

Mother's Expressions of Love and the Existing Consequences in *Malaikat Juga Tahu and Tidur*

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ABSTRACT

Short story is a type of popular literature in Indonesia. In short stories, love is one of the most well-known topics for the Indonesian audience. Amongst various types of love, a mother's love is talked about the most. Thus, I decide to analyze how mothers express their love for their children in a compilation book titled *Rectoverso*. Also, I discover the consequences that the mothers experience due to their choices regarding love. By using the theory of love and the concept of motherly love from the book "The Art of Loving" by Erich Fromm, I find that the mothers have to face several choices that can give impacts toward their children and themselves. Every decision they make is caused by their love toward their children. Furthermore, the mothers prioritize their children instead of themselves. The impacts they experience may be positive or negative, depending on the situation.

Keywords: short story, love, mothers, motherly love

INTRODUCTION

Cerita pendek (short story) is one of the types of literature that is popular in Indonesia. According to Kamus Besar Bahasa Indonesia (KBBI), *cerita* means "an utterance or composition that explains an event, occurrence, or experience regarding a person (fiction or non-fiction). On the other hand, *pendek* means "a less than 10.000 narration that focuses on a character in a certain situation (as cited in Lauma, 2017). Short story also has other characteristics as well. First, it can be read in one sitting. Aside from that, the personalities of the characters inside are often not fully developed. Also, the space and time dimension in a short story is limited (Sayuti, 2008). The reason why I choose 'short story' as the genre that I would like to analyze – especially if compared with longer stories – is because the message within is clearer and more visible due to the limited numbers of words. Since the story contains not too many words, the conveyed message is more direct and to-the-point. Also, it is fascinating that a short story is able to make the readers understand its context – even though it is not as brief as multi-chaptered stories or novels.

In this modern era, short stories can almost be made by anyone – from small writers to big-named authors whose focus is more toward novels rather than short stories (like Helvi Tiana Rosa, Asma Nadia, Iva Avianty, and Dewi Lestari). For this paper, I am going to write about Dewi Lestari because she is a prominent author who gets recognition domestically – as well as internationally. Dewi Lestari – also known as her penname "Dee" – is a famous author and singer in Indonesia. She has published eleven books – *Supernova 1: Ksatria, Puteri, dan Bintang Jatuh* (2001), *Supernova 2: Akar* (2002), *Filosofi Kopi* (2003), *Supernova 3: Petir* (2004), *Rectoverso* (2008), *Perahu Kertas* (2009), *Madre* (2011), *Supernova 4: Partikel* (2012), *Supernova 5: Gelombang* (2014), *Supernova 6: Inteligensi Embun Pagi* (2016), and her latest novel – *Aroma Karsa* (2018). When her first novel was released, she was able to sell 7.000 copies in the first 14 days, and the novel broke the record of the fastest selling book at the time. Among those ten, five of her works have already been made into movies. There are a total of seven movies that have been made, and those are *Perahu Kertas 1* (2012) & *Perahu Kertas 2*

(2012) – based on the novel *Perahu Kertas*, *Rectoverso* (2013), *Madre* (2013), *Supernova: Ksatria, Putri, dan Bintang Jatuh* (2014), and *Filosofi Kopi 1* (2015) & *Filosofi Kopi 2* (2017) – based on the novel *Filosofi Kopi*. *Filosofi Kopi* was chosen as “The Best Literary Work of 2006” by Tempo magazine, and it also made into “Top 5 Khatulistiwa Literary Award” in the same year. In 2015, she was chosen as “The Most Favorite Fiction Author” – and her book *Supernova 5: Gelombang* was also chosen as the “The Most Favorite Fiction Book” in Anugerah Pembaca Indonesia (Indonesia Readers Award). In 2013, Dee re-published the book *Rectoverso* with a new cover consisting of several actors playing in the movie version of *Rectoverso*.

