



## A PSYCHOLOGICAL ANALYSIS OF THE MAIN CHARACTER IN MARSIRAJI THAHIR'S KABAR BUNGA

*M. Afifulloh<sup>1</sup>*

<sup>1</sup>English Department, Universitas Bangka Belitung

**Corresponding Author:** M. Afifulloh, E-mail: [afifulloh@mail.ugm.ac.id](mailto:afifulloh@mail.ugm.ac.id)

---

### ARTICLE INFO

Received: 2019-11-27

Accepted: 2019-11-27

Published: October 2019

Volume: 3

Issue: 2

DOI:

<https://doi.org/10.33019/lire.v3i2.14>

---

### KEYWORDS

Woman, Novel, Psychology,  
Literature

---

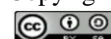
### ABSTRACT

This paper aims to describe the female characters in the novel *Kabar Bunga* by Marsiraji Thahir, the conflicts and its causes, and the impact of the conflicts experienced by women in the novel *Kabar Bunga* by Marsiraji Thahir. This novel is examined by psychological approach in literature, a literary approach that emphasizes the psychological aspects of the types and laws of psychology that can be applied to literary works. The data is qualitative since the purpose of this research is to explain or describe the phenomena of the researches deeply. The data were obtained by categorizing all the related dialogues in the story, then psychologically analyzed. Triangulation was used to validate the data. After finishing all the steps of analyzing data, the interpretations were made based on the data and the theory. The results of the research were, psychologically, the main character in this novel is described as a person who often feels worried, frightened, keeping the reality up, and she is burdened by the problems faced. This portrayal is the representations of Wulan as a woman and woman emotionally and mentally is depicted as weakness persona without having the ability to solve the problems.

---

### 1. INTRODUCTION

Literary works have traditionally been seen only as subjectivity competencies, independent of the influence of the surrounding community. But along with the development of literature, that view began to fade. The contemporary paradigm begins to deny this opinion by showing that the author's social relations cannot be separated, the author is a member of the community, until whenever, wherever, from his birth to his death. Literary works are not mere outpouring of feelings, not the result of mere reverie but he always rests on the realities





of life. The work is produced through the process of imagination, even by way of seclusion in the room, or going to the top of the mountain and to the edge of the lake, but the author's existence is still related to his past, while the past itself is built through his life in society. An understanding of a literary work is impossible without knowledge, in a sense, about the culture that lies behind the literary work and is not directly revealed in the sign language system.

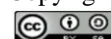
Thus, the literary work is a fictional world created by the author, but behind the fiction there is a background of life reality and that shapes the fictional world so that it can add to life variants. The fact of life is a raw material which is then processed by the author into a composition with the style and characteristics of each author.

Literary work, whatever its form, is essentially a view of ideas, ideas, or experiences of the author. With this work the author intends that the reading community also feels what he is experiencing. Literary works can be appreciated or researched. The problem is how we appreciate or research the literary work. Rene Wellek and Austin Warren (in Suminto, 1990: 40) say that literary research can be carried out using methods developed by natural science. These methods were applied into the research of the literary work. In applying these methods, we must be guided by scientific principles, namely: impersonal, objective, and certain.

Literary work is the embodiment of life as a result of literary observations on life, about life in literary works is artificial life or fiction of the author who usually tells people with various problems of life and life that is broad and complex (Suharianto, 1982: 11). Literary works are sourced from the facts that live in society (objective reality) but life in that society is not merely an imitation of nature or an imitation of life.

Novels are a type of literary work that offers readers a life model in the form of stories. The novel is derived from the Latin novellus then revealed to be noveies which means new. It is said to be new because when compared to other types of literature such as poetry, drama, etc., this novel appears most recently. According to Tarigan (1993: 18-164) the novel is an exploration or a chronicle of livelihood, contemplating, and describing in a particular form, the influence of bonding, destruction, or the achievement of gestures of human desires.

The building elements of a novel can be broadly grouped into two parts. The division of elements in question is intrinsic and extrinsic elements. This element is often used by critics



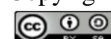


in studying and discussing sastra novels or works in general. Intrinsic elements are the elements that build sastra's own work, or factual elements will be found if people read literary works. These elements include themes, plot, setting, characterization, point of view, events, stories, language or language style, etc., while extrinsic elements are elements that are outside of literary works, but indirectly affect the system the literary organisms (Nurgiyantoro, 2005: 23).

In fictional stories often tell various problems of human life in its interactions with the environment and others, their interactions with God. Humans are created as social beings or homo sapiens, that is, creatures that cannot live alone, but rather live in groups. In group life, they are expected to respect each other and maintain relationships with each other (Nurgiyantoro, 1998: 3). However, in daily life the relationship is often colored by conflict, both the conflict in himself or the environment in which the character lives.

