THE INTRINSIC ELEMENTS IN SYAFRINA SIREGAR’S NOVEL,
PSYCHOLOGY LOVE

A PAPER

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Medan, 24 June 2009
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1. INTRODUCTION

1.1 Background of Study

Novel is human creation. Some novels are fiction and some are based on true stories. They are not only entertaining also giving meaning, message and impression to readers.

Novel is the most popular of literary in the world, because novel is sold in the world. Novel can be divided into two kinds:

- Serious novel
- Entertain novel

Serious novel tells about the serious situation as the theme in the novel. Entertain novel tells about the story that can entertain the reader.

*Psychology Love* is the fifth novel of Syafrina Siregar. Syafrina Siregar was a winner as talented novelist. She was born in Medan on 9th February 1977. Syafrina Siregar graduated from University of North Sumatera. She took English Literature. After graduating from University of North Sumatera, she took Business Administration in Singapore. It may effect her hobby as writing. She has written six novels. The first novel is Life Begins at Fatty, the second is *My Two Lovers*, the third is *April Café*, the forth is *Istri Kontrak*, the fifth is *Psychology Love*, and the sixth is *Dengan Hati*. Syafrina Siregar always tells love intrigue to find the true love.
Psychology Love tells about a girl who does not believe in true love. She is famous psychologist in Makassar. She always advises all ladies about love but she does not want to make a relationship with a man. One day a man came and she was very afraid of him and made her life change.

1.2 The Scope of The Study

To avoid the readers from getting confused in this study, the writer would like to analyze only five intrinsic elements of Safrina Siregar’s novel Psychology Love: Theme, Plot, Characterization, Setting, and Point of View.

1.3 The purpose of Writing

The writer has his own purpose to decide to write this paper. The writer wanted to know more intrinsic elements of Safrina Siregar’s novel Psychology Love. He wanted to prove the intrinsic elements of Safrina Siregar’s novel Psychology Love as one of her great interesting stories created with wealth, life, habit, and struggle. The writer also wanted to introduce the elements which support this novel to the people who have not read this novel yet.
1.4 The Significance of Writing

The findings of this study are expected to be significant to the readers of literature, because they can show the inspiration, opinion and idea through their reading. It also may help the readers to know and understand about the intrinsic elements in a novel.

The writer expects that the readers will get knowledge, wisdom, and moral teaching from this novel so that she/he can take a better life in the future.
2. THE INTRINSIC ELEMENTS IN LITERATURE

In this chapter, the writer will describe the definitions and explanations about intrinsic elements of a novel theoretically. The intrinsic elements of a novel are the elements which participate in forming and completing the story. It consists of theme, plot, characters, setting and point of view.

2.1 Theme

According to Wikipedia “A theme is a broad idea, message, or lesson conveyed by a work. The message is usually about life, society, or human nature”. Themes often explore timeless and universal ideas and may be implied rather than explicity.

According to Stanton and Kenny, “Tema adalah makna yang dikandung oleh sebuah cerita” (Nurgiyantoro, 1998: 67), which means theme is the meaning that is implied in a story (translated by the writer). There are a lot of meanings that are implied and offered by a story of a novel. So, the main thing is the readers have to choose what the meaning is and what the additional meanings are included as the main theme.

In deciding the main theme of the novel, the readers should know exactly about the definition of theme itself. Hartoko and Rahmanto state “Tema merupakan gagasan dasar umum yang menopang sebuah karya sastra dan yang terkandung dalam teks sebagai struktur semantis dan menyangkut persamaan – persamaan dan perbedaan” (Nurgiyantoro, 1998, 68), which means theme is a general basic idea that supports a literature, and it is implied in the text as a
semantic structure and connects with similarities and differences (translated by the writer). Theme becomes a basic development of the whole story, so it must represent the whole part of the story of novel.

Obviously, theme is wide and abstract generalization. There should be general agreement concerning the theme of the story.

2.2 Plot

At one time in the development of the novel, plot predominated, stories were often thought of as forms of pure entertainment, and one spoke of a good plot or a compelling plot.

Plot is an important element of fiction or literary work; even most of the readers consider it as the most important element among other elements of fiction. Such a structure events arising out of a conflict maybe called the plot of the story. As if many terms used in literary discussion, plot is blessed with several meanings. Sometimes it refers simply to the events in a story. Plot is the artistic arrangement of those events (Kennedy, 1991:7)

Stanton states the plot of a story consists of events order, but each event is only connected with causality, one event is caused or causes the others. Therefore, Kenny stated that plot is event shown in a story which is not simple, because the author arranged them according to causality.