Among Dee’s works mentioned above, the text that I decide to choose is *Rectoverso* – a compilation of short stories with eleven songs. The reason why I choose this text is because it is the first hybrid artwork of music and literature in Indonesia. *Rectoverso* means “two different (sides of) things that become one” – so in this book, she compiles eleven short stories and songs into one package. Another reason why I choose this text is because all the characters in *Rectoverso* are anonymous and the stories rely heavily on the characters and their point of views – instead of plot-wise; thus it makes it more intriguing. There are eleven short stories in *Rectoverso* – where nine are written in Indonesian and two are written in English. However, I decide to choose two out of eleven short stories, and those are *Malaikat Juga Tahu* and *Tidur*. The reasons why I choose these short stories are because unlike the others, the main focus of these stories is mothers and how they love their children. As on par with my analysis later on, I am going to discuss about mother’s love. Below, I will list both short stories and their summaries.

Malaikat Juga Tahu is about a mother who has an autistic son. The son falls in love with a girl – who is his only friend. Unbeknown to him, the girl is his younger brother’s girlfriend; and when the couple decides to leave, the son is almost on the verge of destroying the house. Every Saturday night – the night when the girl always visits him – he always shouts while searching for her existence and the mother has to stay awake in order to calm him down and take care of his wellbeing.

Tidur is about a mother who goes back home after working abroad for two years. Even though she loves her job and has a successful career, she feels guilty leaving her children. When she decides to go home, she feels nervous and afraid to see them because she has left them for the sake of her works – and she feels like a bad mother. In the end, she overcomes her guilt and goes back home.

Based on the summary above, both mothers prioritize their children’s happiness and well-being. However, because they experience different situations, they express their love differently. Also, as the result of their respective acts of love, they have to face several consequences that affect their own life (either positive or negative). Therefore, the topic that I am going to analyze is how the mothers (in *Malaikat Juga Tahu* and *Tidur*) express their love and the consequences of their actions.

I am going to use the theory of love and the concept of motherly love by Erich Fromm. This theory and concept will help me identify how the mothers in *Rectoverso* express their love and the effects of the love expressions toward themselves. Fromm explains his philosophy regarding love in his book, *The Art of Loving* (1956). In the section *Theory of Love*, he states that the experience of separateness, without love, arouses anxiety (Fromm, 1956:8). Aside from that, love is the active concern for the life and the growth of that which we love (Fromm, 1956:26). In the most general way, the active character of love can be described by stating that love is primarily giving, not receiving (Fromm, 1956:22). One type of love that is mentioned by Fromm (which I also use for my analysis) is *sentimental love*. He states that its essence lies in the fact that love is experienced only in phantasy and not in the here-and-now relationship to another person who is

real (Fromm, 1956:100). Furthermore, the ones who experience this type of love lives in the past or in the future, but not in the present (Fromm, 1956:101). This abstractified and alienated form of love serves as an opiate which alleviates the pain of reality, the aloneness and separateness of the individual (1956:101).

In the section *Love between parents and child*, Fromm explains the relationship between a mother and her child. For a child, “mother is warmth, mother is food, mother is the euphoric state of satisfaction and security.” (Fromm, 1956:38). The first months and years of the child are those where his closest attachment is to the mother; meaning that the child, while now living outside of the womb, is still completely dependent on the mother. (Fromm, 1956: 41). Fromm explains more about his concept of motherly love in the section *The objects of love*. According to Fromm, mothers have a conscience that says: “There is no misdeed, no crime which could deprive you of my love, of my wish for your life and happiness.” (Fromm, 1956:44). Motherly love is “unconditional affirmation of the child’s life and his needs” (Fromm, 1956:49). Mother loves the newborn infant because it is her child, not because the child has fulfilled any specific condition, or lived up to any specific expectation (1956:41). Mother does not get anything in return from the child, except a smile or the expression of satisfaction in his face (1956:50). This unconditional love means her love is sincere and eternal. She is always ready for her child, to love them, to show the beauty of the world and to give the way to live. The love that a mother has cannot be stopped even when she has passed away. Second, the relationship of mother and child is by its very nature one of inequality, where one needs all the help and the other gives it (1956: 50). For this reason, motherly love is considered as the highest kind of love and the most sacred of all emotional bonds. Third, the very essence of motherly love is to care for the child’s growth and that means to want the child’s separation from herself (1956:51). At this stage, motherly love becomes the hardest duty of a mother because it requires unselfishness, the ability to give everything without wanting anything but child’s happiness (1956: 52). It indicates that motherly love’s character shows that a mother is willing to give care and affection towards a child’s life.