Novels concerning conflicts experienced by human (their characters) are very interesting to study, because even in real life human are always dealing with conflicts. Conflicts can be external or internal. Conflicts can occur due to a conflict between two desires, beliefs, different choices, expectations, or other problems. Conflict can be experienced by anyone, both men and women. Generally, women who are often hit by conflicts. Because, women are very high sensitivity compared to men, basically women (women) are more sensitive to life problems.

Women's problems and figures will never run out to talk about, especially since women are aware of their rights. These problems can be expressed or expressed in various forms. Seeing the phenomena that occur and the reality faced by women past and present, it is really alarming. Women are often overwhelmed by problems that continue to develop and increasingly complex, causing conflicts within themselves and their environment (women). Problems or conflicts experienced by women are mostly about issues of rights, opportunities to get jobs and education, independence, attitudes, and the views and treatment of men towards them. Coupled with other demands that force women to play a dual role, both as career women and housewives.



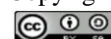


## 2. LITERATURE REVIEW

### a. Psychology

Psychology is a science that relates to the human behavior and their activities. These behavior and activities are studied to explore the manifestation of human soul. According to KBBI (Indonesia Dictionary), (2019), psychology is a science that relates to the mental process both normal and abnormal, and its effects to the human behavior, and the soul activities. According to Ellen Pastorino & Susann Doyle-Portillo (2010:4), stated that psychology is the scientific study of behavior and mental processes. But what exactly does that include? Behavior includes actions, feelings, and biological states. Mental processes include problem solving, intelligence, and memory, to name just a few. Psychology is a science because psychologists conduct research in accord with the scientific method. They analyze the behavior of humans as well as other species. A psychologist's explanation of a particular behavior is generally presented as a theory. A theory is an explanation of why and how a behavior occurs. It does not explain a particular behavior for all people, but it provides general guidelines that summarize facts and help us organize research on a particular subject.

Studying psychology means trying to understand human as personal and social creature. It is a process to understand, explain, and explore various of the human behavior and characters with all the following aspects, because human is a totally personal that different between one to each other. Psychology is the systematical scientific study of human mental. Psychologist views that human mental and behavior is a unity, they work altogether systematically, mental reflects the action. Psychology explains and examines the mental activities in common within adult and normal person, such as observation skill, willingness, feeling, motives, and so on. Psychology concerns on human behavior not only motoric activities but also in wide aspects such as speaking, running, seeing remembering, thinking and etc.





Basically, psychology is an effort to understanding all human behavior in order to understand what exactly the meaning of human life is. Walgito (1985: 23) stated that psychology is divided into two kinds namely general psychology and specific psychology. General psychology explores and examines mental activities of human reflected by adult, normal and cultural human. While specific psychology tends to specifically examined the specific character of human. Since the research is conducted to examine human character in general, the general psychology is used to analyze Marsiraji Thahir's *Kabar*.

Literature is the human activities production and their expression, while psychology helps author of literature to highlight and give opportunities the patterns of their activities relating to the feeling and situations faced. Psychological approach in literature closes to the theory of psychology. How the author highlights the plot only by emphasizing the human character in the story is the point that psychology conducts the important roles in building the character and the characterization. The character in the story is the representation of the factual life and psychology responds it by examining this behavior pattern in literature.

### **b. Psychology of Literature**

Psychology of literature is understanding aspects of the spirituality contained in a literature (Ratna, 2004: 342). basically psychology of literature pays attention to the psychological elements of the fictional characters contained in the work. A literary work always includes various aspects of humanity which is the main object of literary psychology.

Psychology of literature is an analysis of text by considering the relevance and psychological role. By focusing on the characters, an inner conflict can be analyzed. In this connection the researcher must find symptoms that are hidden or intentionally hidden by the author, namely by utilizing psychological theories that are considered relevant. With the close relationship between psychiatric or psychological aspects with figures and characterizations, the relevant literary works to be psychologically analyzed are works that give intensity to the psychological aspects (Ratna, 2004: 350).

Research that uses a psychological approach to literature, always relates aspects of the work in psychological events. Symptoms of psychological events experienced by characters in a literary work are things that can be investigated by using psychology. figures in the work





experience various events that are strung together in the flow, these events show psychological symptoms. The more lively the story in a literary work, the more clearly visible the use of psychological aspects.

