

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer will describe the data that the writer has found to answer the research question "**How is the plot arranged in the novel '*Seorang Laki-Laki Yang Keluar Dari Rumah*'?**". There are three points that the writer will describe which are: objective description, formal analysis and specific description.

4.1 Objective Description

Novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*" is written by Puthut EA. This novel has a different point of view for odd and even chapters. The story in odd chapters of this novel will continue in the next odd chapters, and so does on the even chapters. The novel consists of 65 chapters and 335 pages. The reader of this novel has two choices in how they want to read it. The author put the instruction of the choices in the back cover of the book.

Anda bisa membaca novel ini dari setiap bab bernomor ganjil sampai tuntas baru kemudian membaca bab genap; atau membaca novel ini sebagaimana lazimnya, dari awal sampai akhir; atau tidak membacanya sama sekali. Dan itulah golongan orang-orang yang merugi.

You can read this novel from each odd-numbered chapter to the end and then read the even chapter; or read this novel as usual, from beginning to end; or not read it at all.

And that is the class of the losers.

Odd and even chapters have different perspectives. In the odd chapters, the story is from a 40 years old man, unnamed, who is having a weird condition and accident that affects his life. He married a woman and have a son. In this chapter, he never mentioned his name, his wife's name, and his son's name. Even all the characters that have communication or interaction with him never mentioned his name.

In the even chapters, it's about a man named Pandu, a convection businessman. He married a woman named Winda and have a son named Elan. In this chapter, Pandu was asked to help his friend named Budiman who is "sick". Budiman is married to Rukmi and has a child named Bumi. Budiman is having a weird disease that almost makes him not to eat all day, don't want to talk with anyone even his son, and always want to sit in the backyard and looking at his garden but with blank stares.

In this novel, there are two points of views. In odd chapters there is "*aku*" and in even chapters, there is "Panduh". In odd and even chapters there are supporting characters that involved. The author put so many characters in this novel to support the story and the main characters. "*aku*" in odd chapters is lack of information about his identity. Meanwhile, "Panduh" is well-described by the author about his identity and personal life.

The pace of the novel is quite slow. Because with two different perspectives in odd and even chapters, makes the story in the novel too long and too complicated.

In the odd chapters, the story comes from the character “aku” perspectives. A common novel usually started with an introduction to the main characters such as the name, sex, age, work, etc. But in this novel especially in the odd chapters, there is no statement to explain the main character or “aku” in an explicit way.

“aku” is a man around 38 years old as explained in the first chapter of the novel page 5.

Aku tidak tahu maksud pertanyaannya. Aku lelah menafsir dan bertanya. Aku sadar akan segera berganti cerita. “Beberapa orang akan mengalami ini dua tahun menjelang umur empat puluh,” ucapnya sambil menggigit kerupuk hingga kerowak besar.

I do not know the meaning of the question. I'm tired of interpreting and asking. I realize I'll change stories soon. "Some people will experience this two years before the age of forty," he said, biting into large crackers.

(Chapter 1, Page 5)

With that explanation, the character “aku” age is around 38 years old.

The character “aku” is currently having a weird condition in his body. He started to witness something that never happened before and he is also hallucinating. The first chapter and first page is the base or the start of his condition and what he is experiencing.

Mendadak ada sesuatu di diriku yang mendadak lepas. Otaku masih bisa bekerja, tapi sudah tak bisa kukontrol. Tangan dan kakiku masih bisa mengendalikan semua peranti mobil, tapi aku tak bisa mengendalikan mereka. Tubuhku endadak enteng dan dingin. Persis, seperti kamu, aku pun menduga, apakah aku telah mati? Aku menggigil.

Bukan aku-yang-sedang-menyetir-mobil. Aku-yang-lain.

Suddenly something in me broke free. My brain can still work, but I can't control it anymore. My hands and feet can still control all car appliances, but I can't control them. My body is light and cold. Exactly, like you, I suspect, am I dead? I shivered. Not me-who-was-driving-car. Another me.

(Chapter 1, Page 1)

That is the start or the beginning of what he is experiencing. He can't control his car, the car is like on the self-drive mode. He doesn't know where the car is heading. On both side of the road are filled with rice field with no lights but only from his car. Suddenly his car is heading to a city, a familiar city that he knows then the car is all of sudden in the middle of the road where he is surrounded by sugar cane field. Then back to the road in the middle of the city, an empty city. He felt like his spirit has left his own body. He can even see his own body on the driver's seat trying to control the car.

During this event, he makes a few stops. First is at a stall where he eats a bowl of instant noodle within seconds without even feel anything in his mouth nor his stomach.

After that, he meets a stranger and said that he has to help a crackers seller. The stranger only said that the character “*aku*” knows exactly where the crackers seller located when he doesn’t even know the seller located. Suddenly he runs to the road and stopped a car and he sees five men inside of the car. All of the faces inside that car is familiar to him but he can’t remember the names. He also sees himself inside of that car.

After finishing the task that the stranger gives to him, he back into the car and he feel calmer, relax and comfortable. He feels like something stong put him back into his bedroom. Not for a long time, he listens to a call to prayer in the dawn. He believes that what was happened is real but on the other hand, he doesn’t believe it.

Character “*aku*” is still having those weird events for several times. One of them is when he is on the way home, he sees a tiger crossed the road and disappear. Another one is he sees about 50 cats blocking the road and he decides to just go through it then the cat disappeared. The next thing is he gets a piece of advice from his best friend to go to the East. No exact place just go to the East to get the answer to what is happening to him.

In this chapter also the character “*aku*” best friend that refers to “*sahabatku*” is unknown. He never mentioned his identity either.

While he doing his journey to the East, he meets several of his old friends in a certain region. It's like he is finishing a puzzle slowly. His meeting with his old friends named Don Setyo and Cak Amrullah feels like a clue to get the answer of the condition he is currently having. Even though after the journey ends, he never gets the answer to his condition but instead, his condition is getting worse as if he has a stroke. He can't control his own body.

The setting in this novel is mostly in Yogyakarta, Central Java, Indonesia where people here mostly give direction with the cardinal direction. The proof of the setting is located in Yogyakarta is on chapter three page 11 and 12.

Karena hari belum terlalu siang, usai menuntaskan urusan tersebut, aku mengajak mereka menonton pameran retrospeksi Ugo Untoro di Universitas Sanata Dharma. (Chapter 3, page 11).

Because it was not too late, after finishing the business, I invited them to watch the Ugo Untoro's retrospective exhibition at Universitas Sanata Dharma. (Chapter 3, page 11).

Tiba di rumah, semua badanku terasa lengket oleh keringat. Yogya sedang terik berat. (Chapter 3, page 12).

When I got home, all my body felt sticky with sweat. Yogya weather is in heavy heat. (Chapter 3, page 12).

Other than Yogyakarta, the setting in the odd chapters happened in several districts and cities. So, he goes to the East by car accompanied by Rus that is also his driver in this journey.

The first location is in Sidoarjo district. Since the character “aku” has to go to the East, the first stop is Sidoarjo, East Java. He remembers that he has a friend there. Don Setyo, an editor who has great control in one of the biggest regions in East Java.

The reason character “aku” decided to meet Don Setyo is that he got upset by the case of Salim Kancil. He wanted to see the progress of the case because Don Setyo is currently working on it while he trying to get the answer to what is happening to him by going to the East.

Don Setyo masih menungguku di rumahnya yang terletak di wilayah Sidoarjo. Beberapa kali dia menelepon. Memastikan aku dan Rus tidak tersesat. Kami berdua tiba di sana pukul dua dini hari lebih sekian menit.

Don Setyo is still waiting for me at his home in the Sidoarjo region.

Several times he called. Make sure Rus and I don't get lost. We both arrived there at two in the morning.

(Chapter 15, Page 69)

On chapter 15 page 69 as the paragraph fragment above, “aku” and Rus arrived in Sidoarjo. The new setting in this story and he is just catching up the case with Don Setyo.

The other districts are Prigen and Situbondo. It's also part of “aku” journey. But this time, there is another character named Cak Amrullah. He is also a friend of “aku” and a journalist.

Pukul dua pagi. Prigen dingin sekali. Sampai pukul delapan pagi aku hanya tercenung di kursi depan kamar. (Chapter 23, page 108)

Two o'clock in the morning. Prigen is very cold. Until eight in the morning, I was only stunned in the front seat of the room. (Chapter 23, page 108)

From Prigen, they are heading to Situbondo where Cak Amrullah's parents live. Pak Mathari, father of Cak Amrullah greet them and tell a story about when he was a journalist.