Through *Malaikat Juga Tahu and Tidur*, I find that both mothers tend to sacrifice themselves for the sake of their children, meaning that they regard their children as their first priority out of anything else. Also, the mothers find that their own needs are fulfilled as long as their children’s needs are fulfilled. As the result, these expressions of love can cause positive or negative effects toward both mothers’ lives.

MOTHER’S LOVE

Love is a very general term that people are familiar with and experience throughout their lives, yet it is also quite a complex conception to determine because each person may define love differently (and act in accordance to their own version of love). Between all types of people, mothers are one of the most interesting individuals, because they have maternal instinct or affection – something that others do not have. Arguably, mother’s love is the root of all variety of love. Anthropologist Ashley Montagu implies that ‘to the extent to which women succeed or do not succeed in adequately loving their children, the boys and girls become inadequately loving men and women.’ (Vicedo, 2011). Thus, in this chapter, I analyze how the mothers in *Malaikat Juga Tahu and Tidur* exercise love – including the consequences of these exercises toward themselves.

Bunda’s Expressions of Love

As a mother, Bunda’s love towards Abang and Adik has no limit, and it is expressed through how she keeps Abang and lets Adik go as the result of a conflict between the two of them. Although she seems to love Abang more than Adik, given that “keeping” and “letting go” is two

contradictory actions, Bunda actually gives them the same treatment. It is just that both sons are in different circumstances, thus, the expressions of love that Bunda gives them seems to be unequal.

Bunda shows her protectiveness towards her first son, Abang. According to Fromm, love is the active concern for the life and the growth of that which we love (Fromm, 1956:26). In this case, Bunda always makes sure that Abang is safe and protected at all costs. There is one occurrence where Abang steals a bar of soap in a nearby shop because his collection did not reach 100 bars (p. 20). At that time, Bunda cannot bear the thought that Abang is taken by the police and being forced to take medicines in the hospital, and her guilt – due to her absence – subconsciously makes her feel more protective towards Abang. This is also why Bunda always lets – or in another word, keeps – Abang in the share house, regardless of Abang’s condition and others’ discomfort. She believes that share house is the only place where Abang can be safe, and it is the only place where she can keep his conditions in check (since she works in the share house every day).

The second point that shows Ibu’s love toward Abang is the fact that she always tries to fulfill his needs. She always prioritizes Abang’s needs and wants, regardless of what will happen to herself and the others. The most prominent example is when Bunda clearly tries to make the girl Abang fancies becomes his. When Bunda discovers that the girl become Adik’s girlfriend, Bunda tries to convince her that Abang is the better choice, which can be seen in this passage: *“Bagi kamu, pasti ini terdengar aneh. Mereka dua-duanya anak Bunda. Tapi kalau ditanya, siapa yang bisa mencintai kamu paling tulus, Bunda akan menjagokan Abang”* (p. 18). Bunda knows that the girl makes Abang happy, thus she asks her to stay. It is also correlates with Fromm’s statement, which says “motherly conscience says: “There is no misdeed, no crime which could deprive you of my love, of my wish for your life and happiness” (Fromm, 1956:44). Although Bunda seems selfish in the eyes of the girl (and also Adik as well), she loves Abang too much and wishes for him to always be happy.

