

## **Chapter II**

### **The Conflicts in Kejora's *Air Mata Terakhir Bunda***

#### **2.1 Literature**

According to, Eagleton (in Islam, 2016:19) literature is the kind of writing that uses language in special way. Winarni in Wicaksono (2014:14) states, "*Sastra adalah hasil kreativitas pengarang yang bersumber dari kehidupan manusia secara langsung melalui rekaan dengan bahasa sebagai medianya*". (Literature is the creativity that comes from human life directly through the imaginary with the language as the medium).

The writer concludes that literature is a work of art that conveyed through writing with beautiful words and it can be derived from the personal experience of the author or the experience of people around the author. Literary works cannot be achieved in the absence of the author's imagination. The authors need creativity and imagination to produce a good work. To get inspiration in making a work, the authors certainly can not be separated from the environment and people around them. From the environment or the people in the environment, the authors can observe any problem that occur in their social environment. It can be said that literature is a reflection or picture of human life. Therefore, the author will not be separated from their social environment, because in the process of creating a work is needed an imagination. As stated by Wicaksono (2014:1):

*"Kehidupan manusia yang digambarkan dalam sastra dapat sebagai transformasi kehidupan faktual, baik kehidupan pengarang, maupun kehidupan sosial berdasarkan imajinasi sastrawan."*

"Human life that described in the literature can be as transformation of factual life, both the life of the author, or social life base on the imagination of the author."

There are three main genres in literature, namely poetry, drama and prose. In addition to show the beauty of literary works through the language used by the authors, so it can be enjoyed by the readers, literary works such as poetry, drama, and prose also have the values of life to be conveyed by the authors, which can be concluded by the readers themselves after reading the work. As contained in Islam (2016:21) that literary works possess values of philosophy, history, education, psychology, culture, religion and many things.

## **1.2 Prose**

Prose is a literary work that not formed in the line such as poetry. Prose uses the language that we use in everyday life. Mardalena (2015:1) said that prose was writing that was organized in sentences and paragraphs (not poetry). The sentences will form a paragraph. Then, the paragraph will form a story.

Wahyuni (2014:70) states, "*prosa bebas berdiri sendiri sebagai sebuah cerita bebas, tidak terikat dengan diksi, irama, dan rima sebagai mana puisi. Bahasa prosa menggunakan bahasa sehari-hari dan tidak melulu menggunakan gaya bahasa*". (prose freely stands alone as a free story, not tied to diction, rhythm, and rhyme as poetry. Prose language uses everyday language and does not always use the style of language).

Prose that uses everyday language in conveying the story can make us easy to understand the meaning of the story. The language used is a language that contains the true meaning or the direct meaning. It does not contain other meanings.

So, we do not need to think again about what those words mean, unlike when we read poetry.

Wahyuni (2014:71) also said that based on the era, prose could be divided into two, namely old prose and modern prose. Old prose was a kind of original prose that had not been influenced by the west or other cultures. While modern prose was a kind of prose that had been influenced by the other cultures. The examples of old prose were tale, fable, history and etc. The examples of modern prose are short story, novel, and etc.

### **2.3 Novel**

Novel is a literary work that has a long story and embodied in a book, in which novel tells the story of several character with more complex problems than short story. The complex problems that experienced by the characters in novel are seemed to depict the real life. According to, Kuiper (2012:1) novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting.

Stanton (in Setyawati, 2014:15) states, “*novel mampu menghadirkan perkembangan satu karakter, situasi sosial yang rumit, hubungan yang melibatkan banyak atau sedikit karakter, dan berbagai peristiwa ruwet yang terjadi beberapa tahun silam secara mendetail*”. (Novel can present the development of one character, complex social situations, relations involving many or few characters, and complicated events that took place several years ago in detail).

