



MEMAAFKAN (TO FORGIVE) IN THE NOVEL *HUJAN DAN TEDUH*

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Abstract

The main character of the novel Hujan dan Teduh named Bintang reflects his always forgiving attitude. The concept of forgiveness is manifested through the words maaf (forgiveness or forgive), memaafkan (to forgive), maafin (forgive in colloquial Indonesian), and dimaafkan (to be forgiven) and exists in many cultures, both in Indonesia and elsewhere. The purpose of this study was to determine the kind of emotion or state of mind the word maaf is included is based on the five classes of emotion from Santangelo (1995) and to construct the component parameter of meaning from that word based on its class using Nida's theory (1975). The results of this study will reveal that the concept of forgiveness in Indonesian culture can contain various emotions. The significance of this research is to enrich the repertoire of research in the field of emotion especially associated with the concept of forgiveness for the people of Indonesia. This study focuses on the analysis of the state of mind and thoughts expressed in the novel Hujan dan Teduh. The theory used to perform the analysis is Santangelo's emotional theory. The data is in the form of the word maaf (forgiveness or forgive), memaafkan (to forgive), maafin (forgive in colloquial Indonesian), and dimaafkan (to be forgiven). To obtain the expression of the state of mind which is reflected in the four data words, the classification of data into the types of emotions based on the context that accompanies it is performed. This research uses the literature method and the results of the analysis are descriptive qualitative.

Keywords: positive emotions, negative emotions, *memaafkan* (to forgive).

1 Introduction

The main theme of the novel *Hujan dan Teduh* (2011) is forgiveness. In the novel, the main character, Bintang, presents a forgiveness concept that can be identified from the storyline. The concept of forgiveness is manifested in the novel through the words *maaf* (forgiveness or forgive), *memaafkan* (to forgive), *maafin* (forgive in colloquial Indonesian), and *dimaafkan* (to be forgiven). The concept of forgiveness is a reflection of a positive and negative state of mind (emotion). The concept of forgiveness is found in many cultures, both in Indonesia and elsewhere. Santangelo (2002:2-3) states that the way a society manifests and perceives emotions and state of mind will be different for each culture so that it can characterize social phenomena at certain times. The research on the concept of forgiveness in this novel is set in the modern era; around the year 2005-2015.

In this study, the state of mind reflected in the concept of forgiveness is distributed in four forms of the word forgiveness, they are *maaf* (forgiveness or forgive), *memaafkan* (to forgive), *maafin* (forgiving), and *dimaafkan* (to be forgiven). From the four forms of the word forgiveness, the state of mind contained in them will be examined; The research will find out whether it is always positive? Or it could be negative? As an example, in the context of *Maaf, Ibu telat* (forgive me, I'm late), the word *maaf* (forgive) is included in a negative emotion because there is a sense that the statement of forgiveness will be rejected. However, in the sentence *Bintang sebenarnya malu karena merasa telah berbuat salah dan ingin minta maaf* (Bintang is actually embarrassed because Bintang feels that Bintang has done something wrong and Bintang wants to ask for forgiveness), the phrase *minta maaf*

(ask for forgiveness) is included into the category of positive emotion. Bintang's positive thought is reflected in the form of hope that she will be forgiven by Nauval, who is also one of the characters in this novel.

This research will also reveal the social emotions of the Indonesian represented in the novel *Hujan dan Teduh* in the year the 2000s. The two examples above show that the word *maaf* (which means forgive and forgiveness respectively) contains both positive and negative emotions. The significance of this research, among others, is to enrich the repertoire of research in the field of emotion, especially associated with the concept of forgiveness for the people of Indonesia. In conducting the analysis, the identification of the emotional meaning of the concept of forgiveness is not conducted by simply analyzing the word alone, but in its relation to the context which gives rise to it. Heider (1991:7) states that the appearance of a word/phrase expressing the mood or state of mind is triggered by a background event called antecedents. For that reason, it can be said that the appearance of the words *maaf* (forgiveness or forgive), *memaafkan* (to forgive), *maafin* (forgiving), and *dimaafkan* (to be forgiven) are generated by different background events/antecedents. Because of that, there are possibilities that the four words belong to different types of emotions.

The problem of this research is that the word *maaf* (forgive or forgiveness) does not always contain a positive state of mind. In general, the word *maaf* (forgive or forgiveness) contains the meaning of pleasure, calm, and relief which are positive emotions. But in this novel that base word also raises worry, anxiety, and fear. For that reason, the word *maaf* (forgive or forgiveness) deserves further investigation.