Bunda also fulfills Abang’s needs by sacrificing herself (in terms of physical and mental health). She knows that Abang does not have anyone to depend on aside from herself. When Abang lashes out because the girl he loves has gone, Bunda is the only one that stays and stops him from destroying the house – while everyone else runs in fear. It also shows the aspect of motherly love, which is stated that “the relationship of mother and child is by its very nature one of inequality, where one needs all the help, and the other gives it” (Fromm, 1956:50). Even though Bunda, a middle-aged woman, is tired and having to take care of Abang, she still does it out of love. There is also one sequence where Abang subconsciously clings onto Bunda’s legs and refuses to let them go, which can be seen in this passage: *Pada setiap penghujung malam Minggu, Bunda bersandar kelelahan dengan bulir-bulir besar peluh membasahi wajah, anaknya yang berbadan dua kali lebih besar tertidur memeluk kakinya erat-erat* (p. 21). This proves that he still needs his mother to take care of him. It is also possibly due to the fact that Abang has a mentality of a four-year old child like a “toddler”, thus he instinctively relies on his mother.

Compared to Abang, Bunda’s love toward Adik is not really visible, and it seems that she gives unequal love. In the story, Bunda seems to be more stern and demanding towards Adik. When Bunda discovers that Adik and the girl have a relationship, she forces them to hide it – despite the disagreement that the couple have. The proof can be seen below:

Semalam, mereka bicara bertiga. Dia, Bunda, dan si bungsu.

“Dia tidak bodoh.”

“Bunda, saya tahu dia tidak bodoh.”

"Dia akan segera tahu kalian berpacaran."

"Mami, lebih baik dia tahu sekarang daripada nanti setelah kami menikah."

Bunda melengakkan kepala dengan tatapan tak percaya. "Bagi abangmu, apa bedanya sekarang dan nanti?"

"Kami tidak mungkin sembunyi-sembunyi seumur hidup!" Anak laki-lakinya setengah berseru.

"Kalau perlu, kalian harus sembunyi-sembunyi seumur hidup!" balas Bunda lebih tegas.

"Ini tidak adil. Ini tidak masuk akal...", protes anaknya lagi.

"Jangan bicara soal adil dan masuk akal. Aturan kamu, aturan kita, tidak berlaku bagi dia..." desis Bunda, "kamu tidak tinggal di rumah ini. Kamu tidak mengenalnya seperti Mami." (p. 19)

From the passage above, it can be seen that Bunda clearly does not want Adik to date the girl – especially because Abang is in love with her. At first glance, it seems that Bunda is being unfair toward Adik. Her behavior may even count as being “egotistic” – because she cares more about Abang’s feeling rather than the couple’s. However, in actuality, Bunda expresses her love towards Adik in a tough way. This is because Adik, unlike Abang, is a real adult who does not need to be pampered and treated delicately. Bunda thinks that Adik can find a replacement for the girl, thus she asks him to break up with the girl. From Bunda’s perspective, she does not want to enforce selfishness in Adik; because he is a normal and healthy man, he can choose not to date the only girl Abang loves. In a way, Bunda also wants to protect Adik from Abang’s wrath. She is well aware that Abang only loves the girl and he will never let her go, no matter what the circumstances are. However, the passage above also implies that apparently the couple is still together, but they are forced to hide their relationship. Although it looks harsh, Bunda actually shows her love underneath by still keeping them together. She realizes that she is being unfair if Adik has to sacrifice his happiness for his older brother who was not going to do anything for him in return (due to his illness).

However, in the end, Bunda also fulfills Adik’s wants and needs by letting him go. When the couple runs away without her approval, Bunda does not make the effort to bring them back or to contact him. It is further stated that Bunda cannot and does not need to blame anyone for the predicament she is in (which is her being left alone to take care of Abang), and the proof can be seen here: *"Bunda tak bisa dan tak merasa perlu mengutuk siapa-siapa"* (p. 21). It indicates that Bunda understands Adik’s decision to disappear. As an adult, he has every right to lead and determine his own life choices. It is also her way to relieve Adik from his responsibility to take care of Abang, so Adik can have a “normal” life and be free from having Abang as his burden. This is also the reason why Bunda lets Adik go, because she does not want him to suffer by sacrificing his own happiness. This is also related to what Fromm said; in which a mother who loves her children has to care for the child’s growth, and that means to want the child’s separation from herself (1956:51).

