

ELDERLY PORTRAIT IN INDONESIAN LITERARY TEXTS OF MINANGKABAU AUTHOR: STUDIES SHORT STORY OF *AIR MATA TUA* BY MOTINGGO BUSYE

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Abstract: This paper contains a discussion of the elderly portrait in Indonesian literary text of Minangkabau author. The text of short stories for this studies is a short stories *Air Mata Tua* (Elderly Teardrop) by Motinggo Busye. This study is based on the view of sociology of literature. The elderly portrait found in the text of Motinggo Busye's short story is the portrait of the elderly as an alienated human being. Alienation is a state in which a person feels isolated or isolated in living his life. The cause of alienation of elderly life in the text of Motinggo Busye's short stories is the distance of intergenerational social situation and condition and the absence of open communication between siblings in the kinship structure of modern Indonesian society.

Keywords: *Elderly Portrait, Indonesian Literary Text, Air Mata Tua, Motinggo Busye*

Literary works will always attract attention because it reveals the deepest human appreciation, in the course of his life in all ages; everywhere in the world. Jassin (1983: 4) states that through literature as a result of art, the reader enters the experience of nations and peoples in history and society, exploring what was once thought and felt. Thus, literature can add wisdom and wisdom in life

Short story as one of the literary products take an important role in providing various possibilities to purpose of life. Thus, short stories as a fiction can provide an alternative in addressing the purpose of life on artistically imaginative. This is possible because the issues discussed in the short story are human and humanitarian issues. Humanitarian issues such as loyalty, arbitrariness, against of human rights, and other humanitarian issues are presented by the author in the short story.

The short story as a literary creation, from one side can serve as a mirror of its society (see Junus 1983: 3 and 1986: 42; Damono 1987: 2; Eagleton 1998: 30; Muhardi and Hasanuddin WS, 2006: 42; Warren, 2014: 72 and 123). In the view sociology of literary, literature as a short story, can be considered as a record of community life at a certain time and at a certain place as well. This assumption can be justified because as a work of literature, short stories written not entirely based solely on imagination. The author's imagination is unlikely to develop if the author has no knowledge of a reality. Junus (1993: 53) quotes Scholes as revealing that whenever a person confronts a reality, that reality will invite people to imagine; and one can not imagine without having knowledge of a reality. Thus, in literary-fiction-it can be understood that between fact and imagination mingle to form the unity of its wholeness as a work. In the connection between the literary works and the people, long before Plato and Aristotle (see also Teeuw, 1984: 43, Pradotokusumo, 2001: 42) has revealed that there is a real relationship between the both. Based on the framework of thinking, the effort to assess a society, especially about the crystallization of the views of life, behavior, and community values, can be traced, among others, through literary works (short stories).

The issue of elderly people is part of the journey of human life. Elderly is not just a matter of old age that is often identified with nonproductive age, but more than that. How the existence of elderly in the family and in the community order is an interesting thing to reviewed. In Indonesian literature, there are not too many narrative literary works that specifically address the elderly issue with all its life problems. The development of civilization, the advancement of science and technology, and the demands of the times actually provide a great influence for the elderly life.

Unfortunately, the recording of this problem has not been much to inspire the Indonesian author to put it in fiction. From a bit of literary texts that raised the elderly into the fictional story, the short story of Motinggo Busye's *Air Mata Tua* (Elderly Teardrop) is one of the important short stories worthy of note as an Indonesian literary text that records the elderly.

Based on this fact, the study of the short stories of Motinggo Busye's, especially about how the elderly portrait of humanity in modern Indonesian literary texts becomes important. The short story of Motinggo Busye's as a literary text can be viewed as a communication product between author and reader. In addition to understanding how the receptions and perceptions of the author, as well as can be known how members of the community addressed the issue of elderly because the author is part of the community. The study of the short stories of Motinggo Busye's is also at the same time to identify the shift or even social change of Indonesian society.

Method

The research on which the article is based is qualitative, the research done by not using numbers and statistical data processing, but preferring the appreciation of the researcher on the interaction between the concepts being studied empirically. A study undertaken with the intent of understanding the phenomenon of what can be found in the literary text holistically, with a specific, natural context, and by utilizing the scientific method.