2 Literature Review

Several studies in the field of emotion, among others, were conducted by Ekman (1992), Izard (1991), Santangelo (1995), and Wierzbicka (1992). According to Wierzbicka (1992), humans react to stimuli that are felt by their bodies by conceptualizing them in the form of emotional vocabulary (emotion words/affective words). Meanwhile, Izard (1991) categorizes basic emotions into ten, namely (1) interest (2) joy (3) surprise (4) sadness (5) anger (6) disgust (7) contempt (8) fear (9) shame /shyness and (10) guilt. Ekman (1992) also divided the basic emotions into five categories, namely (1) fear (2) love (3) sorrow (4) joy, and (5) anger.

Santangelo (1995) divides emotions into 5 groups: (1) positive expectation and interactions (love-interest-desire-hope-complex) or 'positive attitude and expectation'; (2) satisfactory affect (joy-pride complex) or 'satisfaction'; (3) negative projections (fear-fright-suspicion-worry complex) or 'negative projection'; (4) aggressive-opposing emotions (anger-aversion-disgust complex) or 'aggressive emotional resistance'; and (5) unsatisfactory affects (sadness-regret-shame complex) or dissatisfaction.

Santangelo (2002:2) states that emotion is an abstraction of a continuous dynamic process that focuses on consciousness at a particular moment in a particular perspective. In literary work, emotion is an 'affective long-term experience' that is communicated through language. Emotion is also defined as a temporal reaction of the heart, mind, or body, followed by feelings of wanting or reluctance, tension or relaxation, as affective experiences and communicated through language Santangelo (1995:102). In this study, two theories are used to perform the analysis. They are the state of mind theory of Santangelo and Nida's theory of the meaning components (1975).

In understanding the meaning of a word, it is necessary to analyze its meaning components. Through the analysis of the components of meaning the inter-component relationships that are an important part of understanding the meaning of the word will be found (Nida, 1975:32). To know the difference in the meaning of the word, its antonym in a similar semantics domain can be used. As exemplified by Nida (1975), the word 'father' in the semantic domain of 'kinship term' is the opposite of the word 'mother'. 'Mother' is female while 'father' is male. Based on the generation difference, the word 'father' also contradicts the word 'son' and 'grandfather' even though they are of the same gender. Meaning component analysis can be conducted using two principles. First, by using a matrix with

plus-minus design patterns and lexical descriptions at each point. Second, by using a tree diagram, to distinguish each component of its meaning various forms can be used. In this study, the first principle which is the plus-minus matrix design is used to facilitate the understanding of the meaning of the word contained in one semantics domain.

Several studies on the emotions shown by one or more characters in a literary work include those of Ataei (2019), Kolyadko (2019), Tan & Santangelo (2014), and Yavuz (2020). Tan & Santangelo (2014) analyzed the emotions and states of mind of the characters in Tan's work entitled *Peony Pavilion* (Mudan Ting). It focuses on terms and expressions concerning the representation of emotions, states of mind, sensorial feelings, the inner world, taboo words, and swear words. Kolyadko (2019) distinguishes the concepts of emotion and feeling as independent definitions in the literary analysis of poetic work. Ataei (2019) explores the language of emotion in the novel *Twilight* and analyzes it with appraisal theory. Meanwhile, Yavuz (2020) uses computational linguistic analysis on Emolex Unigram. This research uses a different approach from what they have done. The explanation of the approach used will be given in the next section.

3 Material and Methodology

This is a literary study and the results of the analysis are presented in a qualitative descriptive way. The main data source for this study was taken from the novel *Hujan dan Teduh* written by Wulan Dewatra and published by the Gagas Media Publishing Company in 2011. The novel, which was originally in print, is digitized so that it could be processed using a corpus tool. The use of corpus in analyzing literary works is explained by Starcke (2010) in his book *Corpus linguistics in literary analysis: Jane Austen and her contemporaries* (2010). Kahn, Tobin, Massey, & Anderson (2007) have also measured emotional expression with linguistic inquiry and word count. Counting words that appear in a literary text can be easily done with corpus linguistics. This study uses only part of the method offered by Fischer-Starcke, namely through concordance analysis.

Through several searches in the corpus using the *Antconc* tool version 3.5.9, 23 contexts related to the theme of forgiveness were obtained (Anthony, 2019). There are four forms of the theme forgiveness, namely *maaf* (forgiveness or forgive), *memaafkan* (to forgive), *maafin* (forgiving), and *dimaafkan* (to be forgiven). The use of the word *maaf* in those contexts became the main focus of this research. The word *maaf* in several contexts was then analyzed to determine its component parameter of the meaning according to Santangelo's definition. The component parameter was used to analyze the state of mind of the word *maaf*. Furthermore, the meaning components of the word *maaf* and its variant are specified based on the context of appearance. After that, the type of emotion from the word *maaf* and its variant is determined.