The existence of the plot itself is decided by three essential elements: events, conflict, and climax. According to Luxemburg, “Peristiwa merupakan peralihan dari satu keadaan ke keadaan yang lain” (Nurgiyantoro, 1998: 117), this
means that events can be meant as a change of one situation to the others (translated by the writer). While, Wellek and Warren stated that conflict is a dramatic thing, direct to competition between two balanced powers and shows action and reaction.

Events and conflicts usually have close relation. They can cause each other, even conflict truthfully is event. There are certain events that can cause conflict. On the other hand, another event that may happen as the result of conflict happened.

According to Stanton, “Klimaks adalah saat konflik telah mencapai tingkat intensitas tertinggi, dan hal itu tidak dapat dihindari kejadiannya” (Nurgiyantoro, 1998: 127), which means that climax happens when conflict had reached level of the highest intensity and it cannot be avoided (translated by the writer). It means the climax must happen it is the meeting point between two or more situation which is contrary and it decides how the problem will be solved.

In a story, plot contains the elements of time order; either it is given explicitly or implicitly. Therefore, there are earlier events, next events and the ending in a story. However, the plot in a fiction seldom serves events order chronologically and harmoniously, but it can be started and ended by whatever events. So that, the earlier step must not be at the beginning of story or text, but it can be wherever the author wants.

There are five steps in plot according to Tasrif (Nurgiyantoro, 1998: 149). First of all, introduction step, that is opening step of a story, giving earlier information, etc, which is usable as the base of the next step. Second, step of
generating circumstances, is when conflict happened for the first time and it will develop or being developing as conflicts in the next step. Third, the step of rising option action is conflict that had happened in previous step will become more developing and being developing its intensity. The external and internal conflict, contrast among the interest problem and character that tends to climax cannot be avoid anymore. Fourth, the step of climax is when conflicts and contrast that had been happened to the characters reached culminating point. The main character who has subject and object of conflict will realize the climax. A long fiction may be has more than one climax. Finally, the denouement’s step, in which conflict and contrast that had reached climax are being solved and made clear. However, actually, the author did not arrange these five step chronologically.

In literary work, there are several kinds of plots based on different criteria.

### 2.2.1 Kinds of Plot Based on Criterion of Times Order

According to Nurgiyantoro, “Urutan waktu yang dimaksud adalah waktu terjadinya peristiwa-peristiwa yang diceritakan dalam karya fiksi yang bersangkutan” (Nurgiyantoro, 1998: 152), which means that times order means that time when the events happened in a story or there is an order in telling the story exactly (translated by the writer). Times order has relations to the steps of plot, and the author has freedom of creativity to manipulate the times order. There are three kinds of plots based on times order.

First, the progressive plot that is the plot in which the events are told chronologically, first event is followed by the next events (first event causes next
events). In other word, the story is started from the earlier step (situation, introduction and conflict). Then the middle step (rising conflict, climax) and finally the last step (solution).

Second, flashback plot is the plot in which the events are not told chronologically. The story is not started from the earlier, but may be from the middle or even from the last step, and then the first step will be told. This plot serves conflict directly, even the conflict that almost reach climax while the readers have not known situation and problem yet. This plot can be called as the plot in medias res as well.

Third, the mixed plot is the mixture between progressive plot and flashback plot. Because in fact, almost none of the novels use progressive or flashback plot absolutely.

2.2.2 Kinds of Plot Based on the Criterion of Number

A novel maybe has one plot; it is called a single plot. But it may have more than one plot as well and it is called as sub-plot. A fiction which has single plot usually just develops a story by telling a main character who is protagonist and acts as a hero. Generally, the story only follows the life of this character, problem and conflict that he got. This plot is usually used in biographic novel. Of course, there are also other characters in this work, but they are only being told if they are related of the main characters.

The sub-plot develops a story by telling more than one plot. Its structure contains a main plot, some additional plots (sub-plots) based on order of
importance, and the role of characters in the story. According to Abrams (1981:138), sub-plots are parts of main plots which telling the second story in order to clear up and extended the readers perception about the main plot, and support the whole story.