The Effects toward Bunda

As the result of Bunda keeping Abang, she does not have time to take care of herself. This is because every Saturday night, Abang always runs amuck – due to his autism and the girl’s disappearance, and Bunda has to take care of him alone. It is also mentioned that Bunda always cries inwardly on that day, which can be seen on this passage: *Bunda menangi setiap malam Minggu. Tidak pakai air mata karena ia tidak punya cukup waktu. Ia menangi cukup dalam*

hati. (p. 21). She cries because she cannot bear to see Abang hurt or suffer, but there is a probability that Bunda cries because she has been accumulating her stress for too long. Even though Abang needs constant supervision and special treatments all the time, he rarely gets angry and uncontrolled. Now, with the girl is gone, Bunda cannot find the “switch-off” that will make Abang calms down anymore.

Aside from that, Bunda also loses Abang in terms of spirit. Although Bunda tries with all her might to keep Abang physically, Abang has already lost his happiness the moment the girl leaves and not coming back every Saturday. The girl has become part of his Saturday-routine, so when she does not come to the share house, it wrecks him emotionally. Even though Bunda gives him unconditional love, for Abang, it is different compared to the girl’s companion. From Abang’s point of view, Bunda cannot replace the girl.

The last consequence that Bunda experiences is the loss of her second son, Adik. Their relationship is already quite aloof because Adik left home since young; in other words, they both experience early separation. Everything changes when Adik and the girl Abang is fond of becomes a couple, and from this moment on, Bunda knows that she has to make a choice that will hurt one of his sons. She immediately sides with Abang, and she justifies her action with the reason that Abang does not have any female friend aside from the girl. However, by doing this, she disregards Adik’s (and the girl’s) feelings. In the perspective of Adik, he is probably even more hurt especially because he has taken his time to come home for his family, although he may not be as close to Bunda as she is to Abang. As the result, when Adik and the girl run away from the share house, Bunda does not only lose Adik physically, but also emotionally. Due to Bunda’s restrictions toward the couple, the relationship between Bunda and Adik become more strained – especially since Adik does not leave on good terms.

Ibu’s Expressions of Love

In this analysis, Ibu’s love is expressed by “letting go” of her own need as a woman and “fulfill” her role as a mother. She has a pride as a career woman; however, she also cares for her children as a mother. As the result, these two contradicting characters clash, and she eventually has to choose between her own happiness and her children’s happiness.

The first point that shows how Ibu expresses her love towards her children is due to the fact that she always has her children on her mind. This type of love, according to Fromm, is called “sentimental love” – which is experienced only in phantasy and not in the here-and-now relationship to another person who is real (Fromm, 1956:100). In case of Ibu, she is currently separated from her family – it is the reason why she can only express her love inwardly. Moreover, she is unable to get in touch with her children because they experience different time zones, which can be seen in this passage: *Malam di sini adalah pagi di rumahku. Dan akulah malam yang membayangi terbitnya pagi di rumahku* (p. 140). It is explained above that whenever Ibu experiences night, her family experiences day, and vice versa. Due to the fact that they are unable to communicate, Ibu can only engrave their images on her mind in order to satisfy her longings. This is also correlates with Fromm’s statement, where “he (the person who experiences sentimental love) lives in the past or in the future, but not in the present” (Fromm, 1956:101). Since Ibu does not know her family’s condition in present time, she can only remember their past selves – when she was still with them. This shows that her thinking about her children to the point that she misses them is a manifestation of her love.