4 Results and Findings

4.1 Meaning Components Analysis of the Word *Maaf*

Based on the emotional class stated by Santangelo (1995), then, in section 3 shows the way to determine the components of meaning. The components of meaning are determined by (1) the definition given by Santangelo (2) based on the context of the occurrence of the word *maaf*. Below is the process of determining the component of meaning based on the context.

a. Context 1

“Sudah setahun berlalu sejak kejadian tersebut, tetapi perang dingin masih berlangsung di antara mereka. Bintang sebenarnya malu karena merasa telah berbuat salah dan ingin minta maaf”.

(It's been a year since the incident, but they still keep silent. Bintang is actually embarrassed because she feels he has done wrong and she wants to ask for forgiveness.)

In this first context, the occurrence of the word *maaf* (forgiveness) is accompanied by shame which is explicitly conveyed through the feelings of the main character, Bintang.

b. Context 2

*"Lo nyesel, Bintang?" Noval bertanya dengan ekspresi datar walau ia tidak bermaksud begitu. Diringkuknya bahu Bintang. Puncak kepala Bintang menyentuh dagunya.
"Gue minta maaf," ujarnya pelan.*

*("You're sorry, Bintang?" Noval asked with a flat expression even though he did not mean that. He then grasped Bintang's shoulders. The upper part of Bintang's head touched Noval's chin.
"Forgive me," Bintang said quietly.)*

In the second context, the word *maaf* (forgive) implies a feeling of regret as expressed in the novel.

c. Context 3

*"Lama amat," ujar Noval ketus.
"Masa?" tanya Bintang yang merasa dirinya hanya sekejap berada di toilet. "Maaf ya, thanks udah nunggu."*

*("What took you so long," Noval grumbled.
"For real?" asked Bintang who feels that she only spent a short time in the toilet. "Forgive me then. Thanks for waiting")*

In the third context, the word *maaf* (forgive) is triggered by certain actions that others do.

d. Context 4

*"Besok gue ke Jerman, belajar finance. Sebelum pergi, gue pengen ketemu lo dulu, siapa tau kita nggak akan bisa ketemu lagi," ujar Daniel.
"Gue minta maaf, Niel." Bintang merasa sedikit bersalah.
"That's OK," ucap Daniel tenang. "Tapi gue harap lo bisa menerima bahwa Kaila sudah pergi."*

*("Tomorrow I am going to Germany to study finance. Before I go, I want to meet you first, who knows we will not be able to meet again," said Daniel.
"Forgive me, Niel." Bintang feels a little bit guilty. "That's OK," said Daniel calmly. "But I hope you can accept the fact that Kaila is gone.")*

In the fourth context, the word *maaf* (forgive) is triggered by guilt.

e. Context 5

"Bu..." Bintang yang duduk di tempat tidur sambil menunggu waktu operasi pengangkatan rahim berusaha mengajak ibunya bicara. Tetapi perempuan itu bergeming. Ia benar-benar kecewa pada keadaan anaknya. Bintang sendiri pun akhirnya tahu diri dan diam. Ia juga benar-benar kecewa dengan dirinya sendiri. Ia tak berharap dimaafkan, walau ia tahu ibunya memaafkan.

("Mom ..." Bintang who sits beside the bed waiting for the surgical removal of the womb tries to invite her mother to speak, but the woman remains still. She is really disappointed with the state her daughter is in. Bintang finally realizes her futile attempt and goes silent once again.

She is also really disappointed with herself. She did not wish to be forgiven, though she knew his mother will.)

In this fifth context, the word *maaf* in *dimaafkan* (to be forgiven) emerges because of the feeling of self-disappointment which is shown through the narration on Bintang's feeling which says 'He is also really disappointed with himself'. Based on the results of the above analysis and the definition of Santangelo the emotion parameter of the word *maaf* is as follows.

[POSITIVE ATTITUDE]
[SELF-DISAPPOINTMENT]
[WORRY]
[REGRET]
[SHAME]
[GUILT]

4.2 The Emotions of Maaf and Its Meaning Components

In this section, the words *maaf* (forgiveness or forgive), *maafin* (forgiving), *dimaafkan* (to be forgiven), and *memaafkan* (to forgive) appeared in the text are analyzed by the type of emotion based on the parameters specified above.

a. Data 1

("Forgive me, I am late," said mother from behind the wheel. "How is the report card?" said she whilst driving slowly. "Good," said the long-haired woman. She does not like to talk about scores. Her mother smiled and look straightforward. There was a pause. "I'm taking you to the garage now, but after that, you go back to the shop on your own. Is it okay to go home by yourself, Bintang?" continued the mother.)