2.2.3 Kinds of Plot Based on the Criterion of Content

Friedman differentiates this plot into three majorities; plot of fortune, plot of character and plot of thought.

Plot of fortune connects with the story that telling the luck and fortune of the main characters in novel. Friedman divided this plot into six kinds; action plot, pathetic plot, tragic plot, punitive plot, sentimental plot, and admiration plot.

Plot of character tends to importance of character which being the focus of attention. Plot of character is more attentive to character’s condition than the events that related to the plot. The plot is divided into maturing plot, reform plot, testing plot and generation plot.

Plot of thought tells something that becomes thinking material, willingness, feelings, obsessions that become the problem of life and human lives, Friedman differentiates this plot into education plot, effective plot and disillusionment plot.
2.3 Character

Character is one of the most important elements in a novel. According to Jones, character is a description of clear image about someone who is appeared in a story. While according to Abrams (1981:20). Character is people who in a narrative drama, and it is interpreted by the readers as persons who have moral quality and certain tendency such as being expressed in what they said and what they did. Character is occupy strategic position as the carrier and teller the message, moral, or something that want to be told to the readers intentionally.

In novel, character can be differentiated into several kinds based on point of view of the appellation to be done. Based on the differences of point of view, a character can categorized into several kinds all at once, for example main character – protagonist – developmental – typical.

The simplest form of characterization is naming. Each appellation is a kind of vivifying, animating, and individuality. A modes of characterization are many.

2.3.1 Main Character and Peripheral Character

The reader usually will face several characters in reading a novel that appeared in the story. But each character has different role. Based on the role and the level of importance, there are essential characters who appear continuously, so that it is felt dominating most of the story. It is called main character. On the onther hand, there are characters who appear once or sometimes in the story, and maybe realatively in short potion. It is called peripheral character.
Main character in character that is emphasized in a novel. This character appears in most of the story, either as subject or as object. In certain novel, main character always appears in almost event and can be found in each pace of the novel.

### 2.3.2 Protagonist and antagonist

Protagonist is character who is admired by the readers, popularly he is called as a hero because he always does ideal role and follows the rules and values in society (Welleck and Waren, 1982:180). Readers often identify themselves in this character emotionally.

On the other hand, antagonist is opposite character of protagonist directly or indirectly, either physically or psychologically. This character usually causes conflict for protagonist, although the other things such a disaster, accident, environment and society, social rules, moral values, authority, etc.

### 2.4 Setting

When the readers read a fiction, truthfully, they are facing with a world in possibility, a world that had been completed by the characters and the problems. But of course, those things are less completed because the character needs space, place and time, like human life in real world. In other words, fiction as a world not only needs characters, story and plots but also need setting.
Of all categories under which may analyze a novel, setting is possibly the most easily accessible. Setting often generates more complex ideas and becomes diffuse, leading into several other elements.

Hamalian and Karl state that setting encompasses not only the usual quantities of time and place, as well as the element loosely called background, but also aspects of atmosphere, a series of details, nuances, and gestures which is give a certain shape of theme and plot.

According to Abrams (1981: 175), setting usually directs to the definition of place, connection of time, social environment where the events are happened in a story. Setting gives the basic of story correctly and clear. This thing is important to give realistic impression to the reader, creates a certain situation at a glance it is really happened so that, the readers feel easier to operate their imagination and participate to criticize the story generally.

The element of setting can be divided into three principal elements: setting of place, setting of time and setting of society. Although each of these elements offers different problem and can be discussed separately, but actually they relate and influence each other.

2.4.1 Setting of Place

Setting of place directs to the location where the events happened in a fiction. The use of this setting with certain name should reflect geographical condition of the place. Each of places must have its own characteristic, which is different from the others. Accurate and realistic description of place is important
to give impressions to the readers, because it will consider that the events really happened at the place.

The setting of place in a novel usually consists of several locations, and it will move from one place to another because there is a development of plot and character. The setting of place that is successful is divided by accuracy of description, function and the unity with another setting’s elements.

2.4.2 Setting of Time

Setting of time related to the matter of “when” the events happened in a fiction. The matter of “when” is usually connected with historical events. Without clear sequence of time, it is impossible to write a novel, especially in English because the use of tenses. Time in a novel is often related to the length of time in the story. There are novels that need long time because it tells the story of the character from his childhood until his death. The setting cannot be separated from the place because it is to relate each other.

