A Description of Moral Values Portrayed in Green Ladder Readers Selected Short Stories

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A DESCRIPTION OF MORAL VALUES PORTRAYED IN
GREEN LADDER READERS SELECTED SHORT STORIES

A PAPER

WRITTEN

BY

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AUTHOR DECLARATION

I am ALBERT FEBRIANTO SIDAURUK, declare that I the sole author of this paper. Except where the reference is made in the text of this paper, this paper contains no material published elsewhere or extracted in whole or in part from a paper by which I have qualified for or awarded another degree.

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A paper with the title “A Description of Moral Values Portrayed in Green Ladder Readers selected short stories“ is describing about the moral values portrayed in short story. There also purposes from this paper, they are to learn the moral values in Green Ladder Readers and also to find out what moral values that portrayed in Green Ladder Readers selected short stories. During the process of writing this paper, the writer uses library method with collecting some books that related to the topic as the reference. In chapter 1, the writer describes the background, problem of study, scope of study, objective and method of study. Chapter 2, contains about description of literature, moral and values. Chapter 3, contains about the moral values of the short stories. Chapter 4, contains about the conclusion and suggestion of the paper.

Keywords: Moral Values, Short Story.
ABSTRAK


Kata Kunci: Nilai Moral, Cerita Pendek.
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The writer,

Albert Febrianto Sidauruk
Reg. No. 162202040
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CHAPTER I

1. INTRODUCTION

1.1 Background of The Study

Literature in its broadest sense, is any written work. Etymologically, the term derives from Latin *litaritura/litterature*: writing formed with letters, although some definitions include spoken or sung text. Literature is old as human language, and as new as tomorrow’s sunrise. And literature is everywhere, not only in books, but in videos, television, radio, CDs, computers, newspapers, in all the media of communication where a story is told or an image created. It starts with words, and with speech. The first literature in any cultural is oral.

Literature is a verbal work of art. It is a verbal work, it involves language as the main point. Language is known as the material substance of all the literary works (Koesnosobroto, 1988). According to Tzvetan Todorov (in Koesnosobroto, 1988), literature is a kind of extension and application of certain properties of language. Since it is an extension and application of certain properties of language, the most fundamental asset of literature is that it provides the spoken and written story of human experience, the record of present and past, a paradigm on which to record future (Sorensen and Lehman, 1955:xxii). The use of literature is to address a problem or issue, or stimulate thinking about values. Literature has a power to motivate the students to read, since it provides the stories of lives, or make up stories that builds the student curiosity.

Literature may be classified into four categories or genres: (1) prose fiction, (2) poetry, (3) drama, (4) nonfiction prose. Usually the first three are
classed as imaginative literature. The genres of imaginative literature have much in common, but they also have distinguishing characteristics. Prose fiction, or narrative fiction, includes myths, parables, romances, novels, and short stories.

A short story is a story about character, the short story has at least five elements namely characters, characterization, plot, point of view, and setting. Because novels were long, they took a long time to read—hours, days, even weeks. American writer Edgar Alan Poe (1809-1849) addressed this problem and developed a theory of the short story, which he described in a review of Nathaniel Hawthorne’s *Twice Told Tales*. Poe was convinced that “worldly interests” prevented people from gaining the “totality” of comprehension and response that he believed reading should provide. A short, concentrated story (he called it “a brief prose tale” which could be read at a single sitting) was ideal for producing this kind of powerful impression. From the short stories we can find the moral values because of it the writer want to describe about moral values in short stories.

According to Sternberg, morality refers to concern with is good or right in peoples relationship with each other. It is to be specific about definitions of good (or bad) and right (or wrong), since the terms can be used in several different ways. Social relationship can be judged by standards such as efficiency or showing careful when makes judgements and decisions (Sternberg, 1994: 938).

Henry Hazlitt assert that morality is an art to maximize happiness because by considering this matter it is will be useful for our self and the other people (Hazlitt, 2003: 109).
1.2 Problem of The Study

The problems of study based on the background are the description about the moral values in Green Ladder Reader selected short story.