"Istirahat, Dik ... Pasti capek naik mobil dari Prigen ke Situbondo. Jangan tidur di langgar. Tidur di kamar." (Chapter 23, page 113)

"Rest, Dik ... You must be tired of driving from Prigen to Situbondo. Don't sleep in langgar. Sleep in the bedroom." (Chapter 23, page 113)

After separated with Cak Amrullah and Rus who decided to go back to Yogya, "aku" is heading to Surabaya. He just wants to get proper rest before going back to his home in Yogya.

Pagi harinya aku yang menyetir mobil. Menyusuri kembali jalan yang kemarin kami lalui. Kali ini menuju Surabaya. Sampai Surabaya masih pukul dua siang, Aku menitipkan Rus ke Don yang kebetulan sedang meliput di dekat Stasiun Gubeng, mamastikan Rus pulang ke Yogya naik kereta api. Lalu, mengantarkan Cak Aam ke salah satu hotel di Jalan Mayjennnd Sungkono. (Chapter 25, page 125)

In the morning I drive the car. Retrace the road that we passed yesterday. This time to Surabaya. Until Surabaya, it was two o'clock in the afternoon, I left Rus to Don who happened to be covering near Gubeng Station,

making sure Rus returned to Yogya by train. Then, take Cak Aam to one of the hotels on Jalan Mayjennd Sungkono.

(Chapter 25, page 125)

The last setting out of Yogyakarta is Magelang. To be exact is at the Borobudur Temple area. At first, aku is just surfing on the internet and search for “Borobudur”. After a few links, some blogs write about Punthuk Setumbu. A hill located 6 kilometres from Borobudur Temple where people can see sunrise with Borobudur Temple as a background. Without a lot of thinking, he just goes to Punthuk Setumbu.

Entah kenapa aku langsung masuk mobil. Tancap gas. Sendirian. Menuju Punthuk Setumbu. Kurang dari sejam, sampailah aku di sini. Setelah mengobrol sebentar dengan pemilik warung, aku memutuskan naik ke Punthuk Setumbu begitu usai azan Subuh. (Chapter 59, page 305)

Somehow I immediately entered the car. Step on the gas. Alone. Head to Punthuk Setumbu. In less than an hour, I arrived here. After chatting for a while with the stall owner, I decided to go up to Punthuk Setumbu as soon as the dawn call to prayer ends. (Chapter 59, page 305)

The story in the odd chapters end with “aku” couldn’t move and control his body. He is at the porch of his home and can’t even speak. But, he keeps trying and whispers a name to his wife. A name that can help him to get through this.

In the even chapters, it's about a man named Pandu, a convection businessman. He married a woman named Winda and have a son named Elan. In this chapter, Pandu was asked to help his friend named Budiman who is "sick". Budiman is married to Rukmi and has a child named Bumi. Budiman is having a weird disease that almost makes him not to eat all day, don't want to talk with anyone even his son, and always want to sit in the backyard and looking at his garden but with blank stares.

Pandu is not that close with Budiman. They know each other because their son is in the same school and they have had dinners a couple of times. Pandu also doesn't know what is Budiman's job but Rukmi, Budiman's wife is a part-time architect because she once helped redesign Pandu's mother-in-law house.

Rukmi needs Pandu to help her husband "recover" because that is what the last word Budiman said to Rukmi before he becomes silent. As a wife, Rukmi will do anything to get her husband to be normal again. So, she contacted Pandu and ask him to try to figure out what is happening to her husband.

For the first try, Pandu sits next to Budiman and they don't even talk. Pandu is hoping with he being there, Budiman will start to talk. Just talk. Doesn't have to explain what is happening to him. But, it doesn't happen they're just sit in silence looking at the garden of Budiman's house.

On the next few days, Rukmi gives Pandu a brown notebook that belongs to Budiman. He writes everything, every event he experienced before it all happened.

Rukmi wants Pandu to check it hoping that there is a clue or anything that can help him to help her husband.

After getting the notebook, Pandu read it and he found that Budiman writes something about white CR-V past his car with full speed near his house. Since Pandu already knows the security of Budiman's housing he asks the head of the security named Jamal to open the CCTV recording to make sure what Budiman wrote in the notebook is true. Pandu checks the recording but there is no CR-V, he was hoping that the notebook is just a story that Budiman wrote. But a few minutes later he is shocked because he sees Budiman inside his car asking Kris the security on duty that night about the white CR-V just as same as the notebook.

Pandu now believes that the notebook is the only main source to get clues about what is happening to Budiman.

The next thing he does is to meet Rusli, Budiman's driver. Rusli used to drive Budiman out of town but he never knows what is Budiman doing. All he knows that Budiman is a good boss and also a friend. He always pays for Rusli's food every time they go out of town even though sometimes Budiman a little bit cranky. Pandu doesn't get any clue from the meeting with Rusli.

One day, Rukmi got a call from someone named Shelly. A dentist in Jakarta that turns out a sister of Budiman's ex-girlfriend back in the university. Shelly wants to give the information that Shenny had a car accident and in a coma. But before the coma, Shenny told Shelly that she wanted to meet Budiman. That is how Shelly ended

up calling Rukmi. Then Rukmi tells Budiman about it. But he doesn't want to see Shenny anymore. After a tense discussion, Budiman finally agrees to see Shenny in Jakarta.

The moment Budiman entered the room where Shenny unconscious, the room become quiet. Not for too long, there is a miracle, Shenny opened her eyes for a moment then she closed it again. Without any words, Budiman left the hospital and fly back home to Yogya.

After that meeting with Shenny, Budiman becomes silent like this. Rukmi as a wife also has feelings and it would be a lie if she is not jealous when her husband that she loves still has feelings for his ex-girlfriend from 20 years ago. That's why Pandu want to set up a meeting between Budiman and Shenny in a villa after she fully recovered.

Pandu and Budiman already in a porch of a villa facing Merapi Mountain waiting for Shelly and Shenny to come. The moment they arrive at the villa, Pandu let them in. Shenny then walks slowly to the porch where Budiman is sitting waiting for her. Pandu and Shelly are just waiting and watching them in the other room. They just sit facing the great Merapi Mountain without even talking. Rain starting to pouring but Pandu and Shelly agreed if they still sitting there they don't want to give Budiman and Shenny towels.

A few moments later, they're getting up from the chair and facing each other. Pandu thinks they are going to kiss but no, after a few seconds Shenny left Budiman

and come back to Shelly with a big smile. The even chapters end with Budiman and Pandu sitting in the porch of the villa under the pouring rain.

The setting in the even chapters is only in Yogyakarta and Jakarta. As in chapter 10, page 43 Pandu tells a story about how come he lives in Yogyakarta.

Kami kenal sebentar lalu menikah, tapi kemudian kami memutuskan untuk tinggal di Yogya; bukan, awalnya di Bandung karena Winda diminta ibunya untuk menemani masa tua beliau, tapi hanya setahun, setelah ibunya meninggal dunia, kami segera memutuskan pindah ke Yogya.

We dated for a while and got married, but then we decided to stay in Yogya; no, initially in Bandung because Winda was asked by her mother to accompany her old age, but only a year, after her mother died, we immediately decided to move to Yogya.

(Chapter 10, Page 43).

Kami berdua memasuki rumah yang sangat besar. Dari Shelly aku tahu, rumah itu milik sahabat Shenny yang menjadi istri seorang duta besar. Rumah itu dibiarkan kosong, namun tampak terawat. Banyak pepohonan. Seperti tidak berada di Jakarta.

We both entered a very large house. I knew from Shelly, that house belonged to Shenny's best friend who was the wife of an ambassador. The house was left empty but looked organized. Many trees. Like not in Jakarta.

(Chapter 44, Page 222)

With that visit to Jakarta conclude the setting in the even chapters is only in Yogyakarta and in Jakarta.

4.2 General Interpretation

Before the writer find the answer from the research question "**How is the plot arranged in the novel *'Seorang Laki-Laki Yang Keluar Dari Rumah'?***", the writer would like to help the readers to understand the novel. The writer will make main and supporting characters tables that involved in both of the odd and even chapters so the readers would understand the different stories and characters in both odd and even chapters.

This first table below is from the odd chapters which the story is from the perspective of "*aku*". The character "*aku*" never mentioned his identity and his family identity as well.

Main Characters in odd chapters	Chapter 1,3,5,7,9,...65	<i>Aku, Sahabatku, Rus,</i>
Supporting Characters		<i>Istriku, Anakku, Tomi, Kris, Eka Pocer, Don Setyo, Cak Mathari/Amrullah, Om Tan, Izon, Gunarto, Pak Pri.</i>

Table 4.1. Main Characters and Supporting Characters in Odd Chapters.

The second table below is from the even chapters where the story is from Pandu's perspective. The main characters in even chapters are well described and it's the opposite of the odd chapters.