This research is a research that produces descriptive data in the form of written words from literary texts as a result of creative work of the author. This research prioritizes presenting the social world, and its perspectives in the world in terms of concepts, behaviors, perceptions, and issues about humans in the literary texts studied.

Data This research is data of elderly portrait in Indonesian literary text. The object of this research is the text of Short Story of *Air Mata Tua* (Elderly Teardrop) by Motinggo Busye. The study was conducted using the theory of sociology of literature as used by Damono (1987), Junus (1986, 1993), and Hasanuddin WS (2007, 2009) based on the view that literature is a reflection and refraction of social reality. The literary text is the reflection and reflection of his time.

Elderly Portrait in Text of Motinggo Busye's short story

1. About Motinggo Busye and His Short Story

Motinggo Busye is the pen name. The original name of Motinggo Busye is Bustami. He was born in Kupang, Lampung on November 21, 1937. He died in Jakarta on June 18, 1999. Motinggo's parents came from Minangkabau. His father was named Djalid Sutan Radjo Alam and his mother was Rabiah Jakub. At the age of 12 Motinggo became an orphan. For this reason Motinggo moved from Kupangkota (Lampung) to Bukittinggi (West Sumatra) to join his grandmother, Aisyah. He finished high school in Bukittinggi. Furthermore he was educated at the Faculty of Law University of Gajah Mada in Yogyakarta (not finished). In the city of Yogyakarta is the artistry of Motinggo talent that has grown since he was in junior high school bloomed like pithy seeds fell on fertile land. From Yogyakarta this name is known as a talented story writer. His works appeared in various mass media, including *Mimbar Indonesia*, *Kisah*, *Sastra*, *Aneka*, and *Budaya*. As a writer, Motinggo Busye's name became stronger in the world of Indonesian literature after his drama script *Malam Jahanam* (Night Blasted) on 1958 got the first prize of Dramatic Writing Competition of the Department of Arts of the Ministry of Education and Culture. His short story titled *Nasihat Buat Anakku* (Advice for My Son) was awarded the *Majalah Sastra* of 1962. After his move to Jakarta, he became more and more existing in the Indonesian literary arena. He is one of the most prolific writers. His work continues to be born drama script, novels, short stories, and poetry. In the first half of the 1970s, Motinggo directed several films. In addition, Motinggo is also active in the field of painting. Towards the end of his life, a short story with a conflict-themed in Aceh won the shortest story short of *Kompas* daily choice.

Air Mata Tua is a short story of Motinggo Busye published by *Majalah Sastra* No. 7, Th 1, November 1961. The story is then re-published in the form of a short story anthology book with short stories from other authors by Satyagraha Hoerip under the title *Antologi Cerita Pendek Indonesia* (Anthology of Indonesian Short Stories, three volumes, 1979) published by the Center for Language Development and Development, Ministry of Education and Culture of the Republic of Indonesia. This

story tells of an elderly woman living widow. She lives in the house of her husband who has passed away for ten years. She lives with her grandson. There are five grandchildren. In her husband's heritage house, she was placed by her grandson in the stern room, near the kitchen. In the room she slept accompanied by female housekeeper. Previously she lived in the front room, then when her oldest granddaughter married, he was transferred to the living room. She granddaughter married and gave birth, and he was moved back to the stern room. And lastly as she had said earlier, he occupied the kitchen, sleeping with Si Babu.

The story begins when this elderly woman goes to her husband's grave and meets with the cemetery guard who is always cleaning the tombs that are guarded. The cemetery complex where the body of the elderly husband's husband was buried, looked very awake and clean. This elderly woman was happy to have a conversation with the cemetery guard because the cemetery guardian was judged to be friendly, polite, and clever to please her. "You should go to heaven, son," the elderly woman said, appreciating the grave-keeper's hospitality to herself.

The elderly woman who was called "grandmother" by the cemetery guard and the rest of the story then told how she had been treated by her grandchildren since her husband passed away. She felt inwardly tormented for being ignored by his grandchildren. According to Grandma, the treatment of her grandchildren is not like the treatment of her late husband, Adam. Adam was a responsible, caring, and caring man. Because she felt uncomfortable about the treatment of her grandchildren, she always wished for his death to arrive soon so that he could lie buried with her husband in the clean, well-kept land of the grave.