1) What moral values are found in the short stories?

1.3 Objective of The Study

The purpose of the Study is:

1) To find out the moral values in the short stories.

1.4 Scope of The Study

In the short stories there are many part of short stories that can be discussed, but the writer wants to focus only with the moral values that delivered in the *Green Ladder Readers* selected short stories.
1.5 Significance of The Study

This writing has significance as follows:

1. Theoretically, it can give significant contribution toward the development of literature especially in fiction field

2. Practically, it can give good comprehension toward the reader about moral values in short stories.

3. As academic, it can be reference toward literature students that want deeper to research about moral values in short stories.

1.6 Method of The Study

Method of the study which the writer uses is qualitative descriptive research to write and finish such as reading the short story for several times to understand the story and the moral values in short story, the writer make some library research such as reading literature books, fiction books. The writer also browsed datas from the internet to find some references about the related subjects and the writer makes some conclusion about it.
CHAPTER II

2. REVIEW OF LITERATURE

2.1 The Definition of Short story

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.

2.2 The Elements of Short Story

Elements of Fiction I: VERISIMILITUDE AND DONNEE

Fiction, along with drama, has a basis in realism or verisimilitude. That is, the situation or characters, though they are the invention of writers, are similar to those that many human beings experience, know, or think. Even fantasy, the creation of events that are dreamlike or fantastic, is anchored in the real world, however remotely. This connection of art and life has lead some critics to label fiction, and also drama, as an art of imitation. Shakespeare’s Hamlet states that an actor attempts to portray real human beings in realistic situation (to “hold a mirror up to Nature”).
The same way also be said about writers of fiction, with the provisos that reality is not easily defined and that authors can follow many paths in imitating it. What counts in fiction is the way in which authors establish the ground rules for their works, whether with realistic or nonrealistic characters, place, action, and physical and chemical laws.

The assumption that authors make about the nature of their story material is called a postulate or a premise—what Henry James called a donnee (something given). The donnee of some stories is to resemble the everyday world as much as possible.

Once, a donnee is established, it governs the directions in which the story moves Jackson’s “The Lottery,” for example, contains a premise or donnee that may be phrased like this: “Suppose that a small, ordinary town held a lottery in which the prize was not money but a ritual punishment.” Everything in Jackson’s story follows from the premise.

In such ways authors may lead us into remote, fanciful, and symbolic levels of reality. Scenes and actions such as these, which are not realistic in our ordinary sense of the word, are normal in stories as long as they follow the author’s own stated or implied ground rules. You may always judge a work by the standard of whether it is consistent with the premise, or the donnee, created by the writer.

In addition to referring to various levels of reality, the word donnee may also be taken more broadly. In futuristic and science fiction, for example, there is
an assumption or donnée of certain situations and technological developments (e.g., interstellar space travel) that are not presently in existence.

In addition to setting levels of reality and fictional types, authors may use other controls or springboards as their donnes.

Elements of Fiction II: CHARACTER, PLOT, STRUCTURE, AND THEME

Works of fiction share a number of common elements, which we discuss in detail in subsequent chapters. The more significant ones are character, plot, structure, and theme.

a. Character

Stories, like plays, are about characters—characters who, though not real people, are drawn from life. A character, is a reasonable facsimile of human being, with all the good and bad traits of being human. A story is usually concern with a major problem that a character must face. This may involve interaction with another character, with a difficult situation, or with an idea or general circumstances that force action. The character may win, lose, or tie. He or she may learn and be the better for the experience or may miss the point and be unchanged.