Main Characters in even chapters	Chapter 2,4,6,8,10,...64	<i>Pandu, Budiman, Winda, Rukmi</i>
Supporting Characters		<i>Jamal, Rusli, Paniyah, Wasgik, Don Setyo, Cak Mathari, Shelly, Shenny.</i>

Table 4.2. Main Characters and Supporting Characters in Even Chapters.

Before the writer gets to answer the research question, the writer would like to discover who is "aku" in odd chapters of the novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*" so it would be easier to inspect that whether the story in odd and even chapters are the same but in a different perspective or a different story in one book.

To get to know who is "aku" in odd chapters in this novel, the writer will write several proofs that "aku" in odd chapters also can be found in even chapters. These are certain events and dialogues that will lead to answering the identity of "aku" in odd chapters of the novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*" as follow:

1. Chapter 5 and Chapter 6

In chapter 5, the character "aku" is experiencing one of the strange events that he experienced. He started to hallucinating

*"...Ada seekor harimau melintas di jalan raya. Jalan raya! Harimau itu
lantas menghilang di balik pintu ruko."*

*"... A was a tiger crossing the road. Highway! The tiger then disappeared
behind the door of a shop."*

*"...Tiba-tiba ada puluhan kucing berada di tengah jalan. ...Tapi, kali ini
aku menghentikan laju mobilku. Kucing-kucing itu minggir. Kemudian
lenyap."*

"... Suddenly there were dozens of cats in the middle of the road. ... But, this time I stopped the car. The cats moved aside. Then they disappeared."

"Sebuah mobil menyalipku. Aku terkejut karena jalan masuk ke perumahanku ini tak lebar..."

"A car overtook me. I was surprised because the entrance to my house is not wide ..."

"...Anehnya mobil itu masuk ke perumahanku. Segera aku menyusulnya..."

"... Strangely the car entered my housing. Immediately I caught up with it ..."

"... Portal perumahan dalam kondisi terpalang. Satpam yang menjaga keluar dari pos mungilnya. 'Pak, tadi mobil rumah nomor berapa yang barusan masuk?' tanyaku penasaran. Pak Kris, satpam yang berjaga kali ini, bingung. Matanya mengeriyip seperti bangun tidur. 'Mobil yang mana, Pak?'"

"... The housing portal is blocked. The security guard is coming out from his tiny post. 'Sir, what house number was the car that just entered?' I asked curiously. Mr Kris, the security guard who was guarding this time, was confused. His eyes were peering like getting out of bed. 'Which car, sir?'"

'Mobil yang barusan masuk, kayaknya CRV Putih ...'

'The car that just entered, it looks like a white CRV ...'

'Tidak ada, Pak ...'

'Nothing, sir ...'

"Aku diam. Lalu mengucapkan terima kasih saat melewati portal yang sudah diangkatnya." (Chapter 5, page 23)

"I'm speechless. Then thanked him as he passed the portal he had raised."

(Chapter 5, page 23)

"Ketika aku datang ketiga kalinya, aku mulai kenal dengan beberapa satpam di perumahan yang ditinggali sepasang orang baik itu..."

"When I came the third time, I began to get to know some of the security guards in the housing complex where a good pair of people lived ..."

"Nama kepala satpam itu Jamal, ...dia punya tiga anak buah yang dibagi dalam dua giliran jaga, masing-masing giliran dua orang. ..."

"The name of the security guard is Jamal, ... he has three subordinates divided into two shifts, each of them with two security guards."

"Salah satu nama satpam, sesuai di catatan buku yang lencu itu, bernama Kris, dan aku hanya butuh waktu tak lama untuk mengecek file CCTV yang ada di perumahan itu, memastikan apakah tanggal yang dimaksud benar ada mobil CRV berwarna putih."

"One of the names of the security guards, according to the notes in that book, was named Kris, and I just needed a short time to check the CCTV files in the housing, ascertain whether the dates in question was true that there was a white CRV car."

"Benar dugaanku, ternyata tidak ada. Aku kemudian berharap di CCTV ini tidak ada Mercy hitam tunggangan laki-laki yang sekarang menjadi 'pasienku', tapi aku harus gigit jari, ternyata ada, dan kepala laki-laki itu nongol dari balik jendela, seperti menanyakan sesuatu."

"My guess is correct, it turns out there isn't. I then hope on this CCTV there isn't a black Mercy of a man who is now 'my patient', but I have to bite my fingers, it turns out there, and the man's head sticks out from behind the window, seems like asking something."

(Chapter 6, Page 25-26).

This first evidence shows that there are similarities in events. Pandu examined CCTV files at the security post to match the events per Budiman's notebook.

2. Chapter 10 and Chapter 35

In chapter 10, Rukmi, Budiman's wife is explaining her husband's habits to Pandu and Winda

"... 'Puasa putih, hanya makan nasi dua atau tiga sendok dan minum segelas air putih dalam sehari. Kadang juga puasa hanya makan umbi-umbian. Dia suka tirakat.' ..."

"... 'Fasting putih, only eat two or three spoonfuls of rice and drink a glass of water a day. Sometimes fasting only eats tubers. He likes tirakat.' ..."

(Chapter 10, Page 44)

"... Mestinya aku tidak tidur. Melekan. Dan mestinya lagi, untuk kali ini, aku pergi ke Samigaluh. Kalau perlu menjalankan laku tirakat tertentu. Biasanya begitu. Bertahun-tahun yang lalu selalu begitu. ..."

"... I shouldn't have slept. Awake. And I should have, again, this time, I went to Samigaluh. If I had to carry out certain penance practices. Usually, it was. Years ago it always was."

(Chapter 35, Page 177)

The second proof explains that Budiman and the character “*aku*” have something in common that is they like to practice *tirakat*. *Tirakat* is an act to restrain lust. Mostly done by the Javanese. One of *tirakat* kinds is fasting or *Puasa Mutih* which means only consume food that only has white colour such as rice. “*aku*” and Budiman seems to have this similarity.

3. Chapter 11 and Chapter 14

In chapter 11, the character “*aku*” is in the Mangsari district. He went there to meet a man as a way to find out what was happening to him. At the meeting, he got instructions to go to East.

"Jangan banyak berpikir. Segera saja ke Timur. Pesan itu kudapat ketika aku baru saja menutup pintu mobil. ... Ke Timur? Segera? Tiba-tiba aku teringat Rus, laki-laki gembul yang minum Baygon celup. Bukankah dia suka bepergian dan menyetir mobil? Dan dia tahu banyak daerah di Timur. Aku segera mengirim pesan kepadanya. Langsung berbalas: siap menemani melawat ke Timur."

"Don't think much. Immediately go to the East. The message I got when I just closed the car door. ... To the East? Immediately? Suddenly I remembered Rus, the fat man who

drank Baygon dipped. Didn't he like to travel and drive a car? And he knows many areas in the East. I immediately sent him a message. Instantly replied: ready to accompany a visit to the East."

(Chapter 11, Page 48)

" 'Enak nggak enak sih, Mas ..., ' kata laki-laki tambun itu dengan agak ragu. Tidak terlalu sulit untuk menemukan laki-laki bernama Rus itu, sebagai seorang sopir di wilayah Yogya, ..."

"It's not that good, Mas ..., ' said the chubby man with some hesitation. It wasn't too difficult to find the man named Rus, as a driver in the Yogya region, ..."

"Namanya Rusli, di catatan Budiman ditulis Rus saja. ..."

"His name is Rusli, in Budiman's note is just Rus. ..."

(Chapter 14, Page 63)

In the even chapter, Pandu meets a man named Rus. Rus names can also be found in odd chapters. In the odd chapter the character "*aku*" go to east with Rus as his driver. From the description in chapter 14, Rus is in Budiman's note. Just as at the first finding, Pandu found out what happened to Budiman through his notebook. This time he chose to meet with the first name he found, Rusli or Rus. This evidence strengthens the fact that "*aku*" in odd chapters is Budiman in even chapters.

4. Chapter 13, Chapter 18, and Chapter 20

In chapter 13, the character “aku” is scheduling when he will go with Rus to the East.

" 'Aku belum tahu. Tapi, yang jelas besok. Mungkin siang. Mungkin Sore. Mungkin malam.' "

" " I don't know yet. But, definitely tomorrow. Maybe afternoon. Maybe night. ' "

"Aku kemudian menelepon salah satu sahabatku, redaktur sebuah koran terkenal di Timur. 'Kamu bakal menginvestigasi kasus Salim?' 'Koranku, iya. Tapi, bukan aku kayaknya.' "

"I then called one of my friends, the editor of a well-known newspaper in the East. 'Are you going to investigate the Salim case?' 'My paper, yes. But not me I think.' "

(Chapter 13, Page, 48)

"... Aku mencoba mencari tahu soal Don Setyo, tampaknya dia tahu banyak soal Budiman. ..."

