



## Formalism Analysis on the Novel *Androphobia* by Ullan Pralihanta

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### Abstract

Formalism is the main concept used as an analysis material. In formalism there are two aspects studied (1) formal aspects of language and (2) storytelling techniques. The formal aspects of language relate to five aspects, namely (1) title, (2) point of view, (3) style and tone, (4) symbolism, and (5) irony. The storytelling technique deals with three aspects, namely (1) fabula, (2) sujet and (3) motif. This study focuses on storytelling techniques. Fabula or stories relate to sequences of events in order sorted in causality relationships. In the novel *Androphobia* by Ullan Pralihanta is divided into 3 parts, namely (1) episodes of love Yasmin—Ovan, (2) episodes of love Robin—Gadis, and (3) episodes of shrinkage. Sujet is a plot, a narrative structure, that is the way semantic material presentation in a text in *Androphobia*, a novel by Ullan Pralihanta uses a forward plot with several flashes of events. The forward plot occurs 2 times, that is, (1) the events of part 1, part 2, part 3, part 5, and part 15, (2) the events of section 6, section 7, sections 9, 10 to section 19. The flashy event occurs in Section 15 to Section 6.

**Keywords:** formalism, novel, fabula, sujet, motif

### A. Introduction

The life description of the characters can be found in the entire novel. One of them can be found in novel *Andropobia* written by Ullan Pralihanta. This novel tells of a woman named Gadis. Her mother remarried after her father left. The girl thus has a stepfather. As a girl, grows healthy, beautiful with a captivating body shape. Once, for some reason, her stepfather raped her. The event made the girl experience stress. She considers all the men around her like hungry monsters and looking for prey. When she choosen to avoid themselves from men. Her colleagues accused him of being a lesbian, even her best friend named Melisa had justified the slant. In the midst of a downturn, a good-minded man put her heart and wanted to help her out of her psychic problem, but Robin's good faith failed at first. Robin strived to keep her from recovering from her illness, Robin never gave up before she recovered and he can assumed that in this world not all men like her stepfather he did to her. Robin's business was successful in getting her out of the illness she suffered all the time and finally she felt in love with Robin, but

Robin had to go to college in Amsterdam, after Robin finished college and got a well-established job, he decided to pledge his love to Gadis in the presence of the *penghulu*.

The reviews above show typical forms of characters performed. Girl and Robin are figures of the author to live the event told by the poet. As a fictional individual undergoing an event in the narrative, Gadis is positioned as a raped by her stepfather. The rape events experienced by Gadis encouraged Robin's compassion to help her out of her problem. Although the business initially failed, but Robin did not give up. He kept trying, encouraging her to get out of her trouble. After a great effort, Robin managed to bring her out of her troubles.

The figure's description implies (1) *fabula*, (2) *sujet*, and (3) *motive*. These three elements can be traced in the novel that originated from the marriage of Gadis' mother raises a new problem of acts of rape committed her stepfather to her. The rape that happened to Gadis gave birth to Robin's presence to help her out of her problem. In this narrative comes the narrative, the plot and the causal (*motive*) that form the story in the novel. The figures and the above are the main focus of formalism attention.

## B. Literature Review

Formalism is the first theory to be born or that is based on an objective approach. Formalism (from Latin means form, being) is a literary theory that directs attention to the form of literary work itself, leaving aside other elements outside of literary works. The theory of formalism undertakes a scientific study of literary works, by examining literary, poetic, association, opposition, and so forth. What is studied or examined are the characteristics of a literary work that distinguishes it from other works that are not literary.

The main focus of the theory of formalism is to examine texts considered as literary texts, which are distinct from non-literary texts. The distinctive element is a new form that deviates from ordinary language form. Formalism theory is more concerned with aspects of the form of language, namely the existence of deviations, novelty, and the uniqueness of language in literary texts (Syuropati, 2011: 9). In addition to the formal aspects of language, the Russian formalists also focus on storytelling techniques. It was they who introduced the terms *fabula* (*fable*), *sujet* and *motive*, which then became famous. *Fabula* is the depiction of a sequence of events in order sorted in causality relation. *Fabula* is recognized by semantic means. On the other hand, *sujet* is a plot, a narrative structure, that is the way of presenting semantic material in a text. *Fabula* is the material for the preparation of *sujet*. *Motive* is interpreted as the smallest unit of the *fabula* and transformed into the smallest principle of the plot.