Earlier we mentioned that modern fiction has accompanied the development of a psychological interest in human beings. Psychology itself has grown out of the philosophical and religious idea that people are not evil by nature, but rather that they have many inborn capacities—some for good and others for bad. People are not free of problems, and they make many mistakes in
their lives, but they nevertheless are important and interesting, and are therefore worth writing about, whether male or female; young or old, white, black, tan, or yellow; rich or poor; worker or industrialist; traveler or resident; aviator, performer, mother daughter, homemaker, prince, general, bartender, or checkout clerk.

b. Plot

In a well-done story, all the actions or incidents, speeches, thoughts, and observations are linked together to make up an entirety, sometimes called an organic unity. The essence of this unity is development and resolution of a conflict—or conflict—in which protagonist, or central character, is engaged. The pattern in which the protagonist meets and resolves the conflict is called the plot, which has been compared to the story’s *map*, *scheme*, and *blueprint*. The plot is based on the interaction of causes and effects as they develop sequentially or chronologically. That is, the story’s actions follow one another in time as the protagonist meets and tries to overcome the forces of opposition.

Often the protagonist’s struggle is directed against another character—an *antagonist*. Just as often, however, the struggle may occur between the protagonist and opposing groups, forces, ideas, and choices—all of which make up a collective antagonist. The conflict may be carried out wherever human beings spend their lives, such as a kitchen, a bedroom, a restaurant, a town, square, a farm, an estate, a workshop, or a battlefields. The conflict may also take place internally, within the mind of the protagonist.
c. Structure

Structure refers to the way a plot assembled. Chronologically, all stories are similar because they all move from beginning to end in accord with time it takes for causes to produce effects. But authors choose many different ways to develop their plots. While some stories are told in chronological order, others may get pieced together through out-of-sequence and widely separated episodes, speeches, remembrances, dreams, nightmare, periods of delirium, fragments of letters, overhead conversation, and the like. In dealing with structure, therefore, we deal with arrangement and development of individual stories. Usually we study an entire story, but we may also direct our attention toward a smaller aspect of arrangement.

d. Theme

Fiction necessarily embodies issues and idea. Even stories written for entertainment alone are based in an idea or position. Thus, the writers of comic work committed to the idea that human difficulties can be treated with humor. More serious works may force characters to make difficult moral choice, in the thought that in a losing situation the only winner is the one who maintains honor and self-respect. Mystery and suspense stories rest on the belief that problems have solutions, even if they may not at first seem apparent. Writers may deal with the triumphs and defeats of life, the admirable and the despicable, the humorous and the pathetic, but whatever their goal, they are always expressing ideas about human experience. In fiction, ideas take the form of an underlying theme or central idea, which helps to tie the work together. The process of determining and
describing the themes or ideas in stories is probably never complete: there is always another theme that we may discuss.

Elements of Fiction III: THE WRITER’S TOOLS

a. Narration

Writers have a number of modes of presentation, or “tools,” which they may use in writing their stories. The principal tool (and the heart of fiction) is narration, the reporting of actions in chronological sequence. The object of narration is, as much as possible, to render the story, to make it clear and to bring it alive to the reader’s imagination. The essence of narration is the movement of sentences through time. The reading and comprehension of a narration cannot be done in a single view, as with works of painting and sculpture. In contrast, the writer of narrative may include all the events leading up to and following such a moment, for a narration moves in a continuous line, from word to word, scene to scene, action to action, and speech to speech. As a result of this sequential movement, the reader’s comprehension must necessarily also be sequential.

b. Style

The medium of fiction and of all literature is language, and the manipulation of language—the style—is primary skill of the writer. A mark of a good style is active verbs, and nouns that are specific and concrete. Even with the most active and graphic diction possible, writers can never render their incidents and scenes exactly, but they may be judged on how vividly they tell their stories.
c. Point of View

One of the most important ways in which writers knit their stories together, and also an important way in which they try to interest and engage readers, is the careful control of point of view.

Point of view is the voice of the story, the speaker who does the narrating. It is the way the reality of a short story is made to seem authentic. It may be regarded as the story’s focus, the angle of vision from which things are not only seen and reported but also judged.

A story may be told by a fictitious “observer” who tells us what he or she saw, heard, concluded, and thought. This speaker, or narrator—terms that are interchangeable—may sometimes seem to be the author speaking directly using an authorial voice, but just as often the speaker is an independent character—a persona with characteristics that separate him or her from the author, sometimes the narrator is a participant in the story. Stories told in these ways have first person point of view, for the speaker uses the “I” personal pronoun in referring to his or her position as an observer or commentator.

