With each character through actions, sayings, descriptions, and comments. Each character has a different attitude—relationships between people that describe the nature of each individual. Usually, in a character's story when faced with a big problem to cause interactions between one character and another. A story cannot consist of one character, even in a monologue story, there must be audience to set up.

On analyzing a character, an analyst must find out the character's actions in the sequence of events in the story. Robert and Jacob (1993) argue that *"Character is a reasonable facsimile of human being, with all the good and bad traits of human being"*. It is important to note that character and characterization are different in some respects, a character is a person in literary work and characterization is the way in which a character is created. Thus, it can be said that characterization is a method and character is the product. The character possessed by someone is basically formed with their respective characteristics. Most importantly, Judith A. Stanford (2003) argues

that human character is not something that is carried from birth. Character is the formation or forging of the surrounding environment.

According to Robert (1993), "*characters are the persons in dramatic of narratives work, who are interpreted by the reader as being endowed with the moral and dispositional qualities that are expressed in what they say in the dialogue and what they do the action*". Therefore, a character as created by the author and displayed in a story is instinctual in nature with real people in real life. To put it in other words, the characters in the literary work can represent people who have real behavior in the novel, through actions and dialogue in the story. Character is the most important part in presenting a literary work. In literary works, the characters that can be played in the form of animals are not always human. Even though humans are still dominant as a character. Through literary works such as novels, the reader's poetry is indirectly carried away by emotions, desires and delusions when reading. So, the characters in the work of fiction are sources and attitudes of personalities in real life. Therefore, even though the characters performed by the characters are fictional, they in general have the quality of being real people.

A person's character will always be in line with the behavior. If someone always does good activities such as polite in talking, like helping, or even respecting others, then most likely that person is characterized as 'good'. On the contrary, if someone has bad behavior such as bullying, lying, like saying bad things, then he or she is characterized as 'bad'. Basically, in real life, characters can evolve through the

process of learning to live, especially the influencing factors of at home, school, and neighborhood. A person's character may be shaped by family, teachers, and friends.

B.4 Plot

Basic ideas are developed through some events, depending on the path (plot) created by the author. It is the sequence of events in a short story or play. A plot is a planned in a logical series of events with a beginning, climax, and ending. This is the sequence of events in a short story whose story is forward or backward. The plot is a series of planned and logical events that have a beginning, middle, and end. It is arguably true that "*plot is what appears when a character, or character is moved and the characters are pieces on the chessboard, and the plot is the strategic movement of the pieces*". Can be described by the events in the story. The plot is interesting because there may be many different plots that occur at the same time, each with different results" (Birkerts, 1993).

That a story like a short story, novel or drama based on that, a short story is one of the works of imagination is assumed to have a series of events. The events that are arranged together are composed of a smaller array of events.

The novel, for example, consists of parts or chapters, and these parts or chapters are series of paragraphs containing smaller events. It is argued that "*The plot (or narrative) is itself composed of smaller structures episodes incidents*" (Wellek and Austin, 1956). The plot has a strong relationship with the character. The term

Plot Forward refers to a story line that is displayed in chronological order, advanced, sequentially from the beginning, the middle and the end of the story. The other one is called ‘**Flow Backwards**’ namely a story line where the story begins with the resolution of the first conflict. Finally, the so-called **mixed plot**, that is a story line that starts with the climax of the story, starts from the past and ends with a completion of the story.

According to Foster (1980) "A *plot is a narrative of events that emphasizes causal relations. King died and the queen died of grief not a plot, the time sequence is maintained, but that sense of causation overshadows it*". The plot must cause significant effect and effective one another. Causality is an important part of realistic fictional plot which means something happened because of other impacts.

By discussing the flow, it means to deal with actions or events that are usually completed at the end of the story. A conflict can occur if the main character and the second character undergo a causal effect from the core story. There are five important components with respect to a plot:

B.4.1 Exposition

Exposition or orientation refers to the beginning of the story where things are being introduced to orient the readers about what he or she is going to read. It is an introduction to the character(s) in the story and the setting of the story. The purpose

of exposition is to make readers interested in the story. Also, readers can also imagine or expect what the story is all about.