By selling the gold rugs' necklace her husband had given her, Grandma bought the empty vacant lot in the clean burial compound. Thus, she hopes when she dies, she can be buried near where her husband buried. Another fact states, the outbreak of cholera attacks the village. All his grandchildren and also Babu died of the disease. Grandma survived because she had been transferred from her home by a grandchild named Rahman to the hospital on the advice of a doctor as a representative of the government. The remains of the grave that he had purchased had to be used to bury his grandchildren. He lived alone with his sadness wondering whether later she would remain buried adjacent to his husband's grave. In the eyes of his old eyes, the grave is now no longer leaving a vacant lot for him to be buried someday.

2. Elderly Alienation Portrait

Motinggo Busye, in an interview in answering the question of what the theme of his short story, states as follows.

"Man should not worry about his death, as he should not worry about his life. In the case of Grandma in the *Air Mata Tua* short story, she was always anxious about her death. Where she will be buried. That's not allowed. If you die, you die. The affairs of the living will resolve the dead man." (See *Air Mata Tua* of Herry K Films, Ade Kusnandar's Scriptwriter, Ekranization of the of Motinggo Busye's short stories, Pustekkom Production Department of Education and Culture, 1996, for the Matter Teach Indonesian Class VIII Semester 2)

As he says, it may be that the hidden message Motinggo Busye wants to communicate to his readers, that man should not worry about his death as he should not worry about his life. Through the short story of *Air Mata Tua*, Motinggo Busye wants to communicate that death is the real thing that all human beings have to live. Even the most obvious thing about life is death itself. Therefore, death is not something to be concerned about. Death should be dealt with as something natural. Live peacefully and peaceably until the death comes. Thus, life can be lived comfortably. The question now is, why such a message should be conveyed to the reader? Does the condition of objective reality now appear to him that Indonesians, especially urban people who live in urban areas, are not only complicated in thinking of increasingly complex life competitions, but also facing other realities that after death there will still be a number of challenges, namely the absence of land for the grave .

In his life, every human being lives his own life. Although life experiences vary, every human being must have experienced two things in his life, namely comfort and discomfort. Humans always try to keep his life always comfortable. It's not easy. In an effort to gain comfort in life precisely sometimes the discomfort arises. The discomforts of life experienced in the productive age may not be too problematic because the effort can still be pursued. There is still hope, there is still a train that will pass. Become a problem when life discomfort occurs at the age of nonproductive (elderly). The discomfort of living in the elderly, for example by feeling

neglected by those around them, will cause their quality of life to decline, decrease dramatically, even plummeted. The discomfort in living life or the rest of life for the elderly who feel neglected will cause the elderly to look upon his life and his death later as a blurry, vague, and frightening image.

Portrait of the grandmother as an elderly in the *Air Mata Tua* of Motinggo Busye's short stories is the portrait of an alienated woman. Alienation is a state in which a person feels isolated or isolated in living his life. Since the death of Adam, her husband, grandmother despite staying at home with her grandchildren, she still felt alone. Furthermore, she felt ostracized, treated not as his grandmother had thought his grandmother should think. She felt abandoned, even twisted by his grandchildren. See the following quote.

"Kalaulah cucuku bisa menghibur saya macam kamu," kata perempuan tua itu sambil menghapus air matanya yang pelan-pelan berjalan dari pinggir matanya menuju pipi. "Cucuku ada lima orang, Nak. Tak seorang pun yang mau menanyakan kesehatanku, apalagi kesedihanku. Kalau mereka memberiku makan, bukan mereka yang mengatakan, makanlah Nek, tapi si babu. Cuma Si babu yang mengatakan itu. Si Babu mengaji kalau saya sudah mengantuk" (Paragraph 8).

"If my grandson can comfort me like you," the old woman said, wiping her tears slowly running from the edge of her eyes to her cheeks. "My grandson has five people, son. No one wants to ask about my health, much less my sorrow. If they feed me, not those who say, eat Grandma, but the Babu. Only the Babu said that. The Babu taught me that I was sleepy "(Paragraph 8).

"Perempuan tua itu menangis lagi. "Pagi ini Si babu membersihkan ladang. Ladang itu sebenarnya ladangku, tapi cucu-cucuku menganggap ladang itu ladang mereka. Pada waktu musim memetik jeruk, saya Cuma bisa makan tiga buah jeruknya saja. Itu pun bukan yang manis-manis"" (Paragraph 8).