The word *maaf* (forgive) contained in the above context has a component of meaning [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [+WORRY] [-REGRET] [-SHAME] [+GUILT]. In asking for forgiveness, the mother does not have the intention to make herself happy [-POSITIVE ATTITUDE]. In addition, the word *maaf* (forgive) does not contain a sense of self-disappointment because Mom does not blame herself since she only wants to ask for forgiveness [-SELF DISAPPOINTMENT]. Worry emerges because of the delay of Bintang's mother in attending her reporting event [+ WORRY]. The feeling of regret is not shown by Bintang's Mother [-REGRET]. The embarrassment of wrongdoing does not exist in Bintang's mother's plea for forgiveness (-SHAME). However, through the act of asking forgiveness, there is an indication of guilt (+GUILT).

b. Data 2

(It's been a year since the incident, but they still keep silent. Bintang is actually embarrassed because she feels he has done wrong and she wants to ask for forgiveness. However, ego and the act of asking for forgiveness are two contradictory elements. Until now, if possible, Bintang always avoids meeting Noval.)

The word *maaf* (forgiveness) contained in the above context has the following components of meaning: [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET] [+SHAME] and [+GUILT]. Inside Bintang, there is a sense of shame and guilt over the act that she committed as conveyed through the phrase *Bintang sebenarnya malu karena merasa telah berbuat salah dan ingin minta maaf* (Bintang is actually embarrassed because she feels he has done wrong) [+SHAME] [+GUILT]. In asking for forgiveness, Bintang is not aiming to make herself happy [-POSITIVE ATTITUDE]. the word *maaf* which appears does not contain any sense of self-

disappointment because Bintang does not blame herself; she even chose her ego over self-blaming [-SELF-DISAPPOINTMENT]. Bintang does not appear to be worried as well [-WORRY]. Regret is also not one of the reasons for the occurrence of the word *maaf* since Bintang is still avoiding Noval [-REGRET].

c. Data 3

*("There is no way that I am going to forget the fact that someone threw mud at me." Noval laughed at the memory of how upset he was at the time. "Well, **forgive** me, okay" Bintang finally expresses what she had long wanted to say but was always blocked by her pride. Noval just smiled at that.)*

The word *maaf* (forgive) contained in the context above has the meaning components of [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET] [-SHAME] and [+GUILT]. In asking forgiveness Bintang does not say it wholeheartedly; She said it as if she was forced to do it. This can be indicated by the words 'well' and *ya* (okay) [-POSITIVE ATTITUDE]. In the context of the story shame, self-disappointment, worry or regret are not implied by Bintang's action and utterance [-SHAME] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET]. However, she does feel guilty; This is sensed from the sentence *Bintang menyampaikan apa yang sudah lama ingin dikatakannya tapi terhambat gengsi* (Bintang finally expresses what she had long wanted to say but was always blocked by her pride). It shows that Bintang actually realizes her mistake and feels guilty about it [+ GUILT].

d. Data 4

("You're sorry, Bintang?" Noval asked with a flat expression even though he did not mean that. He then grasped Bintang's shoulders. The upper part of Bintang's head touched Noval's chin. "Forgive me," Bintang said quietly.)

The word *maaf* (forgive) contained in the above context has the following components of meaning [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [+REGRET] [-SHAME] and [+GUILT]. In saying the word, Bintang has a sense of guilt [+GUILT] and regret [+REGRET] which is portrayed from a question uttered by Noval, *Lo nyesel, Bintang?* (You're sorry, Bintang?). In this context, Bintang is not aiming to make herself happy [-POSITIVE ATTITUDE]. Also in this context, there is no statement that denotes any sense of self-disappointment [-SELF-DISAPPOINTMENT] [-SHAME] or worries [-WORRY] from Bintang.

e. Data 5

("What took you so long," Noval grumbled. "For real?" asked Bintang who feels that she only spent a short time in the toilet. "Forgive me then. Thanks for waiting.)