The second proof that shows how much she longs for her children is her participation on a weekly meeting called “Working Mother Anonymous”. The members are all career women who share their frustration and sadness because they cannot stay by their children’s side. It is stated that “Working Mother Anonymous” serves as a therapy for Ibu, and she is not alone in her

conflict because a lot of other women also experience similar thing. Ibu misses her children terribly and she is unable to bear this feeling; therefore, she chooses to join “Working Mother Anonymous” as a medium for her to express her longing. It also correlates with Fromm statements, in which “sentimental love serves as an opiate which alleviates the pain of reality, the aloneness and separateness of the individual” (Fromm, 1956:101). In this case, Ibu keeps joining the meeting so she can still survive on being alone without her family. Aside from that, this meeting also serves as a reminder for her – that she is also a mother, not just a career woman. The fact that Ibu keeps remembering and talks about her children to other working mothers is her way of expressing her love.

The third proof that represents Ibu's yearning toward her children is that she keeps waiting for the day she finally goes back home. Ibu often mentions that she has been waiting to come home for two years, which can be seen on several passages below:

Dua tahun kunanti sore ini. . . . Dua tahun, dua kata itu bercokol bagai belut-belut listrik yang menyengatku setiap kali mereka teraktivasi. Sengatan yang kadang membuat semangat, membuat nelangsa, membuat rindu, dan kadang juga melumpuhkan. Persis yang kualami sekarang Dua tahun kutunggu hari ini. Seperti tahanan yang mengangankan langit luas (p. 138-139)

The quotation above explains how Ibu has been waiting to go back home for two years. She further states that the words “two years” make her feel excited, sad, numb, and homesick at the same time. Based on this passage, the way Ibu keeps saying “two years” indicates that she already prioritizes her family in her mind from the start. However, Ibu decides to bear her yearning until she finishes her contract as her responsibility towards her company. Ibu keeps repeating the words “two years” and this shows how she is looking forward to the end of the two-year term of her contract. For her, these words remind her of her family (especially her children), and she feels excited with the thought of seeing her children – whom she misses – again at last. At the same time, Ibu feels devastated because she is unable to stay with her family for two years long. The same goes for the last sentence, where she associates herself with the word “prisoner” (*tahanan*). In Ibu's point of view, her job is a jail that traps her from going back home and be with her family again. The word “sky” (*langit*) indicates Ibu's hope of being with her children again – and when she finally breaks free from her job, she feels relieved and joyful for being able to grasp that hope in her hands. From these examples, it can be seen that Ibu's determination and consistency of waiting for the day she goes back home display her love towards her children.

Aside from longing, Ibu also shows her love by sacrificing her career, financial accomplishment, and freedom. In this case, Ibu lets go her job in order to stay with her family (especially children) to take her role as a mother. This is her ultimate proof of her love towards her children, and it shows that she has let go of her own need and satisfaction in order to become a real mother who is unselfish and has the ability to give everything up (Fromm, 1956:52). Aside from that, Ibu does not think of “going home” as a loss (due to her losing her job), but instead as a source of her new happiness, which can be seen on this sentence: *Terkadang orang lupa, kebahagiaan yang terlampau memuncak akhirnya bisa melumpuhkan (p. 138)*. This explains how overly joyful Ibu is when she is finally be able to go home for real at the point of bursting out. Ibu also states that her coming back home is an unbelievable blessing, which can be seen on this sentence: *Kepulangan ini adalah anugerah yang terlampau besar untuk kucerna (p. 143)*. Similar as the first example, this sentence also shows how Ibu feels happiness when she can go meet her children and husband at last. The fact that Ibu is willing to go back home (despite having a successful job abroad) and does it happily shows how Ibu loves her children.