Wellek & Warren (in Endraswara, 2006:98) argued that the study of the influence of psychology on centralization can be done through four aspects. The four aspects are (1) research on the soul of the author as a type or individual, (2) research on creative processes in relation to psychology, (3) psychological laws applied in literary works, and (4) research on the psychological impact of texts literature to the reader. In this study, researchers examined aspects of psychology that were reflected in figures by paying attention to the laws of psychology. The link uses the law of psychology, then a study can be directed at psychological theory into literary works. The assumption of this study is that the author often uses certain psychological theories in creation.

Psychology of literature is an approach that considers aspects of the psychology and concerns the inner human being, because both literature and psychology equally study the mental state of others. But there is also a difference between literature and psychology, in psychology these symptoms are real, whereas in literature they are imaginative.

Providing an analysis of works of art with a psychological approach is not the same as that done by a psychoanalyst for his patients. But in this case, it is as if the analyzer with the patient creates a relationship that makes it possible to carry out a new distribution of pulses present in the language setting and what is indicated in the language. The relationship is formed through transfer. It is clear that such a relationship cannot exist between a person who analyzes or an interpreter with a text that cannot establish a living and dialogical relationship with it. If there is someone in the dialogue who is able to change the relationship, that person is none other than the one doing the analysis, the one doing the interpretation. Only he, as a living being, is able to make new distributions of existing elements, in his contact with the text. It is possible in certain cases, the same effect arises with the effect in medical practice. The alignment can be summarized carefully by emphasizing the fact that the treatment situation allows the patient to come up with aspects that support the use of his imagination, while the reader seeks in the text of pleasure denied by experience in reality. However, what





arises is not a conflicting relationship. Text does not allow live contact with the author, because the text is text

### 3. DISCUSSION

#### Conflicts as Reflected in the Novel *Kabar Bunga*

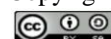
Psychologically, women in this novel are depicted as actors of the conflicts. These conflicts guide the reader to be more involved in the plot and this is the way how the author gives the reader entertainment. The more conflict the more story is interesting. The following data give the interpretations that this novel consists of two kinds of conflicts, internal and exsternal conflicts.

Table 1  
Psychological conflicts experienced by the main character (Wulan)

No	<i>External Conflict</i>	Page	No	<i>Internal Conflict</i>	Page
1	Wulan and Mrs. Siti	17, 19	1	woried	6,85
2	Wulan and the Police	23	2	Keeping the reality up	186, 305
3	Wulan and the resident of rehabilitation center	32, 38	3	Bordened	127
4	Wulan and the rehabilitaion center manager	44, 81	4	Frightened	84, 117
5	Wulan and Sonya	8,304	5	-	-

Wulan experienced various conflicts both internal and external in her whole of life. She found complexity since childhood she has been confronted with various events that have triggered internal and external conflicts. The deprived family condition demanded that Wulan become one of the cornerstones of life in Pak Handoko's family. The journey in maintaining the economic survival of the family he lived in, until when Wulan was offered a job in Jakarta as a housemaid. Hopefully this offer was accepted by Wulan but instead brought Wulan into new problems and there Wulan found a family that had been scattered.

The dominant characterization technique used in displaying the Wulan figure is a dramatic technique. This technique is used because it has advantages, the reader is left to







discover the character's behavior, the characterization is more in line with real life and to achieve a high level of aesthetics. Wulan's figure is portrayed as a figure who is firm, quiet, kind, helpful and pious person. Analytical techniques are used by the author to present a character, when showing conflict and the factors that cause the conflict.

### **A. External Conflict experienced by Wulan**

External conflict is a conflict that occurs between a character with something outside both the natural and human environment. The external conflict in this discussion was described in accordance with the opponents faced by the Wulan figure. This description is carried out to clarify the conflict between the main character named Wulan and other figures.

In the novel *Kabar Bunga*, the author conveys conflict with two techniques namely expository and dramatic techniques. Expository techniques depict characters by giving descriptions, descriptions, or explanations directly, while dramatic techniques are used by authors to display characters indirectly with a number of techniques. Dramatic techniques used by the author are: skill techniques, behavioral techniques, mind and feeling techniques, techniques of flow of consciousness, character reaction techniques, and other character reaction techniques. Conflicts experienced by Wulan are: (1) Wulan and Mrs. Siti (2) Wulan and the Police (3) Wulan and the residents of the rehabilitation center, (4) Wulan and the rehabilitation center manager (5) Wulan's and Sonya.

#### **1). Wulan and Mrs. Siti**

Wulan's conflict with Mrs. Siti began when Wulan sought a work to Jakarta. His meeting with Mr. Hamdi brought Wulan to a state of conflict after Wulan came to Pak Hamdi's place, the arrival of the veiled Wulan could not be accepted by Mrs. Siti because it was feared that it would reduce the tenants of her room. The conflict was conveyed by the author with skilled techniques. This can be seen in the following quote:

*"Kamarnya sudah siap!" ucap Bu Siti tetap dingin.* ("the room has already!" said Mrs. Siti coldly.