The other important point of view is the third person. The third-person point of view may be (1) limited, with the focus being on one particular character and what he or she does, says, hears, thinks, and otherwise experience, (2) omniscient, with the possibility that the thoughts and behaviors of all the characters are open and fully known by the speaker, and (3) dramatic, or objective, in which the story is confined only to the reporting of actions and
speeches, with no commentary and no revelation of the thoughts of any of the characters unless the characters themselves make these revelations dramatically.

d. Description

Together with narration, an important aspect of fiction is **description**. Which brings scenes and feelings readily to the imagination of readers. Description can be both physical (place and person) and psychological (an emotion or set of emotion).

e. Dialogue

Another major tool of the writer of fiction is **dialogue**. By definition, dialogue is the conversation of two people, but more than one characters may participate. The major medium of the dramatist, dialogue is just one of the means by which the fiction writer makes a story vivid and dramatic. Straight narration and description can do no more than make a secondhand assertion that a character’s thoughts and responses exist, but dialogue makes everything real and firsthand.

f. Commentary

Writers may also include **commentary, analysis**, or **interuption**, in the expression that readers need insight or into the characters and actions. When fiction was new, authors often expressed such commentary directly. Such commentary is therefore just as much a part of the story as the narrative incidents.
g. Tone and Irony

In every story one may consider **tone**, that is, the ways in which the author conveys attitudes about the story material and toward the readers. Generally, **irony** refers to language and situations that are inappropriate or opposite from normal expectations.

h. Symbolism and Allegory

In fiction, even an apparently ordinary thing may be understood as a **symbol**; that is, it may stand for something beyond itself.

These, then, are the major tools of writers of fiction. For analytical purpose, one or another of them may be considered separately so that the artistic achievement of particular author may be recognized. It is also important to realize that authors may use all the tools simultaneously.

The story may be told by a character who is a witness, and thus it has a **first-person point of view**. The major character, the **protagonist**, goes through a series of **actions** as a result of a carefully arranged **plot**.

Because of this point, together with the author’s chosen method of **narration**, the story will follow a certain kind of arrangement, or **structure**, such as a straightforward **sequence** or a disjointed series of **episodes**.

One thing that the action may demonstrate is the **theme** or **central idea**. The writer’s **style** may be manifested in **ironic** expressions. The description of the character’s actions may reveal **irony of situation**, while at the same time this situation is made vivid through **dialogue** in which the character is a participant.
Because the plight of the character is like the plight of many persons in the world, it is **allegory**, and the character herself or himself may be considered as a **symbol**.
2.3 Moral Values

Morality and moral derive from the latin mores, meaning customs, manner, and character (Earle, 1992: 178) as stated by oxford advances learner’s dictionary, moral relates to the standard or principles of good behavior (Hornby, 2010:4).

Moral issues involve a wy behaving and showing personality or character. They are unavoidable and happen in all shapes and sizes (Barcalow, 1994:3). There are so important when the people face the choice which will be influenced the well being of others by either increasing or decreasing it, causing either harm or benefit. In other words, moral matters affect the well-being of others (Barcalow, 1994:4).

Carol K. Sigelman (1995:330) affirms that there are three basic components of morality, thus are:

1. An affective or emotional component

An affective component contains the feelings of hurting and concerning for other feelings that surround right or wrong actions and that motivate thoughts and actions or behaviours.

2. A cognitive component

A cognitive component focuses on the way we conceptualize right and wrong and make decisions about how to behave.
3. A Behavioral component

A behavioral component reflects how we actually behave when for example we do or have something that we know is bad or wrong, or help a needy person.

Talking about values, Oxford advances learner’s dictionary defines that it is a belief about what is right and wrong and what is important in life (Hornby, 2010:1649). It is a principle, quality, or quantity which is valueable (Webster, 1981:2350). Daroeso states that it is appreciation which is based on person’s behavior because the matter is pleasureable, satisfactory, and advantageous (Daroeso, 1986: 20).