The readers try to understand and enjoy the story based on the time that they know. They will not know the way of the story if they are not the exact time of the events.

2.4.3 Setting of Society

Social setting directs to the matters that are related to the behavior of social life in certain time of a novel. Social setting has connection with the system
of social life that contains many problems in complex scope. It can be habits, tradition, religion, ideology, the way of thinking, etc. this setting is part of the whole setting because there is a unity with another setting, such place and time.

2.5 Point of View

Another aspect that is important in a story is point of view. Point of view is a term about who tells the story and how the story gets told (Hamalian and Karl, 1967:446). Because it is bound up with who tells the story, point of view could have been considered in the section on character – obviously, the nature and personality of the narrator will determine in part what is seen and how it is seen.

Abrams states that point of view is the way or perception, which is used by the author as a device to appear character, action, setting, and many kinds of events that form the story in a fiction to the readers. Truthfully, point of view is the strategy or technique that is chosen by the author intentionally to tell his idea and the story.

In general, point of view is divided into two; first person and third point of view.

2.5.1 First Person of View

In this point of view, the author or the narrator is involved in the story. He is the “I” or the character who is telling his self-consciousness, telling events and action that are known, seen, experienced and felt by the character. The readers
accept what the “I” tell, so they can only see and feel definitely like what is seen and felt by the character, the “I”.

The “I” of course has a name, but the name is rarely called because he is telling his experience himself. The name of the “I” maybe called in the other character. In this point of view, the author knows about himself, but does not know about other characters that are involved in the story.

First person point of view is classified into two groups based on the role and status of the “I” in the story. The “I” maybe occupy protagonist or main character, or may become peripheral character or as a witness.

2.5.1.1 The “I” as Main Character

In this technique, the “I” the event and behavior which is experienced by himself, either physically or psychologically. The “I” becomes focus, center of consciousness, and center of story. Everything outside of the “I” such as events, action or another person, is only told if they are important or related to the “I”. The experiences of life that are told by the character “I” will have close relation with the readers’ experience.

2.5.1.2 The “I” as Peripheral Character

Technique of the “I” in this kind is presented to provide the story to the readers. The “I” as peripheral character appears as witness of events that are happened to another character.
2.5.2 Third Person of View

Third person point of view uses narrator as the person who is outside of the story and appears the character by calling their names, or their substitutes: he, she, and they. The names of characters, especially main character is called continuously or the substitute. So that, the readers are easier to know who the characters are.

Third person point of view is called as “he”. It can be differentiated into two groups based on the level of independence and the dependence’s author in his story. In one side, the author can be independent to tell everything he knows about the character “he”. He is called the omniscient author or third person omniscient. And the other side, the author is dependent to tell the “he”, so he can only be the observer.

2.5.2.1 “he” as Omniscient Person

In this point of view, the story is told from the side of “he”. But in this case, the author can tell anything about “he”. The author knows everything about the characters, events, action and motivation. He is free to move and tell everything.

2.5.2.2 “he” as Observer

In this point of view, the author describes the things are seen, heard, experienced, thought and felt by the character but definitely in one character. Maybe there are many characters as the “he”, but they are not given change to
show themselves like the first character. Therefore, there is only one character that is selected in this technique; this character is focus, reflection or center of consciousness.

2.5.3 Mixed Point of View

A novel maybe uses more than one point of view. The author can change the point of view from one technique to another in a story that he made. All of them depend on the author’s creativity, how he uses the techniques to reach the effectiveness of telling story in order to give impression to the readers.

The use of this point of view in a novel maybe use third-person with technique “he” as omniscient person and “he” as observer, or first person with technique “I” as main character and “I” as peripheral character or maybe a mixture of first – person and third – person all at once.
3. THE ANALYSIS

3.1 Theme

Psychology love is the story of a young famous psychologist who has a famous clinic in Makasar, Amira Januari. She is a broadcaster for a talk show on the radio. She is also a columnist in national daily newspaper. She has bright future in her hands.

Just only one thing that Mira doesn’t like, she doesn’t like about publication and marriage. She has phobia of them. She is afraid of getting married because she always handles the client share to her about the married problem. So, it makes her hate marriage, even though with Ardi, a successful entrepreneur who is thirty years old. Amira always avoids from Ardi because Ardi wants to make relationship with Mira. Mira doesn’t want to get married because she has married phobia.