" ... 'Dia pernah ikut aku meliput aktivitas investigasi. Bagi dia itu mungkin iseng, menghabiskan waktu liburan atau apalah. Sementara bagiku, itu pekerjaan sehari-hari sebagai wartawan. ...' "

"... I tried to find out about Don Setyo, it seems he knows a lot about Budiman. ..."

"... 'He once joined me in covering investigative activities. For him it might be fun, spending vacation or whatever. While for me, it's my daily job as a reporter. ...'"

(Chapter 18, Page 84)

" ... '*Aku berharap Budiman sembuh. Dia teman yang baik.*'

..."

"... 'I hope Budiman gets well. He's a good friend.' ... "

(Chapter 20, Page 95)

Pandu meets Don Setyo to gather information about Budiman because Pandu is hoping that Don Setyo can help him to get some information about Budiman or certain events that might lead to answer why Budiman acted like this. As there are quotes in chapter 13 and 18, character "*aku*" or Budiman and Don Setyo are close friends.

5. Chapter 19, Chapter 48, and Chapter 50

In these chapters the writer also found similarities. Character "*aku*" in the odd chapters is a close friend of a writer known as Cak Mathari or Cak Aam. He told Rus that Cak Aam is his close friend.

" ... '*Nama asli Cak Mathari itu Amrullah. Dia pakai nama bapaknya. Nama dirinya Amrullah. Bapaknya bernama Mathari.*'

"... 'Cak Mathari's real name is Amrullah. He uses the name of his father. His name is Amrullah. His father's name is Mathari.'

'Oh, sayang sekali dia sama bapaknya, ya, Mas?' 'Nggak tahu, Rus.'

"Oh, he must love his father, huh, *Mas?*"

"I don't know, Rus."

*'Kalau tidak sayang pastilah tidak akan dia pakai nama
bapaknya, Mas... '*
'Wah, nggak tahu, Rus. Kamu tanyakan saja sendiri ke dia.'
*'If he doesn't love his father he certainly would not use his
father's name, Mas ...'Wow, don't know, Rus. You just ask
him yourself. '*

'Aku nggak kenal dia, Mas... '
'Nanti kapan-kapan aku kenalin.'
"I don't know him, Mas ..."
"I'll introduce you sometime."

'Mas kenal dia?'
'Kenal cukup baik. Kenapa?'
'Wah, dia penulis hebat, Mas... ' "
"Do you know him?"
'Get to know quite well. Why?'
'Wow, he's a great writer, Mas ...' "
(Chapter 19, Page 90)

*".... Aku menyetel televisi sambil iseng membuka lagi
catatan di buku cokelat. Cak Aam. Ya, kenapa tidak? Tiba-
tiba aku terpikir untuk menemui orang yang cukup sering
disebut Budiman di catatannya itu. ..."*
*"... I turned on the television and casually reopened the notes
in the brown book. Cak Aam. Yes, why not? Suddenly I
thought of meeting the person who is often called Budiman
in his notes. ..."*
(Chapter 48, Page 245)

" ... 'Tolong sampaikan kepada Rukmi, seandainya aku boleh menengok Budiman, aku ingin sekali menemui sahabatku itu. Tentu juga dengan persetujuanmu.'"
"... 'Please ask Rukmi, if I could see Budiman, I would love to see my friend. Of course, with your agreement too.'
(Chapter 50, Page 257)

In this even chapter, Pandu meets Cak Aam. The name Cak Aam also found in Budiman's notebook. The similarity to the odd chapter is that each character says that they are good friends.

6. Chapter 24 and Chapter 65

In chapter 24, Pandu, as usual, comes to Budiman's house to accompany him. He used to sit on the porch behind his house. Usually, Budiman will never speak.

"Kali ini dia menyeruput minumannya, lalu balik menatap pucuk pohon mangga."

"This time he sipped his drink, then looked back at the top of a mango tree."
(Chapter 24, Page 118)

"Di beranda ini aku merasa kosong. Pucuk-pucuk pohon mangga bergoyang. Lalu diam. ..."

"On this porch, I feel empty. The tops of the mango trees sway. Then becomes quiet. ..."

(Chapter 65, Page 333)

In this chapter, the character “aku” is experiencing the last part of the strange events that happened to him. The setting of this chapter has similarities to chapter 24 above. Both “aku” and Budiman are having the same porch that has a mango tree.

7. Chapter 3, Chapter 4 and Chapter 65

In chapter 3, the character “aku” is still not familiar with the strange events that happened to him. Therefore, he is confused about whether he needs to record or not the things he is experiencing. He recorded all the events he experienced in a brown book.

"Sebetulnya aku sedikit gamang. Apakah perlu persoalan seperi ini harus kutulis? Nyatanya, aku menuliskannya begitu saja. Rasanya, apa yang memang harus ditulis, ditulis saja. Barangkali kelak, setelah membacanya lagi aku bisa mengerti apa yang sebenarnya menimpaku."

" I'm a little confused. Do I have to write a problem like this? I just wrote it down. I think, what should be written, just written. Maybe later, after reading it again I can understand what happened to me."

(Chapter 3, Page 12)

"Istriku lewat di dekatku. Dia membungkuk. Memberiku senyum. Lalu meletakkan secangkir kopi di hadapanku. Tepat di saat itulah aku ingin meletakkan buku bersampul coklat di pangkuanku. Buku yang diam-diam kusimpan

untuk merekam apa yang ingin ku rekam. Mencatat apa yang ingin kucatat. ..."

"My wife passed to me. She leaned over. Smiled at me. Then put a cup of coffee in front of me. Right at that moment, I wanted to put a brown bound notebook in my lap. The book I secretly kept to record what I wanted to record. Record what I want to record. I noted. ... "

(Chapter 65, Page 334)

"Buku tulis tebal dan lencu itu diberikan istrinya kepadaku ketika aku dan istriku datang ke rumah mereka."

"That thick and lax book was given by his wife to me when my wife and I came to their house."

(Chapter 4, Page 17)

In chapter 4, Pandu just received a notebook that was owned by Budiman. The book was given to Pandu by Rukmi. The book contains notes. One of the contents of the is on chapter 6 pages 25-26 or the same as the number 1 above.

With those shreds of the evidence above, the character "*aku*" in odd chapters is Budiman in even chapters of the novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*". Also, this can answer that "*aku*", "*anakku*", "*istriku*" in odd chapters of this novel are Budiman, Rukmi is the wife and Bumi is the son of them.

4.3 Specific Interpretation

After finding out the character “*aku*” in odd chapters of the novel “*Seorang Laki-Laki Yang Keluar Dari Rumah*” is Budiman in even chapters, the writer now would like to get to the answer of the research question **"How is the plot arranged in the novel "*Seorang Laki-Laki Yang Keluar Dari Rumah*"?"**.

To refresh the readers, the writer would like to remind the readers again that the format of the novel “*Seorang Laki-Laki Yang Keluar Dari Rumah*” is unique. The odd chapters will always continue to the other odd chapters and so does on the even chapters.

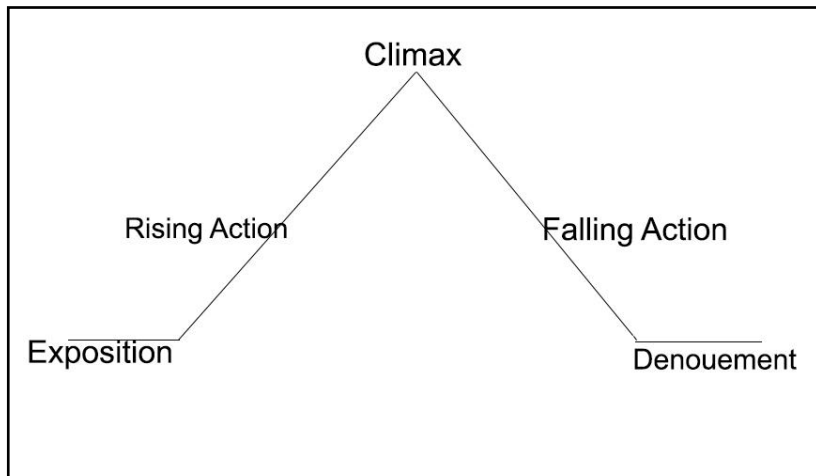
Odd and even chapters have different perspectives. In the odd chapters, the story is from a 40 years old man, unnamed, who is having a weird condition and accident that affects his life. He married a woman and have a son. In this chapter, he never mentioned his name, his wife's name, and his son's name. Even all the characters that have communication or interaction with him never mentioned his name.