*"terimakasih Bu, Pak," jawab Wulan.* ("thank you, Mam, Sir, Said Wulan")

*Bu Siti kembali kedalam tanpa senyuman.* (p: 17) (Mrs. Siti leave without smile")







Wulan's conflict with Mrs. Siti also occurred when Wulan came out of the room introducing herself to couple of man and woman. Wulan thought than they were Mrs. Siti's children and son-in-law, even though they were room renters. The couple finally did not rent a room because Wulan used a veil. Mrs. Siti was angry with Wulan. The conflict was conveyed by the author with the skill and reaction techniques of other characters. This can be seen in the following quote:

“Assalamu’alaikum,” said Wulan.

*Bu Siti kaget, memerhatikan Wulan dengan tatapan tajam. Begitu juga dengan sepasang lelaki dan perempuan itu. Seperti ada sebuah isyarat yang membuat mereka merasa tidak nyaman. Kedatangan Wulan seperti sebuah usiran.* (Mrs. Siti was shocked, watching Wulan sharply as same as the couple. Like there is a signal that makes them feel uncomfortable. Wulan's arrival was like a banquet).

*Siapa dia Bu,? Tanya perempuan itu ketus.* (Who is she, Mam? Ask the woman curtly)

*Saya Wulan!” Wulan justru yang menjawabnya, kemudian mengajaknya bersalaman. Perempuan itu tetap diam, meruncingkan tatapan.* (“I am Wulan!” said wulan then Wulan asked to shake hands. The woman remained silent, sharpening her gaze).

*“Lain kali saja, Bu!” ucap perempuan itu, kemudian menarik pasangannya keluar dengan langkah yang tergesa.* (Next time, mam! " said the woman, then pulled her partner out in a hurry).

*Wulan kaget melihatnya. Benarkah mereka anak dan menantunya? Bu Siti tetap diam dengan kesinisannya.* (Wulan was surprised. Are they really her son and daughter-in-law? Mrs. Siti remained silent with her cynicism).

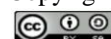
*“Mereka anak menantu Ibu, bukan?” tanya Wulan kemudian.*

*Bu siti sama sekali tidak menjawab.* (They are your daughter-in-law, aren't they? " Wulan asked later. Mrs. Siti did not answer at all) (p: 19)

## 2) Wulan and the Police

Wulan's conflict with the police happened when there was a massive raid where Wulan was staying at Mr. Hamdi's place which turned out to be a localization site which was originally considered by Wulan to be the right place. Wulan tried to avoid the actual mistakes. She did not know what had happened and kept asking the police to be given the opportunity to wear the hijab, but the police laughed at her then arrested her. The conflict was conveyed by the author with technical skills. This can be seen in the following quote:

*“Keluar!” teriak Wulan melihat beberapa polisi masuk dalam kamar.* (“Go out!" Wulan shouted seeing several policemen entering the room).





*Pak Hamdi tertangkap. Lengkap dengan kepasrahannya.* (Mr. Hamdi was caught. Complete with his surrender)

*Wulan terus mengelak. "Apa salah saya? Beri kesempatan untuk memakai jilbab!"* (Wulan evasive. "What's have I done? Give me a chance to wear the hijab!")

*"Jilbab?!!" ucap salah satu polisi setengah tertawa.* (Hijab?!!" said one of the cops half laughing)

Polisi-polisi lainnya pun memendam tawa mendengarnya. Wulan kemudian tersungkur saat para polisi itu kemudian menangkapnya. (The other cops were laughing also. Wulan then fell down when the police then arrested her) (p: 23)

### 3) Wulan and the residents of the rehabilitation center

The conflict of Wulan and the residents of rehabilitation center occurred when Wulan was moved to a rehabilitation center. In this new environment, Wulan got accusations and coercion to admit that she is a prostitute like other residents of the orphanage before, Wulan tried to defend herself by telling the truth but no resident believes in Wulan's words. When Wulan was cornered, Wulan continued to convince the people in various ways including mentioned the name of God but still there were no residents of the rehabilitation center believing her, instead they issued words that were more offensive to Wulan. The conflict was conveyed by the author with technical skills. This can be seen in the following quote:

*"Kenapa kamu ada di sini kalau bukan pelacur?"* ("Why are you here if you're not a prostitute?")

*"Kita di sini semua sama. Tidak usah takut!"* ("We are here the same. Don't be afraid to admit.")