B.4.2 Rising Action

A rising action refers to the center of the turning point where a conflict starts to occur and finally resolved. Such a turning point is to tell what the main character or protagonist experiences. In a story, there can be a number of rising actions, leading to the climax.

B.4.3 Climax

Climax refers to the peak or culmination of a resolved conflict in the story. Normally it is the most suspense moment in the story where the main character finds the answer to the problem. It may also find feedback on the main character.

B.4.4 Falling Action

Falling action refers to the turning point upon the climax where things have been resolved, leading the story to come to an end (denouement).

B.4.5 Denouement or Resolution

It is the end of a story that consists of open ending and closed ending. In an open ending, the readers or spectators are given freedom to continue the story. It usually consists of two choices from which readers can choose.

To be more specific about “plot”, Lukens (1990) asserts that *"plot is the sequence of events showing characters in action. This sequence is not accidental but is chosen by the author as the best way of telling his or her story. If the writer has chosen well, the plot will produce conflict, tension, and action that will arouse and hold our interest"*. Plot is made to make the reader imaginative and emotional in an indirect way.

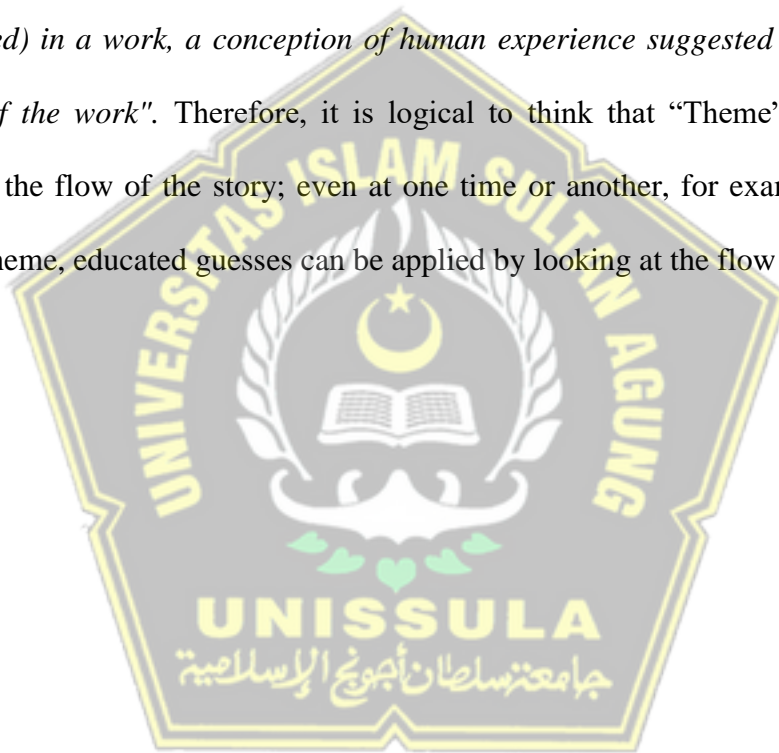
In that way, the slur can be made and can lead to conflict. Barnet (1991) asserts that *"usually plot introduces the characters and the settings (this is the exposition), then introduces a conflict, and then resolves the conflict in the denouement"*. His sequence of the characters' journey with each other is from experiencing conflict, conflict, to resolving conflicts.

B.5 Theme

To control over the flow of the story, there is what is called “Theme” referring to an idea created by the author as the central insight in fiction. Normally, “Theme” consists of a unified and generalized fact of life meaningfully configured or implied by the story. Or, for example, the basic dialogue of a story can be concluded that it is the author's thoughts on a particular topic or view on human nature. Themes are things foregrounding the stories, made up of universal facts, dominant statements within a social and human context.

In Birkerts (1993), it is argued that *“the character, plot, and setting of a fictional work can be said to be the body but the theme by analogy is the heart, or soul of the story. The theme is the dominant idea and what the work is about, and that is the center of the story”*. The theme is central in any literary work.