Because of the extraordinary imagination of the authors and the observation that they did to their social environment during the process of creating a literary work, so other than as entertainment, the reader will know the values or messages contained in the novel. Nurgiyantoro (in Setyawati, 2014:17) says, "*hampir semua novel Indonesia sejak awal pertumbuhannya hingga dewasa ini, boleh dikatakan mengandung unsur pesan kritik sosial walau dengan tingkat intensitas yang berbeda. Wujud kehidupan sosial yang dikritik dapat bermacam-macam seluas lingkup kehidupan sosial itu sendiri.*" (Almost all of Indonesian novels since the beginning of their growth to the present day, can be said containing elements of social criticism message though with different intensity levels. The form of social life that is criticized can vary as wide as the sphere of social life itself).

#### **2.4 Extrinsic and Intrinsic Elements**

Semi (In Setyawati, 2014:16) states, "*unsur-unsur yang membangun sebuah novel secara garis besar dapat dikelompokkan menjadi dua yaitu struktur luar (ekstrinsik) dan struktur dalam (intrinsik)*". (The elements that building a novel can be broadly grouped into two: extrinsic and intrinsic). The extrinsic element is found outside of the literary work itself, such as the values that exist in society that is raised in the story by the author whether they are moral, social, political, cultural, educational, economic, and others.

Then the most important building element for the story in a novel is the intrinsic elements which supports the formation of story in the literary work itself.

Nurgiyantoro (2005:23) states, “*unsur-unsur intrinsik merupakan unsur-unsur yang membangun karya sastra itu sendiri. Unsur-unsur inilah yang menyebabkan karya sastra hadir sebagai karya sastra*”. (The intrinsic elements are the elements that build the literary work itself. These elements cause literary works to be present as literary works).

Those intrinsic elements are:

### **1. Plot**

The plot is one of intrinsic elements that are important and certainly exist in literary works such as novels. According to, Islam (2016:41) plot, or storyline, is often listed as one of the fundamental elements of fiction. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has beginning, middle, and an ending. Plot is often depicted as an arc with zigzag line to represent the rise and fall of action.

Stanton (in Nurgiyantoro, 2005:113) states, “*plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya hubungan secara sebab akibat, peristiwa yang satu disebabkan atau menyebabkan terjadinya peristiwa yang lain*”. (Plot is a story that contains the sequence of events, but each incident is only a causal relationship, one event caused or causing the occurrence of another event).

According to, Nurgiyantoro (2005: 153-155) based on criteria of its timed sequence, the plot is divided into three, namely: straight/progressive

plot, flashback plot, and mixed plot. **Progressive plot**, the plot is said to progress if the sequential story starts from the beginning stage of the introduction and appearance of the conflict, in the middle stage there are an escalating conflict and climax, and the final stage is a solution. **Flashback plot**, the story does not start from the beginning (the authors do not introduce the character first) but starts from the middle stage or even the final stage, where the readers are directly presented with the conflict at the beginning of the story, then the author will tell the incident before the problem occurs. **Mixed plot**, the story is a combination of progressive plot and flashback plot.

## 2. Setting

Stanton (in Rokhmansyah, 2014:38) grouped the setting with plot and character into facts (stories) because these three things will be faced and could be imagined by the factual readers when reading fiction. According to, Islam (2016:39) setting refers to where and when the action of the story occurs. In the certain stories, the environment can play a significant role. Sometimes the environment is so important that it may imply characters in the story and take part to raise conflict.

Based on Abram (2006:284) the overall setting of narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs. The authors can lead or invite the reader to imagine the events that occur by describing the time, place, or circumstances in

which an event occurs in the story. Setting of place itself can be a real place, or it can also be a place based on the author's imagination.

### **3. Characters and Characterizations**

Characters are a clear picture of someone who appears in a story (Jones in Austin, 2015:17). Abram (2006:32) also said that characters were the persons represented in dramatic or narrative work, who were interpreted by the readers as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons said and their distinctive ways or saying it-the dialogue and from what they did the action.

In a literary work like a novel the presence of a character is necessary. The characters become an intermediary in an effort to convey, describe or reflect the characterization of the characters in the real life. The authors can convey messages through the events experienced by the characters that are sometimes triggered by the personality of the character itself.