In the even chapters, it's about a man named Pandu, a convection businessman. He married a woman named Winda and have a son named Elan. In this chapter, Pandu was asked to help his friend named Budiman who is "sick". Budiman is married to Rukmi and has a child named Bumi.

Budiman is having a weird disease that almost makes him not to eat all day, don't want to talk with anyone even his son, and always want to sit in the backyard and looking at his garden but with blank stares.

Since the writer already find out the character “*aku*” in odd chapters is Budiman, it means that the story after the odd chapters continues to even chapters, but from a different point of view that is from Pandu’s point of view.

In the sub-chapter below, the writer would like to analyze the plot using Gustav Freytag’s plot pyramid theory in the image below.



4.3 Freytag's Pyramid

4.3.1 Exposition

Exposition is the foundation of the story or simply background of the story and characters, so the reader can understand the story. In the novel “*Seorang Laki-Laki Yang Keluar Dari Rumah*”, the exposition begins in the odd chapter, the first chapter of the novel.

A. Data 1 Exposition

The first chapter in odd chapters is the beginning of what is happening to character “aku” or Budiman. The character “aku” is currently having a weird condition in his body. He started to witness something that never happened before and he is also hallucinating. The first chapter and first page is the base or the start of his condition and what he is experiencing.

Mendadak ada sesuatu di diriku yang mendadak lepas. Otaku masih bisa bekerja, tapi sudah tak bisa kukontrol. Tangan dan kakiku masih bisa mengendalikan semua peranti mobil, tapi aku tak bisa mengendalikan mereka. Tubuhku endadak enteng dan dingin. Persis, seperti kamu, aku pun menduga, apakah aku telah mati? Aku menggigil. Bukan aku-yang-sedang-menyetir-mobil. Aku-yang-lain.

Suddenly something in me broke free. My brain can still work, but I can't control it anymore. My hands and feet can still control all car appliances, but I can't control them. My body is light and cold. Exactly, like you, I suspect, am I dead? I shivered. Not me-who-was-driving-car. Another me.

(Chapter 1, Page 1)

That is the start or the beginning of what he is experiencing. He can't control his car, the car is like on the self-drive mode. He doesn't know where the car is heading. On both side of the road are filled with rice field with no lights but only from his car. Suddenly his car is heading to a city, a familiar city that he knows then the car is all of sudden in the middle of the road where

he is surrounded by sugar cane field. Then back to the road in the middle of the city, an empty city. He felt like his spirit has left his own body. He can even see his own body on the driver's seat trying to control the car. During this event, he makes a few stops. First is at a stall where he eats a bowl of instant noodle within seconds without even feel anything in his mouth nor his stomach.

After that, he meets a stranger and said that he has to help a crackers seller. The stranger only said that the character "*aku*" knows exactly where the crackers seller located when he doesn't even know the seller located. Suddenly he runs to the road and stopped a car and he sees five men inside of the car. All of the faces inside that car is familiar to him but he can't remember the names. He also sees himself inside of that car.

After finishing the task that the stranger gives to him, he back into the car and he feel calmer, relax and comfortable. He feels like something stong put him back into his bedroom. Not for a long time, he listens to a call to prayer in the dawn. He believes that what was happened is real but on the other hand, he doesn't believe it.

Character "*aku*" is still having those weird events for several times. One of them is when he is on the way home, he sees a tiger crossed the road and disappear. Another one is he sees about 50 cats blocking the road and he decides to just go through it then the cat disappeared. The next thing is he gets a piece of advice from his best friend to go to the East. No exact place just go

to the East to get the answer to what is happening to him. Since the novel chronological is in odd and even chapters, the first six chapter which is 1,3,5,7,9, and 11 are part of the exposition in the novel.

B. Data 2 Exposition

The first two, chapter one and three is just a background story of what is happening to character “*aku*” or Budiman. In chapter 5, he met Rus or Rusli in a food stall.

Warung mulai sepi. Seorang laki-laki agak tambun menyapaku, “Aku pamit dulu ya, Mas.”

Iseng aku melempar balasan, “Kok cepat sekali pulang?”

Warung memang mulai sepi. Makanan sudah habis. Para pengunjung sudah pulang. Beberapa orang yang ikut rapat juga pulang. Rapat tidak terlalu bersemangat. Hanya tinggal dua orang bersamaku.

Laki-laki berjaket kuning lusuh itu lantas menjawab, “Soalnya aku tidak diajak ngobrol sama Mas.”

...

Dan memang benar, sepanjang obrolan, laki-laki bernama Rus ini sangat menghibur.

The shop began to be quiet. A man that is quite chubby greeting me, “I’m going home, *Mas*.”

I casually threw a reply, “Why are you going home early?”

The stall is indeed quiet. Food is gone. The visitors have gone home. Some people who joined the meeting also already left. The meeting was not too exciting. Only two people are left with me.

The man in the shabby yellow jacket then replied, "The thing is I wasn't invited to chat with *Mas*."

...

And it's true, during the chat, this guy named Rus was very entertaining.
(Chapter 5, page 20-21)

Budiman or "*aku*" asked by "*sahabatku*" to go to the East after he met an unknown paleograph man and talked about Indonesian history with VOC, communism, *Orde Baru* and *Orde Lama* in chapter 11 page 48.

Aku pikir, sudah kudapat sejumlah catatan. Mungkin itu yang dimaksud sahabatku.

"Jangan banyak berpikir. Segera saja ke Timur." Pesan itu kudapat ketika aku baru saja menutup pintu mobil.

I think I've got several notes. Maybe that's what my best friend meant.

"Don't think too much. Immediately to the East. " I got the message when I just closed the car door.

(Chapter 11, Page 48)

After that, Budiman sent Rus a message asking him to drive Budiman to the East. Rus replied and said that he is available and can drive him to the East.

4.3.2 Rising Action

The rising action begins in chapter 13. The rising action is the build-up moment where all the conflicts are introduced to the readers quickly before the climax.

A. Data 1 Rising Action

In chapter 13, Budiman talks about something that bothering him before his journey to the East. A case of Salim Kancil. Budiman tells the story about how Salim Kancil, a regular farmer in Lumajang, East Java who refused an iron mine excavation in his district. One day, a group of men came to his house and killed them in front of people in the village's meeting hall. That is why the first destination in his journey to the East is to visit his friend, an editor of a famous newspaper in the East, Don Setyo who investigates the murder case of Salim Kancil in chapter 13 page 60.

Aku kemudian menelepon salah satu sahabatku, redaktur sebuah koran terkenal di Timur.

"Kamu bakal menginvestigasi kasus Salim?"

"Koranku, iya. Tapi, bukan aku kayaknya."

"Boleh aku dilibatkan atau setidaknya terus mendapatkan pemutakhiran informasi?"

"Ya, bisa. Apa yang tidak untuk kamu?" jawabnya sambil bercanda untuk membuat rileks suasana.

"Oke, besok aku berangkat. Ada hal lain yang perlu kukabarkan ke kamu. Tentang lawatanku ini."

"Aku tak sabar menunggumu."

Then I called one of my best friends, the editor of a famous newspaper in the East.

"Are you going to investigate the Salim case?"

"My paper, yes. But, I guess it's not going to be me."

"Can I be involved or at least keep getting the information updated?"

"Yes, of course. I'll do anything for you, right? " he joked to make the situation more relaxed.

"Okay, I will leave tomorrow. I have something else to tell you. About this visit. "

"I can't wait for you."

(Chapter 13, page 60)

In chapter 21 until chapter 25, Budiman went to Malang and Prigen. In the story, they meet another supporting character, Cak Aam and Pak Mathari, father of Cak Aam. Both of them were journalists. Budiman went to Malang to meet Cak Aam and they went to see Cak Aam father, Pak Mathari in Prigen. Then Budiman part ways with Cak Aam that is going back to Jakarta and Rus that want to go back to Yogya and Budiman decided to go to Surabaya.

B. Data 2 Rising Action

In chapter 29, Budiman meets Don Setyo again in Sidoarjo to have dinner at a Pecel Stalls in Sidoarjo. While on their way to go back to the hotel, Budiman receives a message from “*sahabatku*”.

“Datanglah ke Samigaluh.”

“Samigaluh mana?”

“Samigaluh mana yang kamu kenal?”

“Aku nggak kenal daerah Samigaluh.”

“Samigaluh mana yang kamu tahu?”

“Kulonprogo. Kalau tidak salah.”

“Ya, pergilah ke sana.”

“Kamu menyuruhku pulang ke Yogya?”

“Siapa yang menyuruhmu pulang ke Yogya? Kalau kamu mau, datanglah ke Samigaluh.”

“Itu artinya aku balik ke Yogya.”