Barnet (1991, p.1281) says that *“theme is underlying or unifying idea (stated or implied) in a work, a conception of human experience suggested by the concrete details of the work”*. Therefore, it is logical to think that “Theme” normally overshadows the flow of the story; even at one time or another, for example, in finding out the theme, educated guesses can be applied by looking at the flow of the story.



CHAPTER III

RESEARCH METHOD

Presented in this chapter are the four points, namely (1) Types of Research, (2) Method of Data Collection, (3) Type of the Data and finally Data Analysis—method of data analysis.

A. Type of Research

The method used in this research is descriptive qualitative in nature, explaining or describing an event or a series of events. In this study the data were internet browsing; finding a short story to download. Qualitative research, as Strauss et al (2009) say " Qualitative is inductive in nature and research generally explores meanings and insights in a given situation". Thus, it is all about to conclude whatever read or observed, and to report as the answers to the research problems.

B. Data Collecting Method

Below are the primary steps of data collection

1. Reading the short story

In this activity, the short story was read over and over for several times in order to have full knowledge of the story in attempts to try to find out the data related to the topic, problem formulation, and theories used to analyze the data.

2. Identifying the Data

On completion of frequent reading of the story, the next step is to identify the data. This includes underlining, writing important parts on the contents of the data to get updated with respect to the whole story. The aim is to show the parts of the short story that will be analyzed. The data were extracts of description, narration and dialogues taken from the short story.

3. Classifying the Data

After identification, the data were categorized into several types and tabulated for ease of analysis. The tables may be presented in the data along with the analysis and discussion

4. Reducing the Data

The collected data were reduced into a smaller and manageable quantity to avoid unnecessary forms of analysis. However, it should be noted that the data left had to be the ones required for analysis according to the research questions.

C. Types of the Data

The data of this study is divided into two types:

1. Primary data observed or taken from the short story—in this case “*The Fate of Customer 12*” by HR. Pinches. The data consist of description, sentences, and dialogues.

2. Secondary data included the supporting data, which is taken from journal articles, essays, books and websites that related with the study.

D. Data Analysis

The last step of this research is data analysis. Data analysis consists of analyzing the data and reporting the result of the research. The data were qualitatively analyzed, making the best use of the researcher's literary expertise.



CHAPTER IV

FINDING AND DISCUSSION

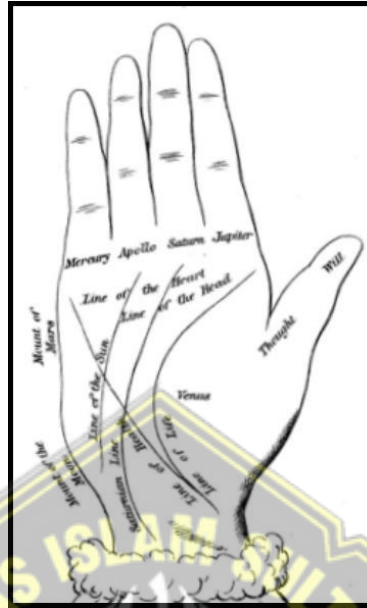
A. Setting

The only clue to setting is the word “my room” which refers to a place of an astrologist, or taro card practitioner, or palm reader (palmistry practitioner). However, to be exact, it is in a palmistry practitioner, as revealed in

“Can you tell me my future?” They ask me.

“Maybe,” I reply with a smile. No one likes a cocky psychic. *“Let me see your hand.”*

Presented above is the normal exchange between a customer and a palmistry practitioner, *“Let me see your hand,”* indicating that palmistry practice will be performed by a palmistry practitioner. The conversation is followed by a magical and mystical behavior of the palmistry practitioner. In terms of ‘setting’ it is possible that the customer and the palmistry practitioner are facing each other between one small table. They both may be sitting on the floor with legs folded, on a big and dignified chair for the palmistry practitioner and a small and simple chair for the customer.