Linda and Richard Eyre argue that value which is accepted universally is value that results the positive behaviour for the person who do it in order to get clam. It has benefit for the person who acts the value and the other people (Linda and Richard, 1997: xxiv).

Moral value cannot be seperated from the other values. Regarding to bertens (1997:144), there are four characteristic of moral values, thus are:

1. Relating to the person’s responsibility

Moral values concerns with the human’s personality which has responsibility. It causes that person is guilty or not because he is responsible. It is created within the actions which become his duty. Human being himself is as a source of his moral values (Bertens, 1997: 144)
2. Concerning to one’s inner self

This values produces “voice” from the one’s inner self. It will accuse us if we againts it and praise if we bring this values to the reality (Bertens 1997:144)

3. Making obligation

Moral values has absolute obligation which cannot be bergained. Immanuel kant (1724-1804) as a german philosopher argues that moral values contains imperative category. It means that we are obliged to do something without requirements. It is applied to human being as a root of humanity. Human is hoped to perform the moral values. It is impossible that someone chooses some moral values and refuses the others, for example, someone receives honesty and loyalty as the values in his life but rejects justice. Therefore, all the people should accept all of the standards of behaviour. (Bertens 1997:145-146)

4. Having formal quality

A moral value does not have the separate substance of values. It runs with the other values (Bertens 1997:147).

There are kinds of moral values, such as:

1. Bravery

Bravery is willing to things which are difficult (Hornby, 2010:169) it is the ability to stand up for what is right in difficult situations. The bravery to take the decision is very useful to face the problems (Siagian,2003:112). It is not
doubtful in facing the danger because gives the strength to do the action which is considered right in front of the strong opponent (Neuschel, 2008:82).

2. Humbleness

Humbleness means showing that we do not think if we are as important as other people (Hornby, 2010: 734).

3. Honesty

Honesty is the quality of being honest. It always tells the truth and does not hide the rightness (Hornby, 2010:721)

4. Steadfastness

Steadfastness means that our attitudes and aims are not changed (Hornby, 2010: 1460)

5. Sympathetic to others

Sympathetic is the feeling of being sorry for somebody. It shows that we understand and care about the problems of the other people. (Hornby, 2010: 1514).

6. Cooperativeness

Cooperativeness involves the fact of doing something together or working together toward shared aim (Hornby, 2010: 323)
7. Thankfulness

Thankfulness is word or action that shows that we are grateful to somebody for something.

8. Kind-hearted

The kind hearted is the quality of being kind (Hornby, 2010: 822)

9. Trustworthiness

Trustworthiness is that the action that we can rely on to be good, honest, sincere, etc (Hornby, 2010: 1602)

10. Sincerity

Sincerity shows the feeling, belief, or behaviour that we really think or feel (Hornby 2010: 1602)

11. Love and affection

Love is a strong feeling or deep affection for somebody or something, especially a member of family or friend (Hornby, 2010: 884). Affection is the emotional state of liking or loving somebody or something very much and caring about them (Hornby 2010: 24)
CHAPTER III

3. DESCRIPTION OF PAPER TOPIC

3.1 The Description of Moral Values

The writer uses qualitative method to describe the moral values. In this short story has more than one moral values. From the explain above the writer want to describe moral values from Green Ladder Readers. There are 5 selected short stories from Green Ladder Readers as follows:

3.1.1. Sympathy

“I help Mama put Sister to bed. I cover her with a warm blanketed. She sweeps the fallen leaves away from the varendah. I collect them and throw them away. I help her carry the mop. Mama puts the clothes out dry. I hand them to her one by one.” (Helping Mama After the Rain, 2005: p4)

From the quotations above the moral value that found is Sympathy.

“no one should ever starve! Here, fill my blue wheelbarrow with pumpkins! Take all the fruits and vegetables you need.” (The Grumpy Gardener, 2005: p10)

From the quotation above the moral value that found is Sympathy.