One day, a tragedy comes into Mira’s life. In her seminar, a young married woman accuses Mira of doing affair with her husband. She is Ayu Thamrin, Ardi’s young sister. Ayu’s husband is the ex-boyfriend of, named Putra. Mira and Putra are only friends. They get close again because Putra needs Mira’s solution to defend Putra’s marriage. But Ayu thinks that Mira has done affair.

Finally Mira loses her future because of it. She loses her carrier, life and good reputation. Mira become upset and weak. Then Mira realizes that she has to wake up and choose to go abroad to find a job.
When Mira wants to go abroad Ardi and Ayu have known that Mira doesn’t blame them, so they apologize to Mira in all of newspapers. Ardi doesn’t want to lose Mira, so Ardi chases Mira to the airport and cancels her flight and they get the relationship.

3.2 Plot

Based on the criterion of time’s order, Psychology Love uses the progressive plot in general, because the author tells the story chronologically. He starts the story by telling the earlier step, from beginning, the middle and then the solution. In the beginning the author introduces the main characters, Amira Januari and Ardi Thamrin, the situation and their feeling each other. Then the author tell the middle step when Amira meets Putra, who is Amira’s ex-boyfriend and Ardi’s brother in law. And the story reaches the conflict when Ayu thinks that Putra get affair with Amira and attack Amira and her seminar. Then Amira become shy and gets back as psycholog. She is also fired from radio and national daily newspaper. The end of this story that the problem becomes clear and Amira finally accept Ardi as her boyfriend.

3.3 The Character

The Psychology Love has some characters. In this part the writer analyses the main characters and the peripheral characters.
3.3.1 Main characters
There are two main characters that appear in the novel. The first main character is Amira Januari. She is a young famous psychologist in Makassar. She is a broadcaster in private radio and a columnist in national daily newspaper. She is afraid of getting married because she always listens to her clients’ problems. She is a beautiful and smart girl but she does not like make up and wear fashionable clothes. She is arrogant but is also an independent woman.

She is called the main character because she has the most important role in the story. The story is begun on her and is ended on her, too. The story tells about Amira’s life as a young famous psychologist and then her career is broken down by her client who is jealous of her because her client thinks that her husband has got an affair with Amira.

The second main character is Ardi Thamrin. He is a successful entrepreneur of hotel of thirty years old. He misunderstands about Amira. He thinks Amira is the same as his other girlfriends who left him after dig his money because he thinks that Amira has affair with brother in law. He is a selfish man who never listens to the explanation of somebody.

He is called the main character because he also has important role in the story. The author emphasizes her role changing the first main character life because of him becomes uncomfortable and afraid of meeting her because he is always forced to make relationship and get married with him.

The third main character is Ayu Thamrin. Ayu Thamrin is Ardi’s sister. She is a spoiled and cheerful girl but she is pig headed and jealous. She is jealous
with Amira who is her psychologist. Because her husband is closer to Amira than to her.

She is called the main character because in this story the author emphasizes more on her actions to get divorce with her husband because she is jealous of her husband so, in a seminar, she accuses Amira January. Finally, Amira January is fired from the radio and the newspaper company. And Amira January is hated by people and don’t want to become a psychologist anymore. So, she quits as a psychologist in her clinic. And she is going to Australia to get another job.

The fourth main character is Putra. He is a consumer businessman in with Kidney label. Putra has sharp instinct to build his business. Putra is Ayu’s husband. He is a patient husband. He doesn’t want to be divorced by his wife.

He is called the main character because in the story the author emphasize that Putra is one of the troublemaker in Amira’s life. He will make a relationship with Amira if he had divorced with his wife. But, he failed to divorce his wife then they lived together again. After Amira’s friends explain to Ayu that Amira never love him.

3.3.2 Peripheral Character

There are many peripheral characters that appear in Psychology Love. However the writer will choose them according to the importance of their role that influences the main characters and the story itself.
The first peripheral character is Silvi. Silvi is Amira’s friend. They have been friends since Senior High School. She helps Amira to make a relationship with Ardi.

The second peripheral character is Lila. Lila is a talk active girl. She always gets comment to Amira about her style and opinion about marriage. Lila is Amira’s office mate in Mitra Bersama Clinique.

The third peripheral character is Kalista. Kalista is a beautiful girl. She has good performance. She helps Amira to make over Amira performance. Kalista is Amira’s office mate in Mitra Bersama Clinique.