The problem of *fabula* and *sujet* can also be attributed to Saussure's syntagmatic and paradigmatic problems. The syntagmatic relationship emphasizes the order of the units of meaning of a fictional text, the relationship in *praesentia*. Syntagmatic relationships are linear relationships, configuration relationships, construction relationships (Todorov, 1985: 12), form or arrangement. In a fictional text the form of the relationship can be a relationship (word, event, or character). So how one event is followed by other events causes causation, words are related to full meaning, and characters form antitheses and gradations. Barthes (Zaimar, 1991: 14-15) suggests that to (examine the linearity of the structure of the text) the first thing to do is to determine the units of story (and function) by basing themselves on the criterion of meaning.

## C. Methodology

There is a section that needs to be addressed in relation to the research methodology. The sections are as follows.

### 1. Types and Research Methods

This type of research is literature research. Meanwhile, the method used in this research is descriptive qualitative method.

### 2. Data and Data Sources

This study is a text (a piece of story in the form of words, phrases, clauses, sentences and paragraphs) of novel *Androphobia* by Ullan Pralihanta associated with formalism. The source of data in this research is novel *Androphobia* by Ullan Pralihanta.

### 3. Technique of Data Collection

The research data was collected using reading-record technique and literature review. This technique uses the researcher as an instrument (human instrument) to perform reading activities carefully, directed and accurate both to the source data and research literature sources.

### 4. Technique of Data Analysis

The data analysis technique used by the researcher is the content study. To get the technique aspect of storytelling the following steps are done: (1) identifying the text (the story piece in the form of words, phrases, clauses, sentences and paragraphs) into sequences (punctuation of events), (2) sorting sequences that have causality events that are not related to each other, (3) determining the chronological events, (4) determining the episode, (5) determining the fabula, sujet, and motif.

## D. Findings and Discussion

### 1. Findings

The results of the research and the identification of the data show the novel *Androphobia* by Ullan Pralihanta contains aspects of formalism. Formalism draws attention to two things, namely (1) formal aspects of language, (2) storytelling techniques. The formal aspects of language relate to five aspects, namely (1) title, (2) point of view, (3) style and tone, (4) symbolism and (5) irony. The technique of pencerian relates to three aspects, namely (1) fabula or story, (2) sujet and (3) motive. From the two focuses of formalism attention, only aspects of storytelling techniques are the focus in this study.

### 2. Discussion

Discussion of research begins with novel sorting in the form of episodes to explain the storytelling technique as one part of the focus of attention formalism. Related to that there are three episodes in between, (1) episodes of love Yasmin—Ovan, (2) love episodes Robin—Gadis, and (3) episodes shrinkage. The love episode of Yasmin—Ovan is found in part 1: Those who make love, part 2: I (not) Girl, part 3: The Disgusting Boy, part 5: Lesbikah I, and part 15: When it is broken again. While the love episode of Robin—Gadis found in part 6: Robin, the lame snobs hero, part 7: Bad Day, part 9: He is kind, part 10: Angels everywhere, part 11: The red thread between me and Robin, part 12: The trail left behind, part 13: The new spirit, part 14: Shock therapy, part 16: Strengthening love, part 17: Sebuah pengakuan, part 18: and part 19: Dia lelakiku. Sehan and part 19: Dia lelakiku. While the shooting episodes are found in section 4: Jangan mendekat atau kau kubunuh, and bagian 8: Kematian (ternyata) menyakitkan.

The separation of the novel in the form of the above episode is done to explain three aspects of storytelling, namely (1) fabula or story, (2) sujet and (3) motive. These three aspects are described below.

#### 1. *Fabula* atau Cerita

The sequence of events in the ordered order in the relation of causality (fabula). To get a more detailed discussion of the characters who have a causality relationship can be combined into the fabula in novel *Androphobia* by Ullan Pralihanta that is divided into 3 parts, namely (1) episodes of love Yasmin-Ovan, (2) episode of Love Robin-Gadis, and (3) episode of reduction. The description of the fabula in the novel is attributed to the characters undergoing events in the novel that establish causality relationships. Referring to such conditions, then to obtain a more detailed discussion, about the characters who have a causality relationship can be seen in the following description.