“The scruffy boy grabbed the crab and put it in his pocket. Suddenly, the scruffy boy ran into the sea. He dived into the waves and pulled mum up!. Mum’s sun dress and sun
hat were soaked but mum was all right”. (Beach Cricket, 2005: p6)

From the quotation above the moral value that found is Sympathy.

“One day the robot found a sick bird on the ground. The robot looked after it. When the bird could fly again, he set it free. Just then, an old woman came along. ‘I was a pretty princess,’ she. ‘but a wicked witch turned me into an old woman. I wish to be young and pretty again.’ The robot gave away his first wish. Then, a clown came along. ‘I have a problem,’ he sighed. ‘I was very funny, but now I can’t make people laugh’. The robot gave away his second wish. The clown told a funny story. He made the robot and the pretty princess laugh. Later, a group of sailors came along. ‘Our ship sank,’ they said. ‘we have no way to go home now. We wish we could have a new ship’. The robot gave away his third wish. The sailors got on their new ship.” (The Lonely Robot, 2005: p2)

“I want to be an animal trainer, ‘Priya said. ‘I want to train dogs to help people who cannot see’ “. From this story Priya has a good moral values to help people who cannot see. (When We Grow Up, 2005: p4).
3.1.2 Kind-Hearted

“I help Mama put Sister to bed. I cover her with a warm blanket. She sweeps the fallen leaves away from the verandah. I collect them and throw them away. I help her carry the mop. Mama puts the clothes out dry. I hand them to her one by one.” (Helping Mama After the Rain, 2005: p4)

From the quotation above the daughter has a Kind-Hearted because she always helps her mother to do housekeeping after the rain.

“Please sir, may I have a pumpkin? Begged the eldest son, ‘my family is starving’. ‘starving?’ said the surprised gardener. ‘no one should ever starve! Here, fill my blue wheelbarrow with pumpkins! Take all the fruits and vegetables you need’ “. (The Grumpy Gardener, 2005: p10)

From the quotation above the moral value that found is Kind-Hearted.

“The scruffy boy grabbed the crab and put it in his pocket. Suddenly, the scruffy boy ran into the sea. He dived into the waves and pulled mum up!. Mum’s sun dress and sun hat were soaked but mum was all right ‘thank you!’ gasped mum. ‘you brave boy, you rescued me!’”. (Beach Cricket, 2005: p6)
From the quotations above the writer found the moral value is Kind-Hearted because he always helps the family when they need backup.

“One day the robot found a sick bird on the ground. The robot looked after it. When the bird could fly again, he set it free. Just then, an old woman came along. ‘I was a pretty princess,’ she. ‘but a wicked witch turned me into an old woman. I wish to be young and pretty again.’ The robot gave away his first wish. Then, a clown came along. ‘I have a problem,’ he sighed. ‘I was very funny, but now I can’t make people laugh’. The robot gave away his second wish. The clown told a funny story. He made the robot and the pretty princess laugh. Later, a group of sailors came along. ‘Our ship sank,’ they said. ‘we have no way to go home now. We wish we could have a new ship’. The robot gave away his third wish. The sailors got on their new ship.” (The Lonely Robot, 2005: p2)

From the quotations above the writer found the moral values is Kind-Hearted because he always helps people who come to him.

“‘I want to be an acrobat,’ fred said. ‘I want to be a vet,’ grace said. ‘I like caring for animals, especially horses’ ‘I want to be an animal trainer,’ priya said. ‘I want to train dogs to help people who cannot see’ “. (When We Grow Up, 2005: p4).
From the quotation above the writer found the moral values is Kind-Hearted because he want to train dogs to help people who cannot see.

3.1.3 Love and Affection

“Sister’s skirt is wet. ‘ I’m soaked to the skin,’ she cries.

‘Achoo!’ she goes! I help mama put sister to bed. I cover her with a warm blanked. Mama gives sister some medicine”. (Helping Mama After the Rain, 2005: p4)

From the quotation above the writer found the moral value is Love and Affection.

3.1.4 Sincerity

“No one should ever starve! Here, fill my blue wheelbarrow with pumpkins! Take all the fruits and vegetables you need” .(The Grumpy Gardener, 2005: p10).