The old woman cried again. "This morning Babu cleaned up the fields. The field was actually my pitch, but my grandchildren thought it was their field. At the time of picking oranges, I can only eat three oranges. It is not a sweet thing either "(Paragraph 8).

Based on the excerpt from the paragraph of the eight short stories, it appears that the elderly figure in the short story of *Air mata Tua* is really feel lonely. She did not get a pleasant communication situation from his grandchildren. There is no pleasant greeting and amusing his heart from his grandchildren. Greetings that entertain his old life it actually she got from the Babu and the guard grave, not from his immediate family, grandchildren. She feels unappreciated by his close family. Not only that, based on data from the speech of this elderly figure, as found in the second quote above, his grandchildren have taken over the ownership and management of his property. From the expropriation and management of his property, she was even given only very inappropriate results (not sweet oranges, and only three pieces). Data on the lack of attention of the immediate family to the elderly are not only once found. The same thing is repeated again by the elderly through his speech as found in paragraph fourteen, twenty-two, and thirty-first paragraphs. See the following quote.

"Baru sepuluh tahun ini. Waktu Adam masih hidup, sama-sama kami mandi di sumur. Adam yang menimbakan air. Tapi sekarang Si babu yang menimbakan. Sepuluh tahun lamanya saya disiksa oleh cucu-cucuku itu. Mula-mula saya tidur di kamar depan. Lalu, ketika cucuku yang tertua kawin, saya dipindahkan ke kamar tengah. Ia kawin dan beranak, dan saya dipindahkan lagi ke kamar belakang. Dan sekarang saya menempati dapur, tidur bersama-sama Si babu. Kalau pagi saya dingin. Si babu juga mengaji kalau subuh," dan dibetulkannya kerudungnya, lalu

berkata, "Si babu pintar sekali mengaji." Lalu nenek tua itu berkata lagi, "Musim memetik jeruk yang lalu, saya Cuma mendapat tiga buah jeruk, itu pun yang masam-masam" (Paragraph 14).

"Just these ten years, while Adam was alive, both of us were bathing in the well, Adam, who was breathing the water, but now the Babu who was mired Ten years earlier I was tortured by my grandchildren I first slept in front. Then, when my newly wedded granddaughter, I went in the middle direction, she married and gave birth, and I moved back toward the back, And now I am the kitchen, sleeping with the Babu. At the morning is cold," and she fixed his veil, then said, "The Babu is very exciting." Then the old grandmother said again, "Season picking oranges ago, I only got three oranges, that was sour" (Paragraph 14).

"*Saya sudah tua dan bukankah sebentar lagi mati? Di mana saya akan dikuburkan? Saya tidak bisa mengumpulkan uang lagi sejak cucu-cucuku tidak membagikan hasil penjualan buah-buahan ladangku. Ladang buah-buahan itu sayalah yang punya, tapi cucu-cucuku mengira merekalah yang punya. Padahal Adam yang membeli semua ini. Pohon-pohon jeruk itu Adam yang menanam tapi cucu-cucuku Cuma memberi tiga buah jeruk saja, itu pun bukan yang manis-manis.*" Dia menangis tersedu-sedu, "Cuma ini uang simpananku. Kamu hitunglah, Nak. Cukupkah buat beli tanah kuburan?" Tangan tuanya meraba-raba stagen dan memberikan uang yang terlipat baik-baik itu kepada penjaga kuburan itu. Penjaga kuburan itu menghitung-hitung dan kemudian tertawa" (Paragraph 22).

"I am old and will not die soon? Where will I be buried? I can not collect any more money since my grandchildren did not share the proceeds from the sale of my fruits. The fruit fields I own, but my grandchildren think they have them. Though Adam bought all this. The orange trees that Adam planted but my grandchildren just give three oranges, that's not a sweet one." She sobbed, "It's just my money. You count, son. Is it enough to buy a grave? "His old hand groped the stagen and handed the money well folded to the cemetery guard. The cemetery guard counts and then laughs (Paragraph 2) "Belum cukup? Bagaimana akalku? Saya takkan minta pada cucu-cucuku itu karena pasti mereka pun takkan mau memberi. Mereka Cuma mau mengambil kepunyaanku, sampai jeruk-jerukku pun diambilnya" (Paragraph 31).