“Ya, terserah. Aku hanya membantumu menemukan apa yang kamu cari.”

“Aku tak mencari apa-apa. Aku tak mau pulang ke Yogya.”

“Tidak mengapa.”

Tepat di saat itu mobil Don berhenti di muka hotel. Aku mengucapkan terima kasih. Lalu dengan hati tak menentu menuju kamar.

"Come to Samigaluh."

"Where is Samigaluh?"

"Which Samigaluh do you know?"

"I don't know the Samigaluh area."

"Which Samigaluh do you know?"

"Kulonprogo. If I am not mistaken."

"Yes, go there."

"You told me to go back to Yogya?"

"Who told you to go back to Yogya? If you want, come to Samigaluh. "

"It means I'm back to Yogya."

"Whatever. I only help you find what you are looking for. "

"I'm not looking for anything. I don't want to go back to Yogya. "

"Never mind."

Right at that moment, Don's car stopped in front of the hotel. I thank you.

Then with an uncertain heart, I go back to the room.

(Chapter 29 page 146-147)

With uncertainty, he goes back to Yogya first to meet his wife and son. In chapter 33, he comes to a group discussion in housing for UGM's lecturers in Bulaksumur. But, he prefers to call it a chat. A chat about death. But, before coming to the chat, he decided to watch a movie at the cinema. After that, he got into a fight with one of the movie audience in a parking lot. When he gets into where the forum is located, a man can guess that Budiman was got into a fight. That man is later known as Om Tan.

Om Tan in chapter 35 page 179 is telling Budiman to come to Samigaluh to celebrate *malam satu suro*. It's like what "*sahabatku*" told Budiman through a message on chapter 29.

Budiman is sure that he will come, but Om Tan already predicted that Budiman is not going to come to Samigaluh. Om Tan's prediction is precise that Budiman is not coming to Samigaluh. At 2 PM, he already left his house and went to Samigaluh. After the exit Yogya, he made a stop at a minimarket and buy three packs of cigarettes and a few bottles of drink. When he gets into the car, he feels a little bit sleepy so he decided to take a nap because from where the point he currently is to Samigaluh is just about 30 minutes. When he woke up, he shocked because it is 1 AM the next day and he has already at home.

He asked his wife about everything such as did she woke him up? did he leave to Samigaluh? and his wife said that Budiman is already left at 2 PM. He doesn't remember that he already left and came back home.

C. Data 3 Rising Action

In chapter 37, Budiman got another message from "*sahabatku*" that told him to go to the East again. Then he contacted Rus to ask is he available to drive him to the East. This time is to Surabaya.

Because it's a night road trip, Rus got tired and they decided to make a stop at a small restaurant. The restaurant is not packed there are only several people and one of them is Om Tan. Budiman asked him where is he headed and said that he is going to the East, the same destination as Budiman. This time Budiman tells a little bit of Om Tan's background. Om Tan is a son of one of

UGM's founding fathers. He spent most of his childhood overseas with his mom that was pursuing her master degree. But they can't go back to Indonesia because of the tragedy in '65. That's all he knows. They eat in silence but Budiman feels like in awkward silence.

Aku hampir mengeluarkan suara ketika Om Tan bangkit. Dia berjalan ke arah satu keluarga yang sedang menyantap makanan. Mereka bicara. Tak lama kemudian Om Tan balik ke meja kami. Kulihat keluarga tersebut seakan bergegas, menuntaskan makan, membayar, lalu pergi. Mereka memberi salam kepada Om Tan dengan anggukan kepala.

Ketika mereka pergi, aku beranian diri untuk bertanya. Sebelum keluar suaraku, Om Tan terlebih dulu mengeluarkan suara, "Aku meminta mereka secepatnya pergi dari sini."

"Kenapa, Om?"

"Sebentar lagi akan ada sedikit ketegangan di sini. Tidak baik jika mereka menyaksikan."

I almost made a sound when Om Tan got up. He walked towards a family who was eating food. They talk. Shortly thereafter Om Tan returned to our table. I saw the family rushed over, finished eating, paid, then left. They greet Om Tan with a nod.

When they left, I ventured to ask. Before my voice comes out, *Om Tan* speak first, "I ask them to leave as soon as possible."

"Why, *Om*?"

"Soon there will be a little tension here. It's not good if they watch. "

(Chapter 37, Page 193)

Not for a long time, A car just parked outside and four men with a mad face comes in and sit on the right side of Budiman and Om Tan's table. Then another car comes. This time five men with also a mad face coming in and sit on the left side of Budiman and Om Tan's table.

Both groups who sit on the left and right side of Budiman and Om Tan's table are now putting their guns on the table. The situation getting more intense. Budiman is guessing whether there will be a shootout or not. Dawn call to prayer seems like a sign and both of the groups started to point their guns to each other. It goes for a few minutes but they put their guns back in and left the place.

Budiman asking Om Tan who are the groups with the gun and he said they are part of political groups in Jakarta that are currently warring. Then Om Tan asks Budiman to go with him. In the middle of the trip, Om Tan tells Budiman to follow his direction into a small road in the middle of a forest. He tells Budiman to stop the car and tell him that his father was killed in this exact area by the soldiers.

4.3.3 Climax

The climax is in chapter 43. The climax is the most dramatic moment in the story because this is the turning point for the main character and the story.

A. Data 1 Climax

All of a sudden, there are four black SUV surrounding Budiman's car. Some people come out of the car and Budiman is shocked because they are the men from the restaurant before. Suddenly Om Tan's face becomes pale. Five people consist of four men and one woman walk into Budiman's car.

"Kamu mau membongkar kuburan orang-orang komunis itu?"

Kalimat itu tidak keras benar. Tidak membentak. Diucapkan orang yang aku rasa pemimpin mereka kepada Om Tan. Kembali Om Tan dicengkram. Setengah diseret ke depan mobil. Aku seperti digiring ke arah yang sama.

Tapi, mereka tidak menyentuh anggota tubuhku,

"Tidak," ucap Om Tan lemah. Tapi, bukan suara orang yang takut.

"Orang LSM brengsek! Kalian membangkitkan komunis di Indonesia! Jangan karena orang-orang Soekarno yang sekarang berkuasa kalian bisa kembali menegakkan Komunisme di negeri ini!"

"Aku bukan orang LSM. Aku hanya ingin mengunjungi tempat bapakku meninggal dunia," suara Om Tan terdengar tetap tenang.

"Bapakmu komunis?"

"Apakah kalau bapakku komunis, dia tidak lagi menjadi bapakku?"

"Asu!"

Plak! Terdengar suara bertemunya tangan orang itu dengan kepala Om Tan. Kacamata Om Tan terjatuh di dekatku. Perpempuan yang menjadi

bagian dari rombongan mereka mengambilnya, kemudain dia letakkan di atas kap mobil.

"Do you want to dismantle the graves of the communists?"

That sentence isn't loud. Not snapping. A person whom I felt was their leader said to *Om Tan*. Back *Om Tan* was gripped. Half dragged to the front of the car. I like being led in the same direction. But, they did not touch my limbs,

"No," said *Om Tan* weakly. But, not the voice of people who are afraid.

"Damn NGO people! You arise communists in Indonesia! Just because the Soekarno people who are now in power you can re-establish Communism in this country! "

"I'm not an NGO. I just want to visit where my father died, "*Om Tan's* voice remained calm.

"Your father is a communist?"

"If my father is a communist, is he no longer my father?"

"Asu!"

Plak! The sound of that person's hand meeting with *Om Tan's* head. *Om Tan's* glasses fell near me. The women who were part of their group took it, then put it on the hood of the car.

(Chapter 43 page 226)

They keep insisting that Budiman and *Om Tan* are communists who get paid by the China government. Then the leader asking for Budiman's ID and then come out of the car and one of the people from the group kicked Rus.

*Rus bangkit. Terhuyung. Tanpa dinyana dia berteriak, "Aku wartawan!
Bunuh akau kalau berani!"*

*Aku benar-benar kaget dengan keberanian Rus. Kelima orang itu
tampaknya juga kaget. Laki-laki berkepala plontos segera mencabut
pistolnya.*

"Diam kamu, asu!"

*Ditodong pistol, Rus tidak terlihat jirih. Darah mengalir sedikit dari
hidungnya.*

"Silahkan Bapak tembak aku! Kantorku enggak akan diam!"

"Kamu wartawan mana?!" bentak laki-laki itu.

*"Aku wartawan Tempo, dia wartawan Kompas!" ujar Rus makin
mengeraskan suara sambil menunjuk ke arahku.*

...