From the quotation above the moral values who writer found is Sincerity because he want to give his fruits and vegetables even though he knows if the eldest son want to steal his fruits and vegetables.

“Want to play beach cricket? He asked. ‘No thanks,; said brian, as he climbed up the tree. The scruffy boy grabbed the crab and put it in his pocket. Suddenly, the scruffy boy ran into the sea. He dived into the waves and pulled mum
up!. Mum’s sun dress and sun hat were soaked but mum was all right ‘thank you!’ gasped mum. ‘you brave boy, you rescued me!”. (Beach Cricket, 2005: p2).

From the quotation above the moral values that found by the writer is Sincerity because when brian do not want to play beach cricket with scruffy boy but he still want to helps the family.

“ One day the robot found a sick bird on the ground. The robot looked after it. When the bird could fly again, he set it free. Just then, an old woman came along. ‘I was a pretty princess,’ she. ‘ but a wicked witch turned me into an old woman. I wish to be young and pretty again.’ The robot gave away his first wish. Then, a clown came along. ‘I have a problem,’ he sighed. ‘I was very funny, but now I can’t make people laugh’. The robot gave away his second wish. The clown told a funny story. He made the robot and the pretty princess laugh. Later, a group of sailors came along. ‘Our ship sank,’ they said. ‘we have no way to go home now. We wish we could have a new ship’. The robot gave away his third wish. The sailors got on their new ship.” (The Lonely Robot, 2005: p2).

From the quotation above the moral values that found is Sincerity because he willing to spend his 3 wish to help other people.
3.1.5 Bravery

“Suddenly, the scruffy boy ran into the sea. He dived into the waves and pulled mum up! Mum’s sun dress and sun hat were soaked but mum was all right ‘thank you!’ gasped mum. ‘you brave boy, you rescued me!”. (Beach Cricket, 2005: p2)

From the quotation above the moral values that found is Bravery because he is not afraid ran into the sea and he dived the waves and pulled mum up.

3.1.6 Honesty

“Please sir, may I have a pumpkin? Begged the eldest son, ‘my family is starving”. (The Grumpy Gardener, 2005: p 10).

From the quotation above the moral values that found is Honesty because when he red-handed steal the pumpkin he talk to grumpy gardener if his family is starving.
CHAPTER IV

4. CONCLUSION AND SUGGESTION

4.1 Conclusion

Moral values are connected to fundamental human emotions and experiences that motivate us in distinctive ways. The moral values found by the writer are Kind-Hearted, Love and Affection, Sincerity, Sympathetic, Honesty, Bravely, Steadfastness, Humbleness. It is the most found moral values in *Green Ladder Readers* selected short stories. From the moral values that found from *Green Ladder Readers* it can be used as a reference to learn about moral values.

4.2 Suggestion

The researcher would like to give suggestion to the reader that:

1. This paper would give contribution to language student that want deeper to analyze about Literature especially moral values in short story.

2. This paper would help the reader to understand about moral values that found in short story.
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APPENDICES

A. The Short Story

1. Helping Mama After the Rain

Sister’s skirt is wet.

“I’m soaked to the skin, “ she cries.

“Achoo!” she goes!

I help mama to put Sister to bed. I cover her with a warm blanket.

Mama gives Sister some medicine.

“Ugh!” Sister says.

Mama is busy after the rain.

She sweeps the fallen leaves away from the verandah. I collect them and throw them away.

Then, mama mops the floor. I help her carry the mop.

Mama puts the clothes out to dry. I hand them to her one by one.

What is that sound? Is that thunder?

“Oh no!” says Mama. “I hope it won’t rain again!”.

“Thank you for helping me, “ says Mama.

“Here’s a snack for you.”
Yummy! These cookies are so sweet!

I love the rain,

It is Grandpa Snoring.

2. The Grumpy Gardener

Once, there was a garden full of good things to eat.

There were cabbages, carrots, and pumpkins. There were strawberries, raspberries, and grapes. There were trees full of cherries, plums and pears.