The word *maaf* (forgive) contained in the above context has the components of meaning [+POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET] [-SHAME] and [-GUILT]. The positive attitude of the main character, Bintang, is reflected in her act of forgiveness. Bintang shows that she is happy because Noval has been waiting for her. This is seen from the phrase *thanks udah nunggu* (Thanks for waiting) [+POSITIVE ATTITUDE]. In the text, there is no sentence that indicates the existence of Bintang's self-disappointment [-SELF-DISAPPOINTMENT], worries, regrets, and guilt [-WORRY] [-REGRET] and [-GUILT].

f. Data 6

("Forgive me. I've misunderstood you." The guilt which has haunted her over the last few days has returned.

"Forget about it. What are you going to talk about?" Bintang said while trying not to care about the word 'prostitute' which is still ringing in her ears.)

The word *maaf* (forgive) which is contained in the context above has the following meaning components: [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [+REGRET] [-SHAME] and [+GUILT]. Noval is feeling guilty and regretful for his actions. This is illustrated through his statement *gue udah salah paham* (I've misunderstood you) [+REGRET] and [+GUILT]. In saying that Noval is not aiming at making himself happy [-POSITIVE ATTITUDE]. From his act of asking forgiveness, there is also no context that denotes worries [-WORRY] shame [-SHAME], or self-disappointment [-SELF-DISAPPOINTMENT].

- g. Data 7
*(Finally, Bintang decides to reply to the SMS.
To: Val
It's nothing
Forgive me for a long time without any news.
Come home this Friday, Val.)*

The word *Maaf* (forgive) contained in the context above has these components of meaning [+POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET] [-SHAME] and [+GUILT]. Bintang knows and feels that she is guilty and she really wants to apologize. This is seen from the phrase *Maaf lama ga ngasih kabar* (Forgive me for a long time without any news) [+GUILT] [+POSITIVE ATTITUDE]. The sentence shows that she realizes that her act of not giving news for a long time is a mistake. Moreover, in that context there is no statement of self-disappointment, worries, or regrets [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET]. Bintang also shows no shameful feeling from the existing context [-SHAME].

- h. Data 8
(Is this guilt? Noval stood up to chase Rika. He wanted to say sorry for manipulating her. He should not have hurt someone to get rid of his own hurt.)

The word *Maaf* in the above context has the following meaning components [+POSITIVE ATTITUDE] [+SELF-DISAPPOINTMENT] [-WORRY] [+REGRET] [-SHAME] and [+GUILT]. Through the phrase *Inikah rasa bersalah?* (Is this guilt?) Noval appears to have a guilty conscience towards Rika [+GUILT]. Noval also shows that there is a sense of self-disappointment and self-regret. It can be seen from the sentence *Tidak seharusnya ia menyakiti hati seseorang* (He should not have hurt someone's feeling) [+SELF-DISAPPOINTMENT] [+REGRET]. Noval's earnestness in asking for forgiveness can be seen from the statement *Noval beranjak dari tempatnya untuk mengejar Rika* (Noval stood up to chase Rika). His attitude shows that he is serious and has tried to apologize [+POSITIVE ATTITUDE]. However, in the text, it is not shown that Noval has a sense of worry or shame from the context of forgiveness [-WORRY] [-SHAME].

- i. Data 9
("Bintang" Kaila's voice choked as she opened her door to go out. Suddenly Kaila ran and hugged her very tightly, making Bintang almost fall back. "I love you, Bintang. Please forgive me" Kaila said. She choked a little. Bintang felt her uniform-wrapped shoulders wet with tears. Kaila's tears rained down on her shoulders."I ... I went not because I wanted to" Kaila said sobbingly)

The variation of the word *Maaf* contained in the context above has the following components of meaning: [+POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [-REGRET] [-

SHAME] and [+GUILT]. The existing word variation of *Maaf* does not contain any sense of self-disappointment or regrets. [-SELF-DISAPPOINTMENT] [-REGRET]. This can be seen from the statement *Gue... gue pergi bukan mau gue*. This shows that Kaila is not disappointed with herself since her being gone is not her fault. Seen from her expression of forgiveness, there is also no sense of worries or shame [-WORRY] [-SHAME]. However, Kaila fully realizes that her going away is a mistake [+GUILT]. When Kaila explained the difficulty of the reason why she was gone, a sense of sincere apology is felt. [+POSITIVE ATTITUDE].

j. Data 10

("I'm afraid seeing you like that," she said while looking at Noval in secret, Noval lifts her face and gazes warmly at Bintang, his gaze is much different from the previous one. "Well, I will not be like that again. Forgive me, okay")