Siswanto (2008:143) says, "*tokoh dalam karya rekaan selalu mempunyai sifat, sikap, tingkah laku, atau watak-watak tertentu. Pemberian watak pada tokoh suatu karya oleh sastrawan disebut perwatakan*". (Characters in fiction work always have certain personalities, attitudes, behaviors, or traits. Giving personality to the character of a work by an author is called characterization). Characterization is how the author describe and develop the character in the story through the action or dialogue of the character.

Thus, the presence of a character in a novel with different traits can make the story or plot in the novel progressively expand, where event after event will appear. Aminuddin in Siswanto (2008:142) says, "*tokoh adalah pelaku yang mengemban peristiwa dalam rekaan sehingga peristiwa itu menjalin suatu cerita*". (The character is the perpetrator carrying the event in the fiction so that the event establishing the story).

Viewed from the aspect of its role, the character in the fiction story is divided into two: main character and additional character or major character and minor character. Aminuddin in Rayahu (2015: 14) states, "*seorang tokoh yang memiliki peranan penting dalam suatu cerita disebut tokoh utama, sedangkan tokoh tambahan merupakan tokoh yang memiliki peranan tidak penting karena pemunculannya hanya melengkapi, melayani, dan mendukung pelaku*". (A figure who has an important role in a story called the main character, while the additional character is a figure that has no important role because its appearance just complement, serve, and support the perpetrator.)

It can be concluded that the main character or major character is a figure that is more told and more dominate the most of the story. While minor character is a figure that having a bit portion to be told and appear as a complement or supporter.

## **2.5 Conflict**



Conflict is a problem or an unpleasant situation that experienced by someone. According to, Meredith and Fitzgerald (in Nurgiyantoro, 2005:122) *konflik menyoran pada pengertian sesuatu yang bersifat tidak menyenangkan yang terjadi dan atau dialami oleh tokoh (-tokoh) cerita, yang, jika tokoh (-tokoh) itu mempunyai kebebasan untuk memilih, ia (mereka) tidak akan memilih peristiwa itu menimpa dirinya.* (Conflict refers to the notion of something unpleasant that occurs and or is experienced by the character (s) of the story, which, if the character (s) have the freedom to choose, he (they) will not choose that event befall him.)

Because conflict is an unpleasant occurrence, then in the real life someone will surely prefer to avoid it. Not infrequently people will get a bad impact of the conflict. In contrast to real life, precisely in literary work such as novel, for the author conflict is an important element to give the tension and spice up the story in the novel. Conflict makes the story more interesting to be read by the readers.

According to, Emzir and Rohman (2015:188) *konflik menjadi dasar narasi yang kuat dan menjadi bagian penting dalam pengembangan alur atau plot pada sebuah cerita yang bersumber dari kehidupan.* (conflict becomes the strong basis of narrative and becomes an important part in the development of plot or plot in a story that comes from life). The story will be flat if there is no conflict raised in the novel.

With the rise of the conflicts experienced by the characters in the story, the readers will feel more challenged to read the novel from the beginning to the end. As Nurgiyantoro (2005:122) says, *“bahkan sebenarnya, yang dihadapi dan menyita perhatian pembaca sewaktu membaca suatu karya naratif adalah*

(terutama) peristiwa-peristiwa konflik, konflik yang semakin memuncak, klimaks, dan kemudian penyelesaian”. (Even the real thing, which confronts and seizes the reader’s attention while reading a narrative work is (mainly) the events of conflict, the escalating conflict, the climax, and then the settlement).

According to, Brook and Warren (in Warsiman, 2016:117) *para pelaku berjuang menantang alam sekitar atau berjuang satu sama lain (konflik eksternal) atau melibatkan diri dalam perjuangan-perjuangan dengan akunya sendiri atau dengan kata hatinya sendiri (konflik internal)*. (The characters struggle to challenge the nature or struggle with each other (external conflict) or involve him/herself in struggles with his/her own or with his/her own heart (internal conflict)).

The writer concludes that in the external conflict there are 2 types of conflict that experienced by the character namely, character vs character and character with nature. While the internal conflict is a conflict experienced by character vs him/herself. Therefore in this study, the writer will use the theory of Brook and Warren to analyze the data from Kejora’s *Air Mata Terakhir Bunda*.