A poor family lived near the garden.

They had little food to eat.

They were hungry.

Each day, they looked into the garden.

They wanted to taste the fruits and vegetables.

But each time, the grumpy gardener shouted and waved his rake at them.

One day, the eldest son jumoeed up.

He said, “I will get a pumpink for dinner right now!“

The boy knew it was foolish to enter the garden. He knew the grumpy gardener might chase him with his rake.

He ran out of the house towards the garden. He swung from a branch over the wall.
Just as he reached for a pumpkin, there was a loud shout!

“You! What are you doing?”

“Please sir, may I have a pumpkin?” begged the eldest son. “My family is starving!”

“Starving?” said the surprised gardener. “No one should ever starve! Here, fill my blue wheelbarrow with pumpkins! Take all the fruits and vegetables you need!”

“Wow!” said the eldest son.

3. Beach Cricket

Everyone was excited. It was Mum’s birthday picnic. We put on clean clothes and drove to the beach.

We set out found under the tree, a scruffy boy watched us.

“Want to play beach cricket?” he asked.

“No thanks,” said Brian, as he climbed up the tree.

“Help!” yelled Brian, “My T-shirt is stuck on a branch!”

Dad climbed up.

Cr-a-ck! The branch broke.

Dad and Brian fell on the food.

“Oh no! Look at your clothes!” Mum exclaimed.
Brenda put on her swimming costume and went to paddle in a rock pool.

“Ou-ch!” cried Brenda. “A crab is pinching my toe!”

The scruffy boy grabbed the crab and put it in his pocket.

“Thank you,” smiled Brenda.

Mum went for a walk by the sea.

Cr-a-sh! A huge wave rolled over her.

Where was Mum?

Suddenly, the scruffy boy ran into the sea. He dived into the waves and pulled Mum up!

Mum’s sun dress and sun hat were soaked but. Mum was all right.

“Thank you!” gasped Mum. “You brave boy, you rescued me!”

We all had a drink while Mum dried out.

“And now,” said Dad, “It’s time we played beach cricket!”

4. The Lonely Robot

There was a lonely robot who lived in a forest. He wished he had friends.

One day, the robot found a sick bird on the ground. The robot looked after it.

When the bird could fly again, he set it free.

The bird gave the robot three wishes for his kind act. The robot was very happy.
Just then, an old woman came along.

“ I was a pretty princess,” she said. “ But a wicked witch turned me into an old woman. I wish to be young and pretty again.”

The robot gave away his first wish.

The old woman became young and pretty again.

Then, a clown came along.

“ I have a problem,” he signed “ I was very funny, but now I can’t make people laugh. I wish I could be funny again.”

The robot gave away his second wish.

The clown told a funny story. He made the robot and the pretty princess laugh.

Later, a group of sailors came along.

“ Our ship sank,” they said. “ We have no way to go home now. We wish we could have a new ship.

The robot gave away his third wish.

The sailors got on their new ship.

“ We will send you letters and postcards,” they said, “ Goodbye!”

The robot gave away all his wishes. But he did not feel sad.

All the people he helped became his friends.

The robot got his wish after all!
5. When We Grow Up

Last week at school, we talked about what we want to be when we grow up.

“What do you want to be?” asked our teacher, Mrs Frank.

“I like playing football,” I said. “I want to be a footballer.”

“I want to be an acrobat,” Fred said. “I want to work in a circus and travel from place to place.”

“I want to be a vet,” Grace said. “I like caring for animals, especially horses.”

“I want to be a magician,” Aizan said. “I enjoy performing tricks and surprising people.”

“I want to be an animal trainer,” Priya said. “I want to train dogs to help people who cannot see.”

“Great! Let’s make a list of all your different ideas,” Said Mrs Frank.

We wrote our ideas on a sheet of paper.

“How will you achieve your dreams?”

Our class made another list.

We decided to work hard to achieve our dreams. We need too...

Play lots of football.

Do gymnastics.

Learn how to look after horses.
Practice magic tricks.

Learn how to train dogs.