The variation of the word *Maaf* contained in the above context has these meaning components [-POSITIVE ATTITUDE] [-SELF-DISAPPOINTMENT] [-WORRY] [+REGRET] [-SHAME] and [+GUILT]. Noval knows that he is guilty and he regrets his mistake. That is why he declares that he will not repeat his actions. This is seen from the statement *Iya, gue nggak akan gitu lagi* (Well, I will not be like that again. Forgive me, okay) [+GUILT] [+REGRET]. On the other hand, in his apology, Noval does not seem to be serious. This is seen from the sentence *Iya, gue nggak akan gitu lagi. Maafin gue, ya* (Well, I will not be like that again. Forgive me, okay). The use of *ya* (okay) in the sentence can be interpreted as a lack of seriousness in his apology [-POSITIVE ATTITUDE]. Also in that context, there is no sentence that denotes any self-disappointment, shame, or worry from the main characters [-SELF-DISAPPOINTMENT] [-WORRY] [-SHAME].

k. Data 11

("Where have you been all night?"

This interrogation session seemed to be far from over, Bintang is sitting awkwardly on the couch as her head began to feel dizzy. His mind is spinning rapidly. A piece of orange cloth from a work uniform sticking out of the large paper bag caught her eyes.

"I've been working, Mom," answered Bintang without looking at her mother.

"Working?" Her mother looked confused. "Where? What kind of work?" her mother asked in a smoother tone.

"I was a waitress, but I just resigned," Bintang said quietly. Bintang's mother walked over to her and hugged her.

"Bintang." She said, full of emotion. "You do not need to work ... I can still ..." Her mother's voice trembled. Bintang hugged her mother. Her tears rolled.

"Forgive me, Mother ...," she whispered softly.)

The word variation of *Maaf* in the above context has the meaning components of [+POSITIVE ATTITUDE] [+SELF-DISAPPOINTMENT] [+WORRY] [+REGRET] [+SHAME] and [+GUILT]. The variation of the word *Maaf* Bintang uttered is an expression of guilt and regret since she has been working as a waitress without her mother's permission. [+GUILT] [+REGRET]. From the phrase *"Maafin aku, Ibu..."*, *bisiknya lirih* ("Forgive me, Mother ...," she whispered softly) a sense of shame and worry is felt thuc causing her to ask for forgiveness. [+SHAME] [+WORRY]. The earnestness of Bintang's act of forgiveness is shown through her attitude of crying when asking for forgiveness, as seen in the sentence *Air matanya bergulir* (Her tears rolled) [+POSITIVE ATTITUDE]. It also shows that there is a sense of self-disappointment over the mistakes made [+SELF-DISAPPOINTMENT].

1. Data 12

("Mom ..." Bintang who sits beside the bed waiting for the surgical removal of the womb tries to invite her mother to speak, but the woman remains still. She is really disappointed with the state her daughter is in. Bintang finally realizes her futile attempt and goes silent once again. She is also really disappointed with herself. She did not wish to be forgiven, though she knew his mother will.)

The variation of the word *Maaf* in the context above has the following meaning components: [+POSITIVE ATTITUDE] [+SELF-DISAPPOINTMENT] [+WORRY] [+REGRET] [+SHAME] and [+GUILT]. The variation of the word *maaf* expressed by Bintang to her mother in the form of a positive attitude depicts her sincerity in apologizing [+ POSITIVE ATTITUDE]. This sincerity is illustrated by her actions in trying to get his mother to talk. The effort also shows that there is a concern in Bintang that her mother will be angry at her mistake so she tries to keep talking to her mother [+WORRY]. In addition, through the sentence, *Bintang sendiri pun akhirnya tahu diri dan diam* (Bintang finally realizes her futile attempt and goes silent once again) it appears that Bintang fully realizes his mistake and seems to have given up trying to get her mother to talk that she decided to keep silence. This attitude shows that Bintang is ashamed, feeling guilty, and regretful [+SHAME] [+GUILT] [+REGRET]. In addition, Bintang's self-disappointment is shown in the sentence *Ia juga benar-benar kecewa dengan dirinya sendiri* (She is also really disappointed with herself) [+SELF-DISAPPOINTMENT].