Yasmin—Ovan's love episode has several sections. These sections can be seen in the following description.

#### a. Love Episode of Yasmin—Ovan

Yasmin—Ovan's love episode is built by several parts, i.e. (1) *Mereka yang Bercinta*, (2) *Aku Bukan Gadis*, (3) *Laki-Laki Menjijikkan*, (4) *Lesbikah Aku*, (5) *Ketika Asa itu Hancur Kembali*.

Each part that builds causality relationships is supported by several figures, among others: Part 1: Those who make love are acted by characters, such as (1) Yasmin, (2) Gadis, (3) Mami, (4) Ovan and (5) Bik Ati.

Figure (1) Yasmin, (2) Gadis, (3) Ovan, and (4) Bik Ati has a causality relationship. Figure Yasmin is being faded in front of the mirror, there are he repaired from the appearance, and Gadis who was peering Yasmin who was dressing up in his room, then Gadis accidentally nudged the jar until the jar was dropped and Yasmin immediately came out to meet Gadis and Bik Ati came over they both then delivered the arrival of Ovan. Yasmin immediately met Ovan and enjoyed the beauty of the night. While the figures (1) Mami only mentioned in this section.

The characters above have a causality relationship. The Yasmin—Gadis Relationship is a family, (step-brother). Yasmin—Mami relationship is family, (child and mother). The Yasmin—Ovan relationship is a lover. The Yasmin—Bik Ati Relationship is a housemaid.

Part 2: *Aku (bukan) Gadis* acted by characters, such as (1) Yasmin, (2) Ovan, (3) Mami and (4) Gadis.

Figure (1) Gadis and (2) Mami has a causality relationship. Gadis who was peeping at the acts of Yasmin and Ovan who were darting arrows in the back garden, suddenly Mami got Gadis who was peeping at the acts of Yasmin and Ovan. The figures (1) Yasmin and (2) Ovan are mentioned only in this section.

The characters above have a causality relationship. The Yasmin—Ovan relationship is a lover. The Yasmin—Mami relationship is family, (child and mother). The Yasmin-Gadis Relationship is a family, (step-brother).

Part 3: *Disgusting men* are performed by characters, such as (1) Mami, (2) Gadis, (3) Papi, (4) Yasmin and (5) Ovan.

Figure (1) Yasmin and (2) Gadis has a causality relationship. The Yasmin figure who is calling on Gadis to open the door of her room, because she wants to give gifts of Ovan, then Gadis is about to open the door and immediately receive a gift from Ovan under Yasmin. The figures (1) Mami, (2) Papi and (3) Ovan are mentioned only in this section.

The characters above have a causality relationship. Mami—Gadis Relationship is family, (mother and child). Mami—Papi Relationship is family, (husband and wife). The Mami—Yasmin relationship is family, (child and mother). The Mami—Ovan relationship is his son's lover.

Part 5: *Lesbikah Aku* acted by characters, such as (1) Melisa, (2) Gadis, (3) Yasmin, (4) Ovan dan (5) Bik Ati.

Figure (1) Melisa and (2) Gadis has a causality relationship. Figure Melisa who came to see Gadis and invite her to the cafe, then she agreed to Melisa request to come out together. While the figures (1) Yasmin, (2) Ovan and (3) Bik Ati only mentioned in this section.

The characters above have a causality relationship. Melisa—Gadis Relationship is friendship. The Melisa—Yasmin Relationship is the younger brother of his best friend. The Melisa—Ovan Relationship is the lover of his friend's brother. The Melisa—Bik Ati Relationship is a housemaid of the girl.

Part 15: *When the hope is destroyed*, re-acted by characters, such as (1) Mami, (2) Robin, (3) Melisa, (4) Yasmin, (5) Ovan and (6) Laki-laki.

Figures (1) Mami, (2) Robin, (3) Yasmin and (4) Laki-laki has a causality relationship. Figure Mami celebrates a thanksgiving ceremony for Gadis' growth she creates an event and invites Robin and some of her closest relatives. Before the event began suddenly Yasmin came with a crying voice that made everyone panicked and Gadis started thinking strange until her fears returned again and made the guests startled to see her behavior, then some men try to hold back his rampage but still could not and eventually Robin tried to calm him down. While the figure (1) Ovan is only mentioned in this section.