Palmistry is the art of reading the lines on the palm (can be left or right palm, or both palms). However, it should be noted that there is a true palmistry practitioner and cheating one. In the short story, it seems that he is a cheater as revealed:

I pull them by the wrist and squint. “Ah,” I say, as I hum and haw over their meaningless folds, creases in skin that are nothing more than creases, places for sweat and dirt to collect. “Ah.” I usually do this a couple of times for dramatic effect. For \$25, nobody wants instant gratification.

The underlined phrases and sentences are excerpts that show ‘cheating description’. It is also supported by

Normal people don’t have destinies. Of course, I never tell them that. When they come into my shop, I take their palms solemnly—after I take

their payment, \$25 cash or card—and stare into the blankness of their futures with undue reverence.

From the underlined sentences and a phrase, the palmistry practitioner is not professional but behaves like a pro. This is prevalent for a cheater to look professional. On the contrary, a real professional palmistry practitioner may just look so simple but hundreds of customers are standing in for his or her fortune telling services. Thus, it is further confirmed that the story takes place in a fortune teller room, specified as palmistry reading as there are many other methods of fortune telling.

B. Plot

The plot of the short story starts at nowhere. It directly starts with a description of a human nature in a simple statement “Normal people don’t have destinies.” But trickily the author acting as the main character in the short story, continues describing “Of course, I never tell them that.” If he does, he will have to close the business of fortune telling. A religious preacher should have told that something can only be called a destiny had someone tried very hard over and over, and the result remains the same, that’s destiny.

The plot is performed in a kind of flashback. The author (the main character) tells that he has been practicing for a very long time and handling a various kind of people as revealed:

Day after day, year after year, they come: the businessmen and the soccer moms, the mailroom clerks, dentists, and hairstylists of the world. The politicians and the theologians, too. The young and the old, the hopeful and the hopeless, the sceptics and the true believers. They all come and its always the same.

From the statement above, it is clear the practice of palm reading has been performed for a long time and the practitioner has handled people from every walk of life. More importantly, the underlined sentence shows that he is a cheater. Customer are treated similarly even though they come with different problems.

The rising action occurs when one day there was a customer identified as Customer 12, as customer 11 had just left the practice room. This customer 12 is strange, identified as having visited the fortune teller but seems to have nowhere to go. This goes on up to the climax of the story, that is when there is no resolution between the fortune teller and the customer. With his sharp nails, the fortune teller pinched the wrist of the customer, bleeding. Hadn't the customer managed to get away from the fortune teller, death would have been awaiting. Fortunately, it all ends with separation between the customer and the fortune teller. All relieved, it is, the fortune teller concludes that everything happens as it should happen and to mean it happens—justifying that there is somehow a destiny that the customer is to be saved from the wicked fortune teller.

C. Character and Characterization

There is only one character in the short story entitled “The Fate of Customer 12”—that is the writer himself. Despite there is no information about gender, the character is a male as seen from the name of the author HR. Pinches which is the name of a male. The short story is sort of patterned with a uniqueness in the every paragraph starts with a sentence “Normal people don’t have destinies.” But, it turns out that Customer 12 has one—namely confusion and frustration having been the destinies.

The character of this short story is described as being a palmistry practitioner with a professional look. He can perform his tasks so professionally, handling all types of people with different problems in quite the same patterns of services. Yet, they work. Some customers may not return---unsatisfied but some other may come again for different solutions—to justify that human is greedy, a success in one, asking for another.

But in reality, the fortune teller is not that smart and professional. He guesses things based on the context as revealed:

I read the only legible parts of them, which are their presents and their pasts. *“Your heartline tells me that you are restless,”* I impart to the man with the imprint of a wedding ring on his finger. *“You have struggled to find romantic fulfilment in your partner, and you worry that you will never be satisfied.”* To the woman whose cell phone is always ringing in her bag, I say: *“Look here. Your lifeline is weak. This means that you lack*

independence and are yearning for autonomy. Your life is not your own right now, and you're worried that you'll never get it back."

The imprint of a wedding ring of a customer's finger gives a clue to the answer of the problems of the man. Meanwhile, a ring cell phone in her bag of a lady customer give a clue to the woman's problem. Thus, nothing from palm reading has been the clue to the customers' problems. In other words, the character is characterized as "tricky" in his profession.