*"Saya memang bukan pelacur, Mbak. Polisi salah menangkap saya!"* ("I am not a prostitute, Sis. The police caught the wrong person.")

*"Salah menangkap!?"* ("Wrong person!??")

*"Jangan sok suci begitu deh! Pelacur itu tetap pelacur!"* ("Don't be so innocent! Harlot is a harlot!")

*"Demi Allah, Mbak. Saya tidak bohong!"* ("in the name of God, Sis. I don't lie!")

*"Kenapa harus memakai nama Tuhan sih untuk pekerjaan kotor kita ini?"* ("Why do you have to use the name of God for our dirty work?") (p. 32)

Wulan's conflict with the residents of the rehabilitation center became seriously increased, when Wulan came out of the room looking for a prayer room to do prayer. Wulan tried to strengthen her heart and do not want to listen the scorn of the women in the rehabilitation center who were suddenly looking at her, watching her and teasing her. The conflict was conveyed by the author with other characters' reaction techniques.





#### 4) Wulan and the rehabilitation center manager

Wulan's conflict with the management of the rehabilitation center began when Wulan learned that the management of the rehabilitation center was a foundation that traded women to become prostitutes. Managers distribute envelopes filled with money for residents who want to become prostitutes under their foundation. Wulan hardly refused to accept the envelope because Wulan did not want to be a prostitute. The conflict was conveyed by the author with the skill and reaction techniques of other.

This conflict became more and more increasing when the management of the rehabilitation center influenced her to participate in the activities and they considered Wulan as a stupid, the management of the rehabilitation asked to be respected. Wulan already knew the lies and pretenses of the center manager so Wulan still refused the offer given to participate in the activity. The conflict was conveyed by the author with technical skills.

#### 5) Wulan and Sonya

Wulan's conflict with Sonya began when Wulan searched for Mulawarman 27 street address. This address is where she is to become a domestic servant. The occupants of the house did not respon to Wulan's shout even though Wulan called out repeatedly. Finally Wulan met a young boy maid at the next home number 26 and Wulan was offered a job for his boss named Sonya who needed a housemaid. After meeting Mrs. Sonya, not a job that was obtained from Mrs. Sonya but instead scorned and insulted. Mrs. Sonya did not want a maid wearing a hijab . Mrs. Sonya would accept Wulan if she wanted to remove her hijab, but Wulan refused. The conflict was conveyed by the author with the technique of conversation, reaction of figures, and reactions of other figures. This can be seen in the following quote:

*Perempuan bernama Sonya itu diam. Ia malah memerhatikan sekujur tubuh Wulan. Seperti menyelidik, risih, atau barangkali ada yang tak berkenan dengan penampilan Wulan.* (Mrs. Sonya keeps silent. She looked Wulan the whole of the body. She seemed observing, disgusted with, or feeling uncomfortable with Wulan's appearance").

"Assalamualaikum," ucap Wulan lagi. ("Assalamualaikum," Said Wulan).

*Tetap tak ada tanggapan, melainkan:*

"Kamu mau bekerja di sini?" ("Do you want to work here?", said Mrs. Sonya.

"Iya, Nyonya." Yes, Madam", said Wulan,

"Saya memang butuh pembantu, tapi bukan yang seperti kamu!" ("I do need a maid but not like you!" Said Mrs. Sonya.





*“Maksud, Nyonya?” Tanya Wulan menangkap kejanggalan. (“What do you mean, madam?” Asked Wulan anxious.*

*“Kalau kamu mau, copot dulu bungkus permen tubuhmu itu!” (If you would, just put off your hijab!” said Mrs. Sonya.*

*Sungguh, ucapan itu seperti tusukan. Wulan hanya diam, menundukkan pandangan. (Mrs. Sonya’s words was knife, heart piercing. Wulan said nothing, only lower her head). (p. 8)*

## B. Internal Conflict of Wulan

Internal conflict is an internal problem, occurring in the heart or soul of a character. Internal conflicts in this discussion are described based on the mental condition and feelings of the characters. This description is to clarify the internal conflict of the main character named Wulan. Wulan's figure in the novel *Kabar Bunga* by Marsiraji Thahir experienced an internal conflict. The author conveys conflict with two techniques namely expository and dramatic techniques. Expository techniques depict characters by giving descriptions or explanations directly, while dramatic techniques are used by authors to display characters indirectly with a number of techniques. Dramatic techniques used by the author are: skill techniques, behavioral techniques, mind and feeling techniques, techniques of flow of consciousness, character reaction techniques, and other character reaction techniques. Conflicts experienced by Wulan are 1) anxious 2) covering up the reality 3) overburdened 4) Frightened.