*Kelima orang itu berpandangan. Mereka terdiam. Jeda itu cukup
panjang.*

*Si pemimpin menyimpan pistolnya di pinggang lalu menggelandang Rus
untuk bergabung bersama kami di depan mobil.*

*"Aku ingatkan kalian, jangan berani-berani membangkitkan Komunisme di
negeri ini.. Bilang ke bosmu di Tempo."*

*Sepasang mata laki-laki itu terpaku ke arah Rus. "Jangan jadi agen
bangkitnya Komunisme!"*

*Tepat di saat itu sebuah mobil datang. Suaranya menderu. Kami semua
melengak ke arah mobil itu. Mendadak mobil itu memutar balik. Melesat.*

*Rus gets up. Staggered. Unexpectedly he shouted, "I'm a reporter! Kill me
if you dare! "*

I'm surprised by Rus' courage. The five people seemed also shocked. The bald man immediately pulls out his gun.

"Shut up, *asu!*"

When held by a gun, Rus does not look daunting. Blood flowed a little from his nose.

"Please shoot me! My office won't be silence! "

"Which reporter are you ?!" the man snapped.

"I'm a Tempo reporter, he's a Kompas reporter!" Rus said, raising his voice while pointing at me.

...

The five men looked at each other. They are silent. The pause is quite long.

The leader put his gun around his waist and then raided Rus to join us in front of the car.

"I remind you, don't you dare raise Communism in this country. Tell your boss in Tempo."

A pair of that man's eyes were fixed on Rus. "Don't be an agent of the rise of Communism!"

Right at that moment, a car came. Its voice roared. We all looked up at the car. Suddenly the car turned around. Dashed off.

(Chapter 43, Page 213-218)

Rus' lie is working, he just improvises it to survive that moment. After that, they are going back to the restaurant to get Om Tan's car and part ways. That part is also the beginning of the falling action.

4.2.4 Falling Action

The falling action is where all of the conflicts begin to be solved or simply where the story leads to an end and the character slowly solved the problems.

A. Data 1 Falling Action

As in chapter 47 page 237, Budiman is back into his daily life. No trip to the East, no messages from “*sahabatku*”, and he have not to give Om Tan a visit yet.

*Seminggu ini aku kembali ke kehidupan sehari-hari. Mencari makan.
Menafkahi keluarga. Menjaga perusahaan kecilku tetap hidup.
Bercengkrama dengan keluarga. Tidak ada kejadian aneh. Sahabatku tidak
menghubungiku lagi. Hanya kedutan di wajah yang masih sering terjadi.
Juga, aku belum sempat ke rumah Om Tan.*

This week I returned to everyday life. Look for something to eat. Support the family. Keep my little company alive. Hang out with my family. Nothing strange happened. My best friend doesn't contact me anymore. Only twitches on the face are still common. Also, I haven't been to Om Tan's house yet.

(Chapter 47, Page 237)

4.2.5 Anti-Climax

In Freytag's pyramid, after a climax, there is a falling action and denouement. But, in this novel, in the middle of falling action, there is an anti-climax.

A. Data 1 Anti-Climax

Anti-climax is another dramatic moment in the story that might affect the main character but not bigger than the climax. In this novel the anti-climax is in chapter 59 page 307.

Budiman is at Punthuk Setumbu to see a sunrise, but there is a message from "sahabatku" tells Budiman to go back into the hotel because the other group that is not torturing him, Om Tan, and Rus back in the restaurant before is there.

Aku cepat menengok ke arah pukul dua. Darahku terkesiap. Rombongan itu berada di sini. Rombongan kedua yang hampir bertikai dengan rombongan yang nyaris mencelakakanku, Om Tan, dan Rus.

I quickly looked at two o'clock. My blood gasped. The group is here. The second group that almost fought with the group that almost harmed me, Uncle Tan, and Rus.

(Chapter 59, Page 307)

Budiman then blends in with a group of tourists and asking some questions to the tour guide. Just so the group don't see him. When he already passed the group that he saw in the restaurant, he runs into his car.

Sampai di mobil aku menenangkan diri sejenak. Minum air putih dan membasuh mukaku dengan air minum. Supaya sedikit segar.

*Aku masuk mobil. Aku kepikiran untuk memberi kabar ke sahabatku. Tapi,
gawaiku mendadak berkedip.*

“Nanti malam sendirian saja.”

*Sialan! Aku menggeprak tangan kanan ku ke setir tanpa sadar. Klakson
otomatis berbunyi. Aku kaget dan memaki. Orang-orang di situ melihat ke
arahku. Dari arah jalan setapak yang menuju Punthuk Setumbu,
rombongan yang kemungkinan mencariku berlalri turun.*

Mobilku segera bergerak cepat. Kali ini aku benar-benar panik.

When I got to the car, I calmed down for a moment. Drinking water and
wash my face with water. So that bit fresher.

I got in the car. I thought of giving news to my best friend. But, my device
suddenly blinks.

"Come alone tonight."

God damn it! I slap my right hand to the steering wheel involuntarily. The
horn automatically sounds. I was shocked and cursing. The people there
looked at me. From the direction of the path that leads to Punthuk
Setumbu, a group that may look for me running down.

My car is moving fast. This time I was panicked.

(Chapter 59, Page 308)

That part is consider as an anti-climax because Budiman is come to the hotel
safe and sound. Also, the moment is not as tense as the first climax but more
below it.

The group that looking for Budiman is losing him. The story in the odd
chapters end in chapter 65 with *Budiman* couldn't move and control his body.
He is at the porch of his home and can't even speak. But, he keeps trying and

whispers a name to his wife. A name that can help him to get through this. But that is not the end of the novel. The odd chapters finish with a falling action, but since the novel is not finished yet the story continues to the even chapters.

In the even chapters, there are no rising action, climax, and falling action. Because the story from the odd chapters continue to the even chapters but from a different perspective. In the even chapters, there is just exposition, for the background story of Pandu also the transition of changing the point of view then denouement, the end of the story.

4.2.6 Transition of Changing the Point of View

A. Data 1 Pandu's Exposition

In the even chapters, it's about a man named Pandu, a convection businessman. He married a woman named Winda and have a son named Elan. In this chapter, Pandu was asked to help his friend named Budiman who is "sick". Budiman is married to Rukmi and has a child named Bumi.

Pandu is not that close with Budiman. They know each other because their son is in the same school and they have had dinners a couple of times. Pandu also doesn't know what is Budiman's job but Rukmi, Budiman's wife is a part-time architect because she once helped redesign Pandu's mother-in-law house.

Aku sebetulnya tak kenal-kenal amat dengan laki-laki di depanku, acara makan malam dan beberapa kali bertemu di acara sekolah anak tak membuat kami saling tahu. Dia ramah, baik, supel, tapi anehnya, di anantara timbunan hal baik yang mestinya memudahkan orang tahu siapa dia, justru dia seperti tak dikenal. Dia hadir, tertawa, ngobrol, melucu, seakan banyak bercerita, tapi sesungguhnya dia justru menghilang dalam tumpukan ceritanya.

Aku bahkan tak tahu apa sesungguhnya pekerjaannya, aku hanya tahu istrinya seorang arsitek yang bekerja paruh waktu karena ketika rumah mertuaku hendak dibongkar untuk ditambah beberapa bangunan, istriku mengajukan namanya. Mertuaku puas atas hasil kerja istrinya.

I do not know very well with the man in front of me, the dinner and meeting several times at a children's school event did not make us know each other. He was friendly, kind, sociable, but strangely, in the middle of a pile of good things that should make it easier for people to know who he was, he seemed to be unknown. He was present, laughing, chatting, joking as if telling a lot of stories, but in fact, he disappeared in the stack of stories.

I don't even know what his job is, I only know that his wife is an architect who works part-time because when my mother-in-law's house was about to be demolished to add some buildings, my wife submitted her name. My in-laws are satisfied with the work of his wife.

(Chapter 2 page 8)

4.2.7 Denouement

The denouement of the story is in chapter 62 and 64. Denouement phase is the last phase where all of the characters both protagonist and antagonist have solved their problems and the solution might affect the story. Whether the story ends with a happy ending or sorrow. Pandu sets up a meeting between Budiman and Shenny in a villa with Merapi Mountain as the view. They are waiting for Shenny and Shelly to come.

A. Data 1 Denouement

The moment they arrive at the villa, Pandu let them in. Shenny then walks slowly to the porch where Budiman is sitting waiting for her. Pandu and Shelly are just waiting and watching them in the other room. They just sit facing the great Merapi Mountain without even talking. Rain starting to pouring but Pandu and Shelly agreed if they still sitting there they don't want to give Budiman and Shenny towels.

A few moments later, they're getting up from the chair and facing each other. Pandu thought they were going to kiss but no, after a few seconds Shenny left Budiman and come back to Shelly with a big smile. The story ends with Budiman and Pandu sitting in the porch of the villa under the pouring rain.