Table 1 Meaning Components of *Maaf*

Data	Positive Attitude	Self-Disappointment	Worry	Regret	Shame	Guilt	Type
1	-	-	+	-	-	+	-
2	-	-	-	-	+	+	-
3	-	-	-	-	-	+	-
4	-	-	-	+	-	+	-
5	+	-	-	-	-	-	-
6	-	-	-	+	-	+	-
7	+	-	-	-	-	+	-
8	+	+	-	+	-	+	+
9	+	-	-	-	-	+	-
10	-	-	-	+	-	+	-
11	+	+	+	+	+	+	+
12	+	+	+	+	+	+	+

4.3 Types of Emotions Contained in *Maaf*

A. Negative Emotions

a. Data 1

("Forgive me, I am late," said mother from behind the wheel. "How is the report card?" said she whilst driving slowly. "Good," said the long-haired woman. She does not like to talk about scores. Her mother smiled and look straightforward. There was a pause. "I'm taking you to the garage now, but after that, you go back to the shop on your own. Is it okay to go home by yourself, Bintang?" continued the mother.)

Based on the above analysis of the word *maaf* or its variations in data 1, it can be included in negative emotion. Of the six parameters used there are only two elements that indicate that the word

maaf in data 1 contains positive emotions. They are guilty and worried. There are more negative emotions: (1) there is no positive attitude in the form of sincerity from Mother when apologizing to Bintang (2) there is no sense of disappointment from Mother for mistakes made (3) there is no shame for mistakes made, and (4) there is no sense of regret from mother for coming late.

b. Data 2

(It's been a year since the incident, but they still keep silent. Bintang is actually embarrassed because she feels he has done wrong and she wants to ask for forgiveness. However, ego and the act of asking for forgiveness are two contradictory elements. Until now, if possible, Bintang always avoids meeting Noval.)

The word *maaf* or its variants in data 2 belongs in the category of negative emotions. This is supported by the results of the componential analysis which shows that there are two positive components and four negative components of that word or its variants. Based on the components of meaning in the word *maaf* or its variants there is a sense of shame and guilt from Bintang. However, it tends to contain more negative emotions' components, such as (1) there is no positive attitude from Bintang in terms of sincerity (2) there is no sense of self-disappointment for having done wrong (3) there is no worry for the mistakes made, and (4) Bintang shows no sign of regret having done wrong.

c. Data 3

*("There is no way that I am going to forget the fact that someone threw mud at me." Noval laughed at the memory of how upset he was at the time. "Well, **forgive** me, okay" Bintang finally expresses what she had long wanted to say but was always blocked by her pride. Noval just smiled at that.)*

In data 3 the word *maaf* or its variants is included in the category of negative emotions. This is demonstrated by the results of the components analysis of meaning which finds that there is only one positive component that is a sense of guilt that accompanies Bintang and her mistakes. The other five components characterize the word *maaf* or its variants to contain negative emotions. Five elements that indicate that the word belongs to negative emotions are (1) there is no positive attitude from Bintang in terms of sincerity in her apology (2) there is no sense of self-disappointment for having done wrong (3) there is no signs of worry for the mistakes (4) Bintang does not show any signs of despite having done wrong (5) there is no shame which accompanies Bintang for his mistake.

d. Data 4

("You're sorry, Bintang?" Noval asked with a flat expression even though he did not mean that. He then grasped Bintang's shoulders. The upper part of Bintang's head touched Noval's chin. "Forgive me," Bintang said quietly.)

The word *maaf* or its variants in data 4 belongs to the category of negative emotions. In this context there are two components of positive emotions: there is a sense of guilt and regret which accompanies Bintang's apology. But there are four components of the meaning of the same word which depicts negative emotions, such as (1) Bintang does not demonstrate a positive attitude in the form of sincere apology (2) Bintang is not disappointed with herself for the mistakes made (3) there is no sense of worry in Bintang despite knowing that she has made a mistake (4) there is no shame over the mistakes made by Bintang.

e. Data 5

("What took you so long," Noval grumbled. "For real?" asked Bintang who feels that she only spent a short time in the toilet. "Forgive me then. Thanks for waiting.)

In data 5 the word *maaf* or its variants are included in the category of negative emotions because of the six components of meaning there are five components of negative meaning and only one component of meaning shows positive emotions. That positive emotion is Bintang's positive attitude. The five elements which show that the word *maaf* and its variants belongs to negative emotions are there is no feeling of regret, disappointment, worry, shame, and guilt.

f. Data 6

("Forgive me. I've misunderstood you." The guilt which has haunted her over the last few days has returned.

"Forget about it. What are you going to talk about?" Bintang said while trying not to care about the word 'prostitute' which is still ringing in her ears.)

The word *maaf* or its variants in data 6 has the meaning components of positive emotions since there is a sense of guilt and regret the mistakes which cause Noval's misunderstanding. In the word *maaf* or its variants, there is also a negative component of meaning, i.e. there is no positive attitude from Noval in terms of sincerity in his apology, no feeling of self-disappointment, worry, and shame of the mistakes done. Therefore, the word *maaf* or its variants in context 6 is included in negative emotions.

g. Data 7

(Finally, Bintang decides to reply to the SMS.