### 1. Anxious

Wulan was so anxious when searching for an address from the Domestic Maid Bureau, Jalan Mulawarman 27 where Wulan was placed as a housemaid to pay for her sister's school and support her father, many times Wulan walked by sorting the numbers in the estate but still could not find , the remaining money was only enough to eat the next few days, even if in the village, it was different from the city where Wulan was now. The conflict was conveyed by the author with the flow of consciousness technique. This can be seen in the following quote:

*Wulan kembali mencari, memastikan urutan nomor di perumahan itu. Namun, tetap tak ada jawaban meski nama jalan yang terpampang sama seperti yang tertulis di kertas yang dibawanya itu. Wulan semakin gusar jika kenyataan yang dihadapi akan seperti lautan lepas yang harus diseberangi tanpa dayung tanpa sampan. (Wulan*





returned to search, ascertaining the order of numbers in the estate. However, there was still no answer despite the name of the street which was displayed the same as written on the paper he was carrying. Wulan was even more upset if the reality faced was like an open sea that must be crossed without rowing without a canoe) (p. 6)

Wulan was very agitated when she remembered her father and her younger brother Ratih who were in the village waiting for Wulan's remittances to be sent to work in the city, even though now Wulan was in a rehabilitation center because she was caught in a brothel localization that what she thought a home for shelter and instead she found peace. Wulan wanted to escape from the rehabilitation center but she had to choose the right time but Wulan did not know how to escape. Wulan started thinking about the worst possibility if she could not escape from a rehabilitation home. The conflict was conveyed by the author with the flow of consciousness technique. This can be seen in the following quote:

*Kemungkinan-kemungkinan terburuk mulai menjalari pikiran dan perasaannya. Jantung Wulan semakin berdegup kencang. Keringat dingin mulai keluar. Wulan tiba-tiba teringat bapak dan adiknya di kampung yang sudah pasti menunggu-nunggu kiriman uang. Pasti mereka sudah mengantungkan Wulan. Lantas, kalau terjadi sesuatu yang akan mencelakakan Wulan, bukankah akan membutuhkan waktu yang lebih lama untuk mendapatkan pekerjaan? Bagaimana dengan sakit Bapak? Bagaimana dengan utang-utangnya? Bagaimana dengan biaya sekolah Ratih? Hati Wulan mulai terkapar, meninggalkan jeritan-jeritan panjang, tanpa ada seorang pun yang mendengarnya, tanpa ada seorang pun yang tahu betapa Wulan membutuhkan uluran tangan.* The worst possibilities began to pervade her thoughts and feelings. Wulan's heart was beating faster. Cold sweat started to come out. Wulan suddenly remembered her father and sister in the village who were definitely waiting for the money to be sent. Surely, they had hung on Wulan. So, if something happens to Wulan, won't it take longer to get a job? How is father's illness? What about the debts? What about Ratih's school fees? Wulan's heart began to fall, leaving long screams, without anyone listening, without anyone knowing how much Wulan needed a helping hand (p: 85)

## 2. Covering up the reality

Wulan's struggle finally paid off, Wulan could come out without any guarantee. Wulan walked down a strange highway. on the way, Wulan was shocked by a child lying in the middle of the road, Wulan helped her, assisted by a woman named Mrs. Siska, Wulan took the child to the hospital. The child named Sapto, he always whined asking to be escorted back





to his mother's house. Wulan and Mrs. Siska then took Sapto to his mother's house. It turns out that Sapto's mother is Asih. Asih is a woman in a rehabilitation home who cared about her at the time. Because Wulan was afraid of being discovered by Mrs. Siska if she had been caught in a raid in a brothel localization and placed in a rehabilitation center and Wulan was once considered a prostitute. Wulan chose not to tell Mrs. Siska so that Mrs. Siska's attitude did not change with Wulan. The conflict was conveyed by the author with thoughts and feelings techniques. This can be seen in the following quote:

*Wulan kaget melihatnya. Bukankah itu Asih? Perempuan yang pernah di panti rehabilitasi itu. Meski begitu, Wulan tetap diam. Tidak mungkin menceritakannya kepada Siska. Siska tidak mengerti kalau Wulan pernah dituduh menjadi pelacur. Wulan mulai gelisah. Khawatir kalau pertemuannya dengan Asih malah akan membuat Siska mengerti perjalanan Wulan, lantas Siska akan mempunyai pandangan yang macam-macam. Tapi, tidak! Wulan segera membuang pikiran itu. Kalau memang Alloh menghendaki seperti yang dikhawatirkan, biarlah semua terjadi.* (Wulan was shocked. Isn't that Asih? The woman who was in a rehabilitation center. Even so, Wulan remained silent. It is impossible to tell Siska about it. Siska did not understand that Wulan had been accused of being a prostitute. Wulan began to get nervous, she was worried that her meeting with Asih would actually make Siska understand Wulan's trip, so Siska would think of all sorts. But no! Wulan immediately abandoned the thought. If God really wants as she is worried, let everything happen) (p. 186)