The fourth peripheral character is Debbie. Debbie is a good girl. She always keep peace when Amira and Lila fight.

The fifth peripheral character is Santi. Santi is Amira’s partner in radio. She is a thoughtful friend and always reminds about Amira’s work.

The sixth peripheral character is Rendy. Rendy is Amira’s partner in radio. He is a funny person.

The seventh peripheral character is Desi. Desi is Silvi’s nephew. She helps Silvi’s wedding.

3.4 Setting

In this paper the writer will analyze the setting of Psychology Love into three parts; setting of place setting of time and setting of society.

3.4.1 Setting of Place
The author of Psychology Love chooses some places in Makassar as the setting of place in this novel.

The main place is in Italian restaurant when Amira meets Ardi for the first time. In this place, Ardi falls in love with Amira at the first sight. He just watches from the distance far and doesn’t do anything and he thinks about her after that.

The second place is Silvi’s wedding party which is Ardi’s hotel ballroom. It is the place where Ardi hear that Mira doesn’t want to get married because she is phobia of marriage.

The third place is Mitra Bersama Clinique. Ardi meets Mira at this Clinique but he doesn’t know that Mira is a psychologist, so that he thinks that Mira has a problem with her marriage and get consultation with the psychologist.

The fourth place is the Mira’s houses where Ardi wants to ask out with Mira and know her names.

The fifth place is Amira’s seminar. This seminar is sponsored by Ardi. In this seminar Ardi’s sister, Ayu Thamrin attacks her because Ayu thinks that Amira gets affair with her husband, Putra and Ardi hates with Amira because of it.

The sixth place is Amira Januari’s Clinique. At this place Amira begins the new life. Ardi apologizes to Amira on behalf of Ayu because the make Amira lose everything.

The last place is Hassanudin International airport. At this place Amira can not go because her reservation is cancelled by Ardi. Ardi doesn’t want Mira to go to Australia. Finally, they make a relationship with Mira and love each other.
3.4.2 Time

The author doesn’t mention the exact time when the events happen. There are no exact date and neither month. The author only mentions about the year. The author tells that the event or story begins when Amira reads the letter from her fans. In the letter, it is written 2006.

3.4.3 Society

The setting of society in the novel is when many couples want to divorce in Indonesia at that time. Amira is one of the famous psychologists that help the people to defend their marriage. She is from a divorced – family, because of that she is phobia with married.

4.5 The Point of View

In Psychology Love, the author uses the third person is point of view as the technique to tell the story. He uses the third person “He” as omniscient person because the author acts as the person who is outside of the story and appears the character by calling their names or their substitutes: she, he or they. The author can tell anything because he knows everything about the characters, events, action and motivation.
4. CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

From the discussion in the previous chapter, the writer would like to conclude the analysis of the novel, as follows:

1. The theme of Psychology Love is about a complicated love between two person. Amira is afraid of getting married or married phobia, but Ardi really wants to get married with her. One day, Amira was accused by Ayu in her seminar. Ayu accuses her of making an affair with her husband, Putra. Putra is Amira’s ex-boyfriend. Finally, Amira loses her carrier but Ardi cancels the Amira ‘s flight. Then they make a relationship.

2. The Psychology Love uses the progressive plot in general. It starts the story by telling the beginning step (the introduction, situation and conflict). Then, it tells the middle step (rising the conflict and climax), and the last step (the step).

3. The novel has four main characters. They are Amira Januari, Ardi Thamrin, Ayu Thamrin, Putra. The peripheral characters are Silvi, Rendy, Santi, Desi, Kalista, Debbie, Lila.

4. The author chooses some places in setting Makassar such as Italian restaurant, Silvi’s wedding party, Ardi’s hotel, Mitra Bersama Clinique, Amira’s house, Hassanuddin International Airport.
5. The author uses the third point of view as the technique of telling the story.

4.2 Suggestions

After analyzing the Psychology Love, the writer would like to give suggestion for the research. Because he realizes that this analysis has not been complete yet and there are still other intrinsic elements of the novel such as style and moral and extrinsic elements. The writer hopes that someday there is a writer who will be interested and wants to be engaged, although it seems unrealistic for eleven years old boy to get a lawyer and solves his problem. However, there is plenty of suspense in Psychology Love and it is very entertaining to enjoy the suspense and the thrill throughout this novel.
REFERENCES