D. Theme

It has been theorized that a theme is an idea controlling the story as a whole. It can also be the author's idea behind writing the story relating to the possible moral teaching that he or she wants to offer.

Reading the short story from beginning to the end, the author, therefore acting as the main character, wants to give a sort of moral teaching that going to a fortune teller can be useful but also dangerous. Over years of practice, the fortune teller may have helped some people but also may misguide some other people. However, the climax of the story is something different from the usual customers in and out. However, customer 12 has a different fate, the fate of customer 12 almost dead if the context does not help.

The moral teaching is that we have to be very careful in dealing with magical or mystical business. There are true and false parapsychologists. The false one is similar to the case of 12 murdered customers of a parapsychologist whose expertise is "to multiply money" which is actually lying.

CHAPTER V

CONCLUSION AND SUGGESTION

The last chapter provides a conclusion and suggestion. The conclusion is a result of the problem based on the research finding in chapter four related to answer the problem formulation and finally give suggestion.

A. Conclusion

The purpose of this research is to analyze *the Fate of Customer 12* short story through its intrinsic elements. Based on findings, the intrinsic elements in terms of setting, plot, character and characterization and theme through careful analyses of the short story on the basis of careful theory and intuitive interpretation. First of all is that the short story is written in the first person's point of view in the sense that the author acts as the main character. The purpose of using the first person's point of view is that the author wants to be responsible for what he is doing. He does not want to let other people to be blamed for anything he has been writing.

The setting of the story is only one place—the business room of the author professing as a fortune teller. However, he says that he has been practicing for years with a lot of various customers. The readers are supposed to imagines the coming-in and -out of the customer's everyday according to the appointments.

The intrinsic element of the character and characterization from the short story entitled *the Fate of Customer 12* is that he is smart but tricky—so smart that he can do the same things to different people, and tricky because he lies a lot up to a point

that he wants to kill his customer (Customer 12), but fails because death is not the customer's destiny.

The intrinsic element of the plot is that the short story makes use of flashbacks as the orientation to describe how the main character has made a living by being a fortune teller for years with various types of customers. The short story culminates in one rising action leading to its climax and resolution.

Finally, the theme of the short story is that people's destinies are not easy to predict. This is mentioned in each paragraph of the story. Prudence, as the moral teaching is of importance in any mystical and supernatural dealing to avoid being cheated.

B. Suggestion

Had the writer been working harder, he would have reported the research in much better way. Therefore, supportive criticism and suggestions will be greatly needed and greatly appreciated to make the writer future literary analyses better and prosper. The writer suggests that intrinsic elements should be analyzed in more comprehensive ways possible to reveal what may be behind the authors' creative literary works especially dealing with not only more complicated short stories but also novel masterpieces written by great contemporary authors.

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APPENDIX

THE FATE OF CUSTOMER 12

By HR. Pinches

1st Winner of Contest 197 ReedsyPrompt

Normal people don't have destinies. Of course, I never tell them that. When they come into my shop, I take their palms solemnly—after I take their payment, \$25 cash or card—and stare into the blankness of their futures with undue reverence. Day after day, year after year, they come: the businessmen and the soccer moms, the mailroom clerks, dentists, and hairstylists of the world. The politicians and the theologians, too. The young and the old, the hopeful and the hopeless, the sceptics and the true believers. They all come and it's always the same.

"Can you tell me my future?" They ask me.

"Maybe," I reply with a smile. No one likes a cocky psychic. *"Let me see your hand."*

I pull them by the wrist and squint. *"Ah,"* I say, as I hum and haw over their meaningless folds, creases in skin that are nothing more than creases, places for sweat and dirt to collect. *"Ah."* I usually do this a couple of times for dramatic effect. For \$25, nobody wants instant gratification.