Wulan is a gentle person who always relents and chooses to be quiet even though many people hurt her like when Wulan was invited by Mrs. Siska to stay at a villa where Wulan herself did not know why she was invited and Wulan also did not know who the owner of this villa was. Wulan only knows that it belongs to Mrs. Siska. Knowing that Wulan was occupying the villa, Mrs. Sonya was angry. Mrs. Sonya assumed that the villa that Wulan occupied was Mr. Junjung. Quarrels can not be avoided, Mrs. Sonya always says rude words that hurt Wulan, as usual Wulan just keep it in the heart even though sometimes want to express it. The conflict was conveyed by the author with behavioral techniques. This can be seen in the following quote:

*Sungguh, kata-kata itu sangat menyakiti Wulan. Fitnah! Meski begitu, Wulan tetap diam. Mencoba tenang, dan membenarkan kalau laki-laki yang sedang di depannya itu adalah laki-laki yang dalam foto itu bersama Siska. Iya, dia laki-laki berkaca mata yang datang ke rumah rehabilitasi untuk menebus*







*perempuan di sana. Tapi, kenapa sekarang bersama ibu ini? Atau, mungkin dia ternyata istrinya? Siapa dia sesungguhnya? (Really, those words really hurt Wulan. Slander! Even so, Wulan remained silent. Trying to calm down, and justify that the man in front of him is the man in the photo with Siska. Yes, he is a man with glasses who came to a rehabilitation house to redeem a woman there. But, why now with this mother? Or maybe she is his wife? Who she really is. (p. 305)*

### 3. Burdened

Wulan finally got out of the rehabilitation center. Wulan feared that her faith would be mortgaged only for the sake of money and a decent living by becoming a prostitute. Wulan walked in the lonely night only a few cars passed. Every step, Wulan always remembers Allah by way of remembrance. On half way, Wulan was shocked by a boy lying on the side of way, Wulan repeatedly tried to wake him but the boy did not wake up. Wulan began to worry that if Wulan did not help the child, Wulan would be accused of abuse, but Wulan also was weak. The conflict was conveyed by the author with the techniques of current awareness and behavior. This can be seen in the following quote:

*Wulan mulai khawatir kalau saja bocah itu akan menjadi fitnah yang lebih besar. Tapi, tak mungkin Wulan meninggalkan bocah begitu saja. Tidak! Wulan sangat lemas. Selain juga pasti akan mendatangkan banyak kecurigaan kalau saja akan ada orang yang menyaksikan. Di jalan itu hanya ada beberapa mobil yang lewat; itu pun sangat jarang. Tapi, Wulan tak yakin dengan kota ini. Kenapa harus uang? Apakah kemanusiaan di kota ini sudah hilang? Teriak Wulan dalam hati". (Wulan started to worry that the boy would become a bigger slander. But, it was impossible for Wulan to just leave the child. No! Wulan is very weak. Besides, it would also bring a lot of suspicion if only someone were watching. On that road only a few cars passed; it is also very rare. But, Wulan is not sure about this city. Why money? Is humanity in this city gone? Wulan shouted in her heart) (p.127)*

### 4. Frightened

The manager of the rehabilitation center is a female seller to be a prostitute, making Wulan very frightened. Wulan was always ridiculed by other residents who wanted to be prostitutes under the control of her foundation. In rehabilitation center Wulan always shut herself in her room, Wulan did not want to participate in activities made by the management. From inside his room Wulan always peered outside seeing the security guard guarding the building. Wulan saw a guest wearing a suit, tie and wearing black eyes while carrying a







suitcase while chatting with the security guard as if they were agreeing to something. Wulan was even more afraid that she might be brought this night by someone to be redeemed as a prostitute with money. The conflict was conveyed by the author with the techniques of flow of consciousness and reaction of figures. This can be seen in the following quote:

*Wulan semakin tidak tenang. Benarkah rencana itu sedang akan memberi luka kepadanya! Perbincangan yang sedang didengarnya seperti kabar bahwa hari ini juga Wulan akan tereksekusi. Lantas, apa yang harus Wulan lakukan supaya terbebas dari ancaman? Wulan semakin ketakutan. Melarikan diri pun sama sekali tak bisa. Sungguh, kalau saja sekarang bisa keluar, Wulan akan menggegasinya. Tapi, dengan cara apa? Wulan masih tak paham. Sementara kedua satpam itu pasti akan berbuat sesuatu, tinggal menunggu jam! Cepat atau lambat eksekusi akan tetap terjadi meski entah seperti apa bentuknya. Wulan menyangka, pasti orang itu suruhan para pengelola rumah rehabilitasi ini.*

(Wulan was increasingly uneasy. Is it true that the plan is going to hurt him! The conversation he was listening to was like the news that Wulan was going to be executed today. So, what must Wulan do to be free from threats? Wulan was getting scared. Running away is absolutely not possible. Really, if only he could get out now, Wulan would do it immediately. But in what way? Wulan still doesn't understand. While the two security guards will definitely do something, just wait for hours! Sooner or later the execution will still occur even if it looks like what shape. Wulan thought that this person would be ordered by the managers of this rehabilitation) (p. 84)

Wulan finally hid in a room filled with prayer equipment, it looks like the room was a former mosque that was functioned as a warehouse. In the mosque Wulan drew up a plan to escape from that place. Wulan repeatedly looked to see the situation through the opening of the mosque door. Wulan tried to get up with the remaining strength from time to time. Wulan prayed to God to show her the way out and could gather again with his family Ratih and Mr. Handoko. The conflict was conveyed by the author with the techniques of flow of consciousness and reaction of figures. This can be seen in the following quote:

*Sungguh, Wulan mulai takut kehilangan kebahagiaan-kebahagiaan yang ada dalam keluarganya kalau saja tengah malam nanti akan terjadi sesuatu yang tidak diinginkan. Atau, bahkan akan membuat dirinya tidak pernah lagi melihat bapak dan adiknya untuk hari-hari ke depan. (Really, Wulan began to fear losing happiness in her family if only midnight something undesirable would occur. Or, it will even make him never see her father and sister for days to come) (p. 117).*



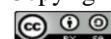


## 5. CONCLUSION

Conflict experienced by the main character in the novel *Kabar Bunga* by Marsiraji Thahir consists of internal conflict and external conflict. The external conflict experienced by Wulan is the conflict between Wulan and Mrs. Siti, the police, residents of the rehabilitation center and Sonya. Internal conflicts experienced by the main character are worry, fear, cover up reality, and burdened. Factors that cause conflict with female characters in the novel *Kabar Bunga* by Marsiraji Thahir. Factors causing conflict experienced by Wulan is the difference in values adopted by Wulan's social environment where she is accused of being a prostitute. The impact of the conflict that occurred on the female characters in the novel *Kabar Bunga* by Marsiraji Thahir is the disharmony of Wulan's social relations with her environment, Wulan is portrayed as a patient woman so that the more problems and pressures she receives from her social environment, the more the strength of faith she has, the more trials that must be faced. On the other hand, as a human being, Wulan has a feeling of wanting to rebel and run away from her situation even though she often feels anxious and anxious about her safety

## 6. REFERENCE

- Budianta, M. 2003. *Membaca Sastra*. Malang: Indonesiatera
- Depdiknas. 2005. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka
- Endaswara, S. 2008. *Metode Penelitian Psikologi Sastra*. Jakarta: Media Pressindo.
- Kartini Kartono. 1998. *Psikologi Kepribadian*. Bandung: Mandar Maju.
- Milner, M. 1992. *Freud dan Interpretasi Sastra* (edisi terjemahan oleh Aspanti DS dkk). Jakarta: Intermasa.
- Nurdiyantoro, B. 2018. *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.
- Pastorino, E. & Doyle-Portillo, S. 2010. *What is Psychology? Essentials*. California: Wadsworth.
- Ratna, Nyoman Kuta. 2007. *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.





Siswantoro. 2005. *Metode Penelitian Sastra (Analisis Psikologis)*. Jakarta: Muhammadiyah University Press

Sudjiman, P. 1994. *Kamus Istilah Sastra*. Jakarta: Pustaka Jaya.

Tarigan, H. G. 1993. *Prinsip-prinsip Dasar Sastra*. Bandung: Penerbit Angkasa.

Thahir, M. 2008. *Kabar Bunga*. Yogyakarta: Qish-U Pro-U Media.

Walgito, B.1995. *Pengantar Psikologi Umum*. Yogyakarta: Yayasan Penerbitan Fakultas Psikologi UGM.

Widiyarti, E. 2008. *Tokoh Utama Novel Tembang Lara Karya Pipiet Senja Sebuah Tinjauan Psikologi*. Yogyakarta: Universitas Ahmad Dahlan.