The characters above have a causality relationship. The Mami—Robin relationship is her son's lover. The Mami—Melisa relationship is her child's best friend. The Mami—Yasmin relationship is family, (mother and child). The Mami—Ovan relationship is his son's lover. The Mami-Laki-laki relationship is neighbors.

Love episode of Robin—Gadis has some parts. These sections can be seen in the following description.

b. Love Episode of Robin—Gadis

The love episode of Robin—Gadis built by some parts, i.e.(1) *Robin, si pincang sok pahlawan*, (2) *Hari buruk*, (3) *Dia yang berbaik hari*, (4) *Malaikat dimana saja*, (5) *Benangmerahantaraaku dan Robin*, (6) *Jejak yang tertinggal*, (7) *Semangat baru*, (8) *Shock therapy*, (9) *Cinta yang menguatkan*, (10) *Sebuah pengakuan*, (11) *Salam perpisahan*, (12) *Dia lelakiku*.

Every part that builds love episodes of Robin—Gadis acted by some figures. The figures are presented below.

Part 6: *Robin, si pincang sok pahlawan* is acted by figures such as (1) Melisa, (2) Robin, (3) Gadis and (4) Yasmin.

Figures (1) Robin, (2) Gadis and (3) Yasmin has a causality relationship. Figure Robin who wants to be closer friends to Gadis but she does not want to be friends with Robin because he is a man and he prefers to go from the presence of Robin, then Yasmin try to calm her because she feels scared because of the act of Robin who wants to be friends with Gadis. While the figure (1) Melisa is only mentioned in this section.

The characters above have a causality relationship. The Melisa—Robin Relations is a friendship. Relations of Melisa—Gadis is friendship. Relations of Melisa—Yasmin is the younger brother of his best friend.

Part 7: *Hari buruk* acted by figures such as (1) Melisa, (2) Yasmin, (3) Mami, (4) Gadis and (5) Robin.

Figures (1) Gadis, (2) Robin and (3) Melisa has a causality relationship. Figure Gadis who was waiting for Yasmin in front of the campus, wanted to be grazed by Yasmin but Yasmin never came to pick up the girl until the girl chose to wait for Yasmin under a shady tree. Then Robin suddenly comes beside Gadis, she was shocked by the arrival of Robin, she told Robin to leave her but Robin chose not to leave until she escaped from the presence of Robin without realizing she had reached the front boarding of Melisa, she chose to enter Melisa's boarding and told Melisa the problem but Melisa chosen to sleep until finally Gadis was lowered by her hallucination and she immediately wrings Meliss's buttocks, then Melisa woke up and got angry at Gadis. After which Melisa told Gadis to get her to leave Melisa. While the figures (1) Mami and (2) Yasmin only mentioned in this section.

The characters above have a causality relationship. Relations of Melisa—Yasmin is her best friend. Relations of Melisa—Mami is the mother of her best friend. Relations of Melisa—Gadis is friendship. Relations of Melisa—Robin is a frien.

Part 9: *Dia yang berbaik hati* is acted by figures such as (1) Robin, (2) Gadis, (3) Dokter, (4) Suster, (5) Mami and (6) Yasmin

Figures (1) Gadis dan (2) Robin has a causality relationship. Figure Gadis who is being treated in a hospital due to a razor blade on his hand, can be said her condition has improved. One morning when Gadis awakens from her sleep suddenly Robin comes to see her, she feels scared because of seeing Robin, she immediately told him to leave from the presence of her, she is not willing to be visited by a Robin. While the characters (1) Doctor, (2) Nurse, (3) Mami and (4) Yasmin only mentioned in this section.

The characters above have a causality relationship. Relation of Robin—Gadis is a lover. Relation of Robin—Dokter is her lover nurse. Robin—Suster relationship is her lover's nurse. Relation of Robin—Mami is the mother of her lover. Relation of Robin—Yasmin is the younger brother of his lover.

Part 10: *Malaikat di mana saja* is acted by the figures such as (1) Dokter, (2) Yasmin, (3) Robin and (4) Gadis.