"Kapan terakhir kali kamu hujan-hujan?"

"Aku sering bermain hujan dengan Elan"

Budiman tersenyum. Dia tampak bahagia sekali. "Lima menit lagi, ya..."

Setelah itu kita pulang. Aku kangen sekali dengan Rukmi dan Bumi."

Aku menganggukkan kepala dengan mantap, merasa sangat lega. Aku menengadahkan kepala, air hujan berjatuhan di mukaku. Aku merasakan bahu kiriku ditepuk Budiman, aku menoleh.

“Terima kasih banyak. Kamu telah membantuku dengan cara yang luar biasa.”

Aku bingung harus menjawab apa, aku hanya kembali mendongakan kepala, membiarkan air hujan berjatuhan di mukaku lagi.

"When was the last time you play rain?"

"I often play rain with Elan"

Budiman smiled. He looks so happy. "Five more minutes, okay ... After that, we go home. I miss Rukmi and Bumi. "

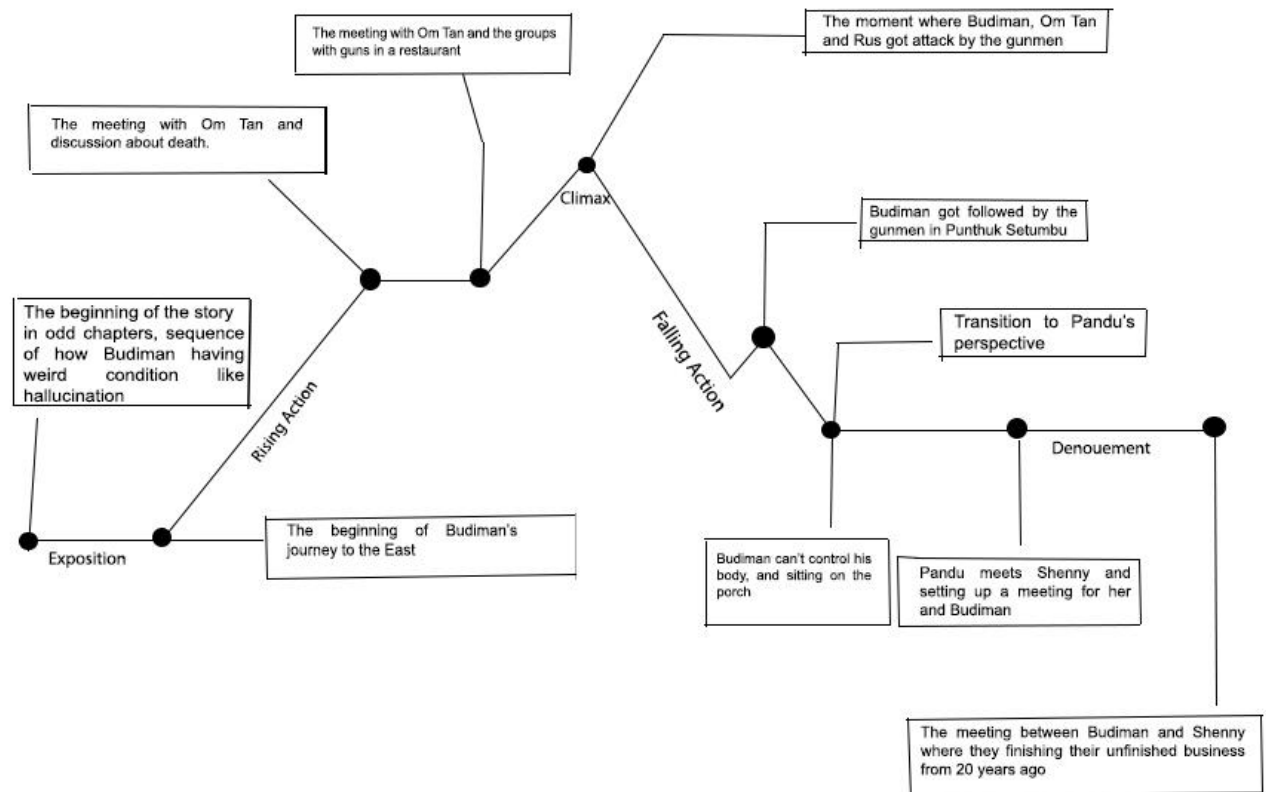
I nodded confidently, feeling very relieved. I raised my head, the rain falling on my face. I felt Budiman tap my left shoulder, I turned my head.

"Thank you very much. You have extraordinarily helped me. "

I don't know what to say, I just turned my head up, letting rainfall on my face again.

(Chapter 64 page 331)

The writer creates a resume from all of the data above and put it into Gustav Freytag's pyramid of plot in order to make the readers understand the plot line.



Plot line in novel "Seorang Laki-Laki Yang Keluar Dari Rumah"

4.4 The plot line in novel "Seorang Laki-Laki Yang Keluar Dari Rumah"

After looking at the plotline, the writer sees that the plot in this novel is progressive. There is a throwback in the story but it has nothing to do with the storyline. The throwback part is just to give the readers background for the characters in the novel.

Even though the novel seems complex with odd and even chapters storyline point of view, the writer finds the plot is quite simple. The readers just need to stick

with the format of the odd and even chapters to understand the story. It might be harder to understand the novel if the readers read it like a usual novel without odd and even chapters format.

The writer finds another finding in the novel where the story is not just about unfinished business between Budiman and Shenny. There are also critiques for the Indonesian government about human rights and poverty.

It begins in chapter 13 where Budiman about to go to the East. A case of Salim Kancil has been bothering him lately. A regular farmer who refused an iron mine excavation in his district.

Suatu pagi, puluhan orang mendatangi rumahnya. Salim yang saat itu sedang menggendong cucunya segera lari ke dalam rumah. Tapi, gerombolan hitam itu cepat menemukannya. Dia ditali. Diseret sambil dipentungi. Mereka menuju balai desa. Di sana ia dibantai. Tubuhnya dicabik-cabik dengan celurit dan cangkul. Tapi, konon itu belum membuatnya mati.

Horor itu terjadi di tempat umum. Dilihat banyak orang. Bahkan anak-anak yang sedang sekolah PAUD di balai desa menjerit histeris. Kebiadaban digelar dan dipertontonkan di depan anak-anak kecil. Di balai desa itu Salim terus disiksa dan disetrum. Hingga sebohnkah batu mengakhiri napasnya. Dihantamkan ke kepala laki-laki 52 tahun itu.

One morning, dozens of people came to his house. Salim, who was carrying his grandchild, immediately ran into the house. But, the black mob quickly found him. He was roped. Dragged while being stunned. They headed for the village hall. There he was massacred. His body was torn to pieces with sickles and hoes. But, it is said that has not made him die.

Horror happens in public places. Seen by a lot of people. Even children who were attending kindergarten in the village hall screamed hysterically. Inhumanity is held and displayed in front of children. At the village hall, Salim continued to be tortured and electrocuted. Until a stone ends his breath. Stabbed into the head of the 52-year-old man.

(Chapter 13 page 57)

According to *Tirto.Id* (19/5/16), Salim was dead on September, 25th 2015. The same thing happened to Tosan. A man who refused an iron mine excavation in his district. He was tortured like Salim but Tosan is lucky enough to survive.

Salim dan Tosan tinggal tidak jauh dari pusat segala informasi dan aparat keamanan. Mereka masih tinggal di Pulau Jawa. Bagaimana dengan kejadian-kejadian di luar Pulau Jawa?

Salim and Tosan live not far from the centre of all information and security forces. They still live in Java. What about the events outside of Java?

(Chapter 13 page 58)

Budiman wants the reader to be more awake about the condition in this country, Indonesia. Salim Kancil case is just an example of how life could be gone with just a rejection on mine excavation.

On May 15th 2020, the writer had an interview with the author “*Seorang Laki-Laki Yang Keluar Dari Rumah*”, Puthut EA through e-mail. Puthut explains that he wrote the novel with odd and even chapters format is just a creative challenge for him.

Puthut also stated that all of the conversations in the odd chapters it shouldn't use apostrophe (“...”) because all of the dialogue is happening in the head of character “*aku*” or Budiman. Dialogue that resonates. But the editor edited the novel

as usual and he never re-checked all of his work after the editing process because it could affect his mood to write.

The next print of the novel *“Seorang Laki-Laki Yang Keluar Dari Rumah”* will be printed like common novels, Puthut added. Because some readers said it’s too difficult to read in odd and even format, so he decided to print it like common novels.



4.5 E-mail between the author *“Seorang Laki-Laki Yang Keluar Dari Rumah”* Puthut EA and the writer