While customers squirm in front of me, I read the only legible parts of them, which are their presents and their pasts. *“Your heartline tells me that you are restless,”* I impart to the man with the imprint of a wedding ring on his finger. *“You have struggled to find romantic fulfilment in your partner, and you worry that you will never be satisfied.”* To the woman whose cell phone is always ringing in her bag, I say: *“Look here. Your lifeline is weak. This means that you lack independence and are yearning for autonomy. Your life is not your own right now, and you’re worried that you’ll never get it back.”*

People are always worried about something. They come to me because they want me to voice their fears, to render them legitimate by saying them out loud.

They want me to voice their fears and then they want me to predict their resolutions. *“These are turbulent times, but they are temporary.”* *“Your fortunes will shortly turn.”* *“Your suffering is almost over.”*

They want me to give them hope and, for \$25, I’m happy to oblige.

Normal people don’t have destinies because they have choices.

They are presented with an infinite number of decisions, which unfurl an infinite number of paths. Paths that run through time like the roots of a tree that won’t stop growing. Paths with millions of interconnecting nodes and nodules. Paths that can take them anywhere. For most, there is no grand design nor divine intervention fuelling their trajectory; there is only the physics of life. Objects in motion tend to

stay in motion. In the same way, people tend to keep on living, making choices, designing their own futures.

Normal people don't have destinies and that is a blessing, because it means that nothing is impossible. Anything—literally anything—can happen. That's why my "fortunes" sometimes come true. Customers return to me certain that I had predicted their future when, in reality, they just happened to make the right itinerary of choices to lead them to where I'd said they'd go.

It goes without saying that that's good news for me, because it means that they will come back again and pay another \$25 for another educated guess.

Normal people don't have destinies. But you, Customer 12, are different. You come in just as Customer 11 of the day is leaving. I know that you don't have an appointment, so I don't bother to ask (I may have been blessed with the gift of sight, but I don't need to use it because I also have a watch. A glance at its face tells me that it is almost one o'clock, and I never book anyone in before my lunch break). Instead, I settle for: "how can I help you?" I try not to sound annoyed as I think of the burrito waiting in the microwave under my desk.

You ask for a palm reading. "That'll be \$25," I tell you. "Cash or card?"

While you fumble for your wallet, I take a moment to examine you. I try to complete a standardised checklist for you in my mind. A believable fortune is based on information, so I gather all that I can find.

You are male. You might be thirty or forty, but you could be older with a youthful face. Your clothes are similarly nondescript: white t-shirt, black trousers, black tennis shoes. You aren't wearing any jewellery and you don't have any visible scars or tattoos, either.

Okay, Customer 12, I think to myself, you aren't going to make this easy for me, are you?

You are completely and utterly unremarkable.

That, in itself, should have been a sign.

You pay in cash, which means that I can't catch a glimpse of the name on your credit card, and then you follow me through the door to the divination chamber. Usually, customers *ooh* and *ahh* over the décor in here—swathes of dark velvet and damask wallpaper, curtains, beads, crystals, and curios of all kinds—but you don't seem particularly impressed. I wonder if you can see the divination chamber for what it really is: a storage room at the back end of a strip mall storefront, as opposed to a retreat into the exotic arms of fate. But if you are sceptical of my powers, you do not say so, so I launch into the script: "Take a seat," I rasp. Everyone seems to think that a psychic ought to have a husky voice, so I always drop mine an octave or two to give the people what they want.

You sit across from me at the table and stretch out your palm before I ask for it. New customers are usually a little nervous, tentative in the face of astrological wisdom, but

not you. You seem like you know what you're doing. When I take your hand in mine, your skin feels dry and cool.

"This isn't your first reading," I announce, trying to earn some premonition brownie points with you. The sooner I can convince you of my psychic aptitudes, the better.

You rebuff me with a twitch of your lips. "Yes, it is," you say. I can already tell that you will be difficult to deceive, and I wish that you would just play along. Normal people usually *want* to believe.

I take your nonchalance as proof that you are lying. *Fine, be that way. It's your \$25 you're wasting.* I try to redirect: "What do you hope to learn today? Is there anything specific that you seek to find?"

"No, not really."