Figures (1) Gadis, (2) Yasmin and (3) Robin has a causality relationship. The figure Gadis who is bored when she has to stay in the hospital room, she chooses to get out of bed and asks Yasmin to push her wheelchair to the hospital and enjoy the weather today. After that Yasmin chooses to sit beside her wheelchair and tells about the situation of Jakarta, suddenly Robin

comes bothering those who are cool to tell stories, Gadis feels scared but Yasmin tries to calm her and asks Robin why he came here, then Robin explained at Yasmin he has promised to come to see Gadis again. After that Robin makes a joke using a mask so Gadis and Yasmin laugh and feel happy for Robin's behavior. While the figure (1) Doctor is only mentioned in this section.

The characters above have a causality relationship. Relation of Doctor—Yasmin is the younger brother of his patient. Relation of Doctor—Robin is the lover of his patient. Relation of Doctor—Gadis is patient.

Part 11: Benang merah antara aku dan Robin is acted by the figures such as (1) Robin, (2) Gadis, (3) Mother, (4) Robin's father, (5) Grandfather and (6) Robin's step mother

Figures (1) Robin and (2) Gadis has a causality relationship. The figure Robin who came to see Gadis and brought a bouquet of flowers and food for this breakfast by her, after which Robin took her out of the hospital lecture while telling about Robin's past that made her limp like that. Robin's foot is like that because of her own mother's behavior she beats Robin because she is wreaking hurt because her father does not come home, after Robin's father finds out his wife's actions he chose to divorce his wife and remarry, then Robin lives with his grandfather. After hearing the conversation of the past Robin, Gadis was saddened by the suffering that Robin experienced with the suffering of the only Gadis who distinguished the violent Robin committed by his own mother while Gadis' rape performed by her stepfather. (1) Mother, (2) Robin's father, (3) Grandfather and (4) Robin's stepmother is mentioned only in this section.

The characters above have a causality relationship. Relation of Robin—Gadis is a lover. Relation of Robin—Mother is family, (child and mother). The Robin—Father relationship is family, (son and father). Relationship of Robin—Grandfather is family, (grandchild and grandmother). Relation of Robin—Robin's stepmother is a family, (son and stepmother).

Part 12: Jejak yang tertinggal is acted by figures such as (1) Mami, (2) Gadis, (3) Yasmin, (4) Mba El, (5) Papi Nico and (6) Robin.

Figures (1) Mami, (2) Gadis, (3) Papi Nico and (4) Robin has a causality relationship. Gadis who asks Mami to keep her from going to work today, Gadis wants to be accompanied by Mami but Mami refuses the invitation She has an office and tells Papi Nico to take care of her two children, Papi Nico accepts the request of Gadis' Mami. After that Mami went to office and Gadis immediately headed to room to play alone. Suddenly Papi Nico enters the Gadis' room and invites Gadis to play together but she refuses Papi Nico's invitation to make Papi Nico angry and stands to lock the door, and finally Gadis has experienced what Papi Nico's usual to do to Gadis. Hearing Gadis explanation of her past, Robin feels angry over what Gadis' step-father did to the Gadis but Robin promises Gadis wants to help her so that she can return like a normal woman. While the figures (1) Mba El and (2) Yasmin are mentioned only in this section.

The characters above have a causality relationship. Relation of Mami—Gadis is family, (mother and child). The Mami—Yasmin relationship is family, (mother and child). Relation of Mami—Mba El is a housekeeper. Relation of Mami—Papi Nico is family, (husband and wife). Mami—Robin relationship is his son's lover.

Part 13 Semangat baru is performed by characters, such as (1) Robin, (2) Girl, (3) Mami, (4) Doctor, (5) Bik Ati and (6) Melisa.

Figure (1) Robin, (2) Girl, (3) Bik Ati and (4) Melisa has a causality relationship. Figure Robin who came to Gadis' house to bring a mini tart because today is her birthday, then Gadis invited Robin to enter but Robin preferred to sit on the veranda of the House and enjoy a cup of drinks, after which Robin tells about the relationship of her to Melisa but she does not respond to Melisa's problems until Robin chooses not to discuss it anymore and Robin asks to say goodbye to Gadis to come home as the night begins to cool and tells the girl to have a ride. Middle of cool Gadis enjoy the night, suddenly Mba El knocked on Gadis' door and told her that Robin came. Gadis immediately meets Robin then Robin asks her to turn her around because she has a surprise for Gadis turns out to be the surprise that Robin down is the Gadis' best friend Melisa, Gadis is delighted to see Melisa's arrival she immediately runs to Melisa and apologizes to

Melisa until finally they unite again because of Robin's kindness. While the figures (1) Mami and (2) Doctors are only mentioned in this section.