"Not enough? How do I do? I will not ask my grandchildren because they will not give. They just want to take my possessions, till my oranges are taken" (Paragraph 31).

Based on a quote from paragraph fourteen, twenty-two paragraphs, and thirty-first paragraphs of the *Air Mata Tua* short story, it is increasingly clear that the portrait of elderly alienated from the life of Grandmother. This data may be highly subjective because the information is obtained based on the narrator's narration (read: Grandmother's character) unilaterally. No data is found in the story text of the *Air Mata Tua* short story that it is true that there is a conflict between Grandma and her grandchildren from the speech or grandson's grandchildren's actions. Nevertheless, at least that the data of Grandmother's character experiences an alienated life is indisputable. The elderly in the text of the story of the short story of *Air Mata Tua* indeed really felt his life alienated and isolated from his family environment.

3. Trigger of Elderly Alienation

Portraits of elderly life recorded in the short stories of *Air Mata Tua* are opaque portraits, portraits of unhappiness, portraits of alienated people. This opaque portrait, at the same time can be understood as the author's receptions as a creator and also once gus as a member of society in seeing how the elderly live the life of his old age. The elderly life of an elderly unhappy,

directly or indirectly based on the author's reception as a creator and also as a member of society in his society is due to the treatment of the elderly's own family. Based on the results of this authors' receptions, it can be understood that the author through his narrator in the text short stories *Air Mata Tua* has conveyed a message that there has been a shift or even change the order in the kinship system or familial system in Indonesian society which is known as a very society appreciate parents.

Based on the data, the opaque portrait of elderly life as an alienated human in the short story of the *Air Mata Tua* is obtained subjectively from the narrator's narrative which in the story structure acts as the first person to convey the story to the reader using the first person pronoun, me or me, Grandmother. This needs to be disclosed because the other data found in the *Air Mata Tua* short story is in contrast to the information from the narrator. In paragraphs forty-three to fifty-seventh paragraphs of the old tears found data that a grandmother named Rahman was concerned about Grandma's safety. At midnight he came to Grandma with a doctor to rescue Grandmother from a cholera disease by moving Grandmother from a hospital residence. Even in the fifty-ninth paragraph up to the sixty-third paragraph obtained data that all grandchildren and Babu died of cholera disease, while Grandma survived the plague because it had been transferred to the hospital. See the following quote.

“Babu, bangunlah. Ada orang yang mengetuk pintu kita.” Si babu tersentak. Ketika itu kepalanya di atas Kitab Suci. Matanya sama menatap pintu itu dengan segala kecemasan dan sekali-kali ia melihat kepada nenek tua yang sedang terbujur tidur.

“Kau kira itu maling? Jangan takut, Babu. Kalau itu maling apa yang akan mereka ambil di dapur ini?”

“Bukan maling, Nek,” kata Si babu, lalu berdiri dan kemudian membukakan pintu. Seorang lelaki berdiri di pintu.

“Siapa itu, Babu?”

“Rakhman, Nek.”

“Rakhman cucuku? Kenapa kau datang malam-malam begini ke sini. Biasanya tidak pernah.”

“Nenek harus pindah, malam ini juga, Nek,” kata lelaki itu.

Nenek itu mencoba sekuat tenaga membangunkan dirinya. “Pindah? Ke mana lagi kalian akan lemparkan diriku sekarang?”

Lelaki itu berjongkok, “Dokter menyuruh pindah,” katanya

“Dokter?”

“Ya, dokter!”

“Apa hak dokter, makanya ia mau lemparkan diriku? Bukankah rumah ini pembelian Adam?”

“Ada wabah kolera. Anak-anak diserang kolera.” Kemudian masuk lagi seorang lelaki. Dialah dokter itu. Dan kemudian dokter menjelaskan kepada nenek tua itu agar pindah ke rumah sakit untuk menghindari penularan penyakit kolera” (Paragraph 43-57).

"Babu, get up. Someone knocked on our door. " The babu gasped. At that moment his head was above the Scriptures. His eyes looked at the door with all the anxiety and occasionally he looked at the old lady who was lying in bed.

"You think it's a thief? Do not be afraid, Babu. If that's what thieves will they take in this kitchen? "

"Not a thief, Grandma," said the Babu, then stood up and then opened the door. A man standing at the door.