Oh, come on. You're making me dig. I widen my eyes in an attempt to look sincere. "Nothing at all? There are no pressing questions in your life that need resolution? No uncertainties blocking your path? Your palm will be easier to read if I know what I'm looking for. Futures are never straightforward, you know. They are murky, even for those of us who can see them." *Give me something, I beg you silently, anything.*

You pass me a smile, but it almost looks sad, somehow. For a second, I'm hopeful. Sometimes, people need to be prodded a little before they open up. Are you divorcing? Filing for bankruptcy? Battling a scary diagnosis? I hold my breath in anticipation, but you leave me disappointed.

“I don’t think you’ll have too much trouble with mine,” you assure me.

Another dead end. *Great.*

I try not to roll my eyes at you. “Okay, I’ll do my best.”

Normal people don’t have destinies, they have emotions.

Waves of them, oceans, currents, cacophonies—that’s what we psychics try to read. So, when I reach for your open palm, I prepare myself for a familiar drenching. I pride myself to be submerged in everything that you have felt, are feeling, or could ever feel. That is the closest thing to a destiny that I have ever experienced: a thrashing of cogent and tangent potential energies.

I hold my breath and wait for it. But when I touch you, I feel only one thing.

Frustration.

It starts in the pit of my stomach and builds. Builds until I want to scream, until I’m trembling, until every shred of me seems to become *it*. It’s an infection, this frustration, bacterial, viral, feral. It moves into my body, and it takes up residence there. It wraps around my insides like a snake waiting to feed.

It *hurts*.

I gasp before I can stop myself, but you don't flinch. You don't even seem surprised. You try to pull your hand away, but I can't let go. In that moment, holding onto you becomes the only thing stopping me from ripping my hair out, from gnashing my teeth until they break. Holding onto you becomes the only thing keeping me from slamming my face into the table, from trying to prize open my skull to release the pressure by allowing some of this noxious frustration to escape. If I let go of you, I am afraid that I will let go of myself, too, so I burrow my nails deeper and deeper into your wrist until you bleed.

Normal people don't have destinies because they have choices.

Normal people don't have destinies and that is a blessing, because destiny is tyranny reified and deified. It's powerlessness and anguish. It's the violent eradication of choice.

Normal people don't have destinies, Customer 12, but you do.

You have never had any possibilities, only certainties, and you have bounced against the confines of the pre-set track you're on until you have bruised black and blue with desire. Every time you move, you meet resistance, and it has pressed down on you until you are exhausted. It has strangled you—it is strangling you, it will strangle you—into submission.

Everything that you've ever done, you have been meant to do. And the worst part is, you know it. You are meant to be here now, and you know it. You are meant to bleed,

and you know it. After this, you will leave, and you know that wherever you go next will be the place that you are meant to be. And as you tumble from right place to right place, you will eventually find yourself asking: if everything in your life is predetermined, is anything about you really *you*?

Is any joy that you feel organic? Is any emotion, or whim, or fleeting thought spontaneous? Or has it all been pre-decided for you by some unseeable, unfathomable force?

Normal people don't have destinies, but you do, so you'll never get to know where you end and where fate begins.

You'll never know if you love your wife because you love her, or because you are *meant* to love her. And you do love her, so one day you will start to worry that you are robbing her of a more genuine form of love that she deserves to inspire in someone who could choose not to love her back.

And when this question finally consumes you to the point that you can't even stand to touch her, you will wonder if you destroyed your marriage or if this, too, was the brutal hands of destiny at work.

One day, you will contemplate ending it all, but you will know that killing yourself will not be escape, or solace, or rebellion. If you do it, you will know that dying was fated and if you do not, you'll know that living was fated. So, you won't bother.

Instead, you will wake up every day and you will do whatever it is that you are meant to do. You will go on and on and on. You will go on, and you will doubt. You will

never trust yourself. You will never be sure of anything except that you have a destiny, which means that you'll never be sure of anything at all.

I'm still shaking when you finally pry me from your wrist. Your touch is surprisingly gentle, and when you look at me, your expression is contrite. "I'm sorry," you say, and I can tell that you mean it. You knew that this would happen, but you didn't have a choice.