The characters above have a causality relationship. Relation of Robin—Gadis is a lover. Relation of Robin—Mami is the mother of her lover. Relation of Robin—Dokter is the nurse of her lover. Relation of Robin—Bik Ati is a housemaid of her lover. The relationship of Robin—Melisa is friendship.

Part 14: Shock therapy acted by characters, such as (1) Robin, (2) Laki-laki, (3) Gadis and (4) Woman.

Figure (1) Robin and (2) Gadis has a causality relationship. Robin who took Gadis to go somewhere, because he has not been satisfied with the healing conditions of her, he took her to go where the nature lovers often gather, among nature lovers are mostly male. Gadis had refused the offer offered by Robin but Robin tried to persuade Gadis to join Robin. Until finally Gadis thinks that not all men are as bad as her stepfather did to her. While figures (1) Laki-laki and (2) Perempuan are only mentioned in this section.

The characters above have a causality relationship. Relationship of Robin-Laki-laki is a friendship. Relation of Robin—Gadis is a lover. Relationship of Robin—Perempuan is a friendship.

Part 16: Cinta yang menguatkan is acted by characters, such as (1) Robin, (2) Melisa, (3) Yasmin, (4) Mr. Sofyan, (5) Gadis, (6) Ustad Pati, (7) Suami-istri (8) and Olan.

Figures (1) Melisa, (2) Yasmin, (3) Mr. Sofyan, (4) Gadis, (5) Ustad Pati and (6) Olan has causality relationship. Melisa and Yasmin plan to bring Gadis somewhere Padepokan. to calm her soul. Upon their arrival at the Padepokan she was greeted with great happiness, Mr. Sofyan received them well and gave them a place to take rest while they were there. Every day Gadis is guided by Ustad Pati for mental condition for her soul improvement, she always worship and berdzikir with Ustad Pati. Not only that Ustad Pati taught to Gadis but he also invites her to socialize with the citizens, then Ustad Pati pointed to a husband and wife who are walking and they can live normally without any fear while a husband and wife had a past that's bad too, like the natural Gadis. Then Ustad Pati invites Gadis to go somewhere where the craft there lived a man named Olan who had a dark past but he still can live a normal life without fear, Gadis touched to hear Olan's story until Gadis thinks and can control herself and can become a normal woman without fear again. While figure (1) Husband and wife and (2) Robin only mentioned in this section.

The characters above have a causality relationship. The relationship of Robin—Melisa is friendship. Robin—Yasmin relationship is his beloved sister. The relationship of Robin—Mr. Sofyan is the one who helped his lover. Relation of Robin—Ustad Pati is the one who helped over the healing of his lover. Relationship of Robin—Suami-istri is the friendship of his lover. Robin—Olan relationship is his girlfriend's friendship.

Part 17: An acknowledgment made by characters, such as (1) Boys, (2) Laki-laki and Perempuan, (3) Yasmin, (4) Melisa, (5) Mami and (6) Robin.

Figures (1) Yasmin, (2) Melisa, (3) Mami and (4) Robin has a causality relationship. Gadis who has recovered with her psychiatric condition and she immediately returns to Jakarta with Melisa and Yasmin, until Melisa and Yasmin tease her who has recovered with her psychic condition she can be like a normal woman again. After they got home, Mami called Gadis to meet Robin who had been waiting for her, then Robin told her about her improved health. While the characters (1) Bocah-bocah and (2) Laki-laki and Perempuan are mentioned only in this section.

The characters above have a causality relationship. Relation of Bocah-bocah and Gadis are friends. Relation of Bocah-bocah and Yasmin is friendship. The Relationships of Bocah-bocah and Melisa are friends. Relation of the Bocah-bocah and Mami is the mother of her friend. Relation of Bocah-bocah and Robin is a friendship.

Part 18: Salam perpisahan is acted by characters such as (1) Teman-teman, (2) Dosen-dosen, (3) Melisa, (4) Gadis, (5) Hansen and (6) Robin.