"Who is that, Babu?"

"Rakhman, Grandma."

"Rakhman my grandson? Why did you come here tonight. Usually never. "

"Grandma has to move, tonight, Grandma," the man said. The grandmother tried her best to wake herself up. "Move? Where else are you going to throw me now? " The man crouched, "The doctor has moved," he said

"Doctor?"

"Yes, doctor!"

"What's the doctor's right, that's why he wants to throw me? Is not this house Adam's purchase?

"There is a cholera outbreak. Children are being attacked by cholera. "

Then re-enter a man. He was the doctor. And then the doctor explained to the old lady to move to the hospital to avoid the spread of cholera (Paragraph 43-57).

Other data found, as described above, appear to be an attempt by the authors to show that there has been a shift or perhaps even a change of order within the kinship system or familial system in Indonesian society. The family is said to have made efforts in caring for the elderly, but the elderly still feels mistreated by his family so that he feels isolated and isolated. There is a difference of perception between the elderly with the family. The difference in perception in the text of the short story *Air Mata Tua* is what the reader needs to understand to capture the communication being offered by the author. This perception difference is the trigger of alienation.

a) Differences in times, situations, and social conditions

Grandma and grandchildren are born and live in different social conditions and situations. Between generations of grandmothers and generations of grandchildren there is one stretched a distance of separation. Different social situations and conditions lead to different ways of seeing, attitudes, and habits of different generations. The situation and socio-economic conditions are the main variables why the difference occurs. Not told where and where the child of the character Grandmother. In the text of short story *Air Mata Tua*, the character of Granny is told only familiar with the character of Adam, her husband. There is no exposure to the proximity and communication between Grandmother and her children and or grandchildren. As soon as Adam died, Grandma lost her familiar figure. The usual communication she wakes up with her husband is not functional when it comes to connecting with her grandchildren. Although her grandchildren provide housemaids (Babu) to accompany Grandma in daily life (such as eating and watering) to replace Adam, Grandma still does not feel the concern of her grandchildren. From this picture there appears to be a shift in the kinship order of the Indonesian people. Indonesian families today are no longer familiar generations as Indonesian families traditionally. This intergenerational unity is what causes distance or gap in each generation. This distance or gulf is what makes each generation difficult to understand the social conditions and social situations that are not generations. This misunderstanding triggers a misunderstanding that led to the creation of the alienation.

b) Do not communicate openly.

Grandmother felt ostracized by her grandchildren. Grandmother felt abandoned by her grandchildren. Grandma even felt tangled by her grandchildren. This is Grandma's suspicion of her grandchildren. The problem is that since there is no open pattern of communication between Grandma and grandchildren, Grandma becomes a risk if she tries to convey her allegations to her grandchildren. As a result, he harbored and continued to cultivate his conjecture in his heart. Gradually he became fully confident in his conjecture. In different situations, for example from the grandchild's point of view, it may be that grandma is not involved in the management of fields and crops because her grandchildren do not want to trouble her. Is not the produce of the field converted in the form of providing the service for the Grandmother (the maid who accompanied Grandma and the food clothing Grandma needs). About the grandmother

placed in the room near the kitchen, maybe the wish of grandchildren to Grandma closer to the bathroom. About the provision of oranges that only three fruit, maybe because the taste of citrus acid feared grandchild can disrupt the digestive dignity of Grandma. The problem, his grandchildren also did not explain it through open communication. They feel as though their grandmother has understood their intention of doing it all. Apparently they are wrong. If the communication was openly done by the family across generations, maybe the elderly alienation did not happen. The lack of open communication gives rise to prejudice which then leads to the emergence of that alienation.

Conclusion

Portrait of the elderly in the short stories of Motinggo Busye's *Air Mata Tua* is an elderly portrait in Indonesian literary texts. The authors' receptions of the elderly in literary texts show how elderly life in objective reality is recorded and interpreted by the author in the form of imaginative creative results in the form of literary texts. Thus, the portrait of the elderly as an alienated human in the short story of Motinggo Busye's *Air Mata Tua* can be understood also as a reflection and or refraction of the real condition of Indonesian society. Another thing, the portrait of the elderly in the short story of Motinggo Busye's *Air Mata Tua* can be viewed as a communication product between the author and his readers. The reader is asked to give the meaning of every portrait found in the literary text.

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