The Effects toward Ibu

The first effect that Ibu experiences is the feeling of guilt. Before Ibu leaves her job, she feels guilty whenever she is reminded of her children. There are two reasons why she experiences guilt. First, she realizes that as a mother, she is supposed to be near her children and takes care of them personally. In the story, it is stated that Ibu has two children; a five-year old boy and a three-year old girl (p. 149). According to Fromm, the first months and years of the child are those where his closest attachment is to the mother (Fromm, 1956:41) – meaning that at this stage, children are still dependent on their mother. However, it clashes with the second reason, in which Ibu currently works abroad, far from Indonesia, and unable to be there for her children. What makes Ibu feel guiltier is because her inability to let go of her job for two years (the reasons are not stated in the story). Due to this inner conflict, Ibu experiences anxiety and even depression, which is also true to the statement from Fromm that “the experience of separateness arouses anxiety” (Fromm, 1956:8). In order to resolve this feeling of guilt and depression that is caused by Ibu’s inability to come back to her children, she even has to go to a psychiatrist. It is stated that the psychiatrist advises Ibu many times to not blame herself. The psychiatrist also says that Ibu always has a choice: finish her job as per contract, or just leave in the middle and go home. However, Ibu always chooses her job, because it has become a part of her daily life that she cannot let go easily. In a sense, it can be seen that one of the reasons why Ibu is unable to leave her job is because she is afraid of change. Ibu’s inability to change for the sake of her children makes her feels guilty and do self-blame.

The second effect which Ibu experiences is the feeling of content and relief after meeting her family. Although her family currently sleeps when Ibu comes home, she is already happy seeing them in the state of peace. Fromm explains that “giving is more joyous than receiving, not because it is a deprivation, but because in the act of giving lies the expression of my aliveness” (Fromm, 1956:23). In this case, Ibu feels joyful and more alive when she finally let go of her job, because the prize of her sacrifice is her own family’s happiness. In the story, however, Ibu does not immediately wake her family up to announce her arrival – she just stays awake and watches them sleep. It is explained above that Ibu wants to savor her happiness slowly and lets them sleep peacefully. The happiness in here refers to her meeting her family (especially children) after two years long. Ibu finds a consolation and the contentment she seeks when she sees them sleep serenely. Aside from that, Ibu knows that it is a rare moment for her to watch them being vulnerable after so long; thus, her motherly instinct urges her to maintain the happy and peaceful expressions on her family’s faces.

However, as the result of Ibu going back home, she loses her career in the process. At the same time, she also loses her freedom as a career woman, as well as the connections that she has made with her boss and peers. In the story, Ibu promises to be with her family forever, which can be seen here: *Aku akan ada saat mata kalian membuka. Selalu ada. Esok, lusa, dan seterusnya.* (p. 149). It indicates that she is no longer chained to her responsibilities as a career woman. Instead, she alters her commitment and dedication towards her family. By becoming a mother, Ibu is no longer responsible for herself and her own happiness, but rather her family’s (especially her children’s).

CONCLUSION

From the analysis, it can be concluded that both mothers in *Malaikat Juga Tahu* and *Tidur* have their own ways of expressing love towards their children. Due to the fact that a mother always has two “people” living inside them (both as a free woman and a mother who needs to tend and care for her children’s well-being), they also have to face several choices in their lives. More often than not, these choices involve their own happiness and their children happiness, and each of the existing choice has its own consequences that affect both mothers’ livelihood. Mostly, the

available choices at hand force the mothers to sacrifice something. They are unable to have both ways – in order to have one thing, they have to let go of another. In this case, the mothers in both short stories *Malaikat Juga Tahu* and *Tidur* choose to make their respective children happy and feel loved at the cost of their own happiness. Each of the mothers has their own way of showing love – both conventionally and unconventionally.

To sum up, both mothers (Bunda and Ibu) in *Malaikat Juga Tahu* and *Tidur* tend to sacrifice themselves for the sake of their children. Second, they regard their children as their first priority out of anything else. Third, the mothers find that their own needs are fulfilled as long as their children's needs are fulfilled. As the result, these expressions of love can cause positive or negative effects toward both mothers' lives.

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