Figure (1) Gadis, (2) Melisa, (3) Hansen and (4) Robin has a causality relationship. Gadis who tried to convince her college friends, as well as the lecturers who had taught her that she was no

longer as usual. She has become a normal woman who has been detached from her androphobic illness but her friends do not believe in the healing of Gadis, until Melisa tries to help Gadis to convince her friends until they believe in the healing of her. Then Gadis asks Hansen to help her, to restore the trust of her friends again and Hansen promises to Gadis that he will help her, no more students will tease Gadis. After that Melisa tells Gadis that tomorrow Robin will leave for Amsterdam, Gadis does not believe what Melisa says, until Gadis calls Robin to meet her at home. Gadis talks and vents her anger on Robin because Robin does not tell her upon his departure to Amsterdam. While the characters (1) Teman-teman and (2) Dosen-dosen are mentioned only in this section.

The characters above have a causality relationship. Relationship of Teman-teman and Dosen-dosen are students and Lecturers. Relationships of Teman-teman and Melisa is a friend. Relationship of Teman-teman and Hansen is a friend. Relations of Teman-teman and Robin is a friend.

Part 19: *Dia lelakiku* is acted by characters, like (1) Gadis, (2) Melisa, (3) Agnes and (4) Robin

Figures (1) Gadis, (2) Melisa, (3) Agnes and (4) Robin has a causal relationship. Gadis who is contemplating because she will lose Robin, until Melisa comes in a hurry because he wanted to take Gadis to the airport to meet Robin for the last time. They both went to the airport to meet Robin, but the ride was so jammed that they had to go faster so she could meet Robin. Arriving at the airport Gadis ran to look for Robin but he did not see her, Agnes suddenly told Gadis that Robin had just entered the departure place and Gadis swam to see it behind the glass. Until Robin and Gadis look at each other but through the glass and they speak signals to convey their feelings.

The characters above have a causality relationship. Relation of Gadis-Melisa is a friendship. Relationship of Gadis-Agnes is a college friend. Relation of Gadis-Robin is a lover.

Episodes of shrinkage are several parts. These sections can be seen in the following description.

### c. Episodes of Shrinkage

The episodes are constructed by several parts, i.e. (1) *Jangan mendekat atau kau kubunuh*, (2) *Kematian ternyata menyakitkan*.

Each part that builds episodes of shrinkage acted some characters. The figures are presented below.

Part 4: *Jangan mendekat atau kau kubunuh* is acted by characters, such as (1) Mr. Herlan, (2) Melisa, (3) Gadis and (4) Mahasiswi-mahasiswi.

Figure (1) Mr. Herlan, (2) Melisa, (3) Gadis and (4) Mahasiswi-mahasiswi have a causality relationship. Gadis who arrived late to enter the campus, while the lecturer who taught her has entered. Gadis stopped right in front of the classroom door she noticed Mr. Herlan who was exposing the power point, she did not want to disturb the concentration of her lecturer until Melisa saw her who was in front of the door they both throw taunts until they are seen by Mr. Herlan and he directly meet Gadis and gives some questions about her campus entry. After Gadis confronts Mr. Herlan she feels frightened Gadis imagines Mr. Herlan is a monster until she pushes him and tells Mr. Herlan to stay away from her. Then other students are screaming that Gadis is possessed by spirits.

The characters above have a causality relationship. Relation of Mr. Herlan-Melisa is female students and lecturer. Relation of Mr. Herlan-Gadis is a student and a lecturer. Relation of Mr. Herlan and Mahasiswi-mahasiswi is students and lecturers.

Part 8: *Kematian (ternyata) menyakitkan* is acted by figures, such as (1) Gadis, (2) Mami, (3) Yasmin, (4) Kinanti and (5) Perawat.

Figures (1) Gadis, (2) Mami, (3) Yasmin, (4) Kinanti, (5) Perawat have causality relationship. Gadis who tried to kill herself because she felt she did not deserve to be in this world anymore, but attempted suicide by Gadis can quickly be helped by Yasmin, she immediately take her to the hospital. Arriving at her in the hospital she was unconscious until Mami can only cry and plead for help doctors for Gadis can be saved. The doctor and the nurse tried to make her realize

that she was beaten up so that she realized, after she realized that she