## **2.6 The Synopsis of *Air Mata Terakhir Bunda***

This novel tells about the life of a poor family, who lives in the small village of Renokenongo, Sidoardjo. The little family consists of a boy named Delta who lives with his brother, Iqbal, who has to be raised by his mother alone. His mother is Sriyani. They have been abandoned by their father since Delta is still in his mother's womb. It is not because his father passed away, but because his father

escapes and remarried with a rich woman. His father escapes because he does not love their mother, Sriyani.

After her husband left her and her children, Sriyani has to work hard to support her family, earn money to eat and tuition fees for her children. She sells *Lontong Kupang* and also is a laundry worker. With their status that are poor and also the absence of a father figure in the family, not infrequently Delta and his brother must get a bad treatment and insults from people. Delta is also often ridiculed by his friends. However, since Sriyani has educated her children to be good children, Delta is trying to be patient and not be hooked to avenge the deeds of his friends. Sriyani always hides her sadness from her children. She gives an advise to her children to be always grateful for the favors that they have received from God and not complain about their poverty.

Although they have been taught to be good children, it does not mean that Sriyani's children are good children completely. Children are still children who can do naughty. They also want to feel the life that felt by other children. One day Sriyani is disappointed by the behavior of her children. Delta and Iqbal come to the house of someone who holds a wedding reception by pretending to be a guest and carrying an empty envelope.

Deep in his heart, Delta actually craves and misses for the affection of his father. Delta ever made his damaged shoes as an excuse to meet his father, because his father owns a large shoes store, but his wish is certainly rejected by his mother. Delta is a smart kid and quite accomplished in his school, so he can continue his education to college. Unfortunately, the successness that he achieves can not be

enjoyed with his mother, because his mother passed away before Delta's graduation, without Delta beside her. Although the figure of the woman he loves has gone and now her grave has been drowned by Lapindo mud, he has to continue his life. Finally he has become a successful person and will marry the second woman that he loved after his mother, Lauren, his lover.

## **2.7 Biography of Kirana Kejora**

Kirana Kejora was born in Ngawi 2<sup>nd</sup> of February in 1972. Kirana Kejora is an Indonesian writer who has been selected as one of the inspirational figures of Sidoardjo in 2013. Before deciding as a full-time writer, Kirana Kejora was a researcher of Sosial Ekonomi Perikanan of Unibraw (1991-1993), a teacher at SMK Dipasena Citra Darmaja, Lampung (1996-2000), she an expert staff of Social-Economic in JBIC-DPK's Management Monitoring Consultant project in Southeast Sulawesi (2000-2001), a faculty member at Hang Tuah University Surabaya (2003-2004), and a tabloid journalist at Infotainment Fenomena (2003-2004).

Her works are very educational and inspiring. Kirana kejora's *Air Mata Terakhir Bunda* was a best seller novel that published in 2011 and filmed in 2013, starred by Vino G. Bastian, Rizky Hanggono, and Happy Salma. Another of Kirana Kejora's works are:

1. Antologi Tunggal Cerpen & Puisi Perempuan dan Daun (2007)
2. Kepak Elang Merangkai Eidelweis (novel, 2006)

3. Elang, (novel, 2009)
4. Bintang anak TUHAN (novel, 2010)
5. Querido (novel, 2011)
6. Air Mata Terakhir Bunda (novel, 2012)
7. Ayah Menyayangi Tanpa Akhir (novel, 2013)
8. Pencarian Cinta Terakhir (novel, 2013)
9. Kenang Langit (novel, 2014)
10. Kidung Cinta Sejati (novel, 2014)
11. Surga Kecil di Atas Awan (novel, 2015)
12. Rindu Terpisah di Raja Ampat (novel, 2015)
13. Senja di Langit Praha (novel, 2015)

In addition to writing novels, she also has written dozens of Film TV scripts, and wrote scripts for films that were *Munajat Cinta Sang Gibran* and *Hasduk Berpola* which was awarded as Inspirational Film 2013 of Kemendikbud and as Favorite Film of Choice Options in Apresiasi Film Indonesia 2013. She was also often to be a presenter in cultural activities, art discussions, seminars, and workshops.