To: Val

It's nothing

Forgive me for a long time without any news.

Come home this Friday, Val.)

In data 7 of the word *maaf* or its variants, there are four components of meaning which can be classified as negative emotions. In Bintang's expression of forgiveness, there is no sense of self-disappointment, shame, worry, or regret for the mistakes made as found in the analysis of the components of the above meanings. Meanwhile, the positive component of meaning contained in the apology is that there is a positive attitude in the form of Bintang's sincerity when apologizing. One component of the positive meaning contained in Bintang's forgiveness is the existence of guilt over wrongdoing.

h. Data 9

("Bintang" Kaila's voice choked as she opened her door to go out. Suddenly Kaila ran and hugged her very tightly, making Bintang almost fall back. "I love you, Bintang. Please forgive me" Kaila said. She choked a little. Bintang felt her uniform-wrapped shoulders wet with tears. Kaila's tears rained down on her shoulders."I ... I went not because I wanted to" Kaila said sobbingly)

In data 9, the word *maaf* or its variants has four components of meaning which can be classified as negative emotions. In the expression of forgiveness in this context, there is no sense of disappointment, shame, worry, or regret for the mistakes made. On the other hand, the positive components of meanings contained in the act of forgiveness are positive attitudes and guilt over mistakes made.

i. Data 10

("I'm afraid seeing you like that," she said while looking at Noval in secret, Noval lifts her face and gazes warmly at Bintang, his gaze is much different from the previous one. "Well, I will not be like that again. Forgive me, okay")

The word *maaf* or its variants in data 10 above is included in negative emotions. From the six components of meaning, there are four components of negative meaning; there is no positive attitude, self-disappointment, worry, and shame. The two positive components of meaning contained in this context is the feeling of regret and guilt over the mistakes made.

B. Positive Emotions

a. Data 8

(Is this guilt? Noval stood up to chase Rika. He wanted to say sorry for manipulating her. He should not have hurt someone to get rid of his own hurt.)

The word *maaf* or its variants in data 8 belongs to a positive kind of emotion. Of the six components of meaning, there are four positive components of meaning contained in the context. The positive components of meaning are a positive attitude, self-disappointment, regret, and guilt. In the word *maaf* or its variants, in this context, there are also negative components of meaning which is no sense of worry and shame.

b. Data 11 dan 12

("Where have you been all night?"

This interrogation session seemed to be far from over, Bintang is sitting awkwardly on the couch as her head began to feel dizzy. His mind is spinning rapidly. A piece of orange cloth from a work uniform sticking out of the large paper bag caught her eyes.

"I've been working, Mom," answered Bintang without looking at her mother.

"Working?" Her mother looked confused. "Where? What kind of work?" her mother asked in a smoother tone.

"I was a waitress, but I just resigned," Bintang said quietly. Bintang's mother walked over to her and hugged her.

"Bintang." She said, full of emotion. "You do not need work ... I can still ..." Her mother's voice trembled. Bintang hugged her mother. Her tears rolled.

"Forgive me, Mother ...," she whispered softly.)

("Mom ..." Bintang who sits beside the bed waiting for the surgical removal of the womb tries to invite her mother to speak, but the woman remains still. She is really disappointed with the state her daughter is in. Bintang finally realizes her futile attempt and goes silent once again. She is also really disappointed with herself. She did not wish to be forgiven, though she knew his mother will.)

In data 11 and 12, the word *maaf* or its variants are included in positive emotions. There are six components of positive meaning which exist in that act of forgiveness. Among them is Bintang's positive attitude when asking forgiveness from her mother. There is also a sense of self-disappointment for mistakes made, i.e. not asking permission from mother to work. The other positive components of meaning are the feeling of worry, regret, shame, and guilt.

5 Conclusion

The results of this study indicate that the word *maaf* or its variants does not always contain a positive state of mind. Based on the meaning components of positive attitude, self-disappointment,

worry, regret, shame, and guilt, the concept of forgiveness is more dominated by negative emotions than positive ones. This suggests that the emotional type of apology or asking forgiveness is a concept that is not always positive but can also be negative. Of the twelve data analyzed there are nine acts of forgiveness or apologies included in the type of negative emotion. Only three data categorized as a kind of positive emotions. In the novel, *Hujan dan Teduh*, which can be said to be a reflection of the social condition of a society, the concept of forgiveness is not always a positive attitude realized with the sincerity of the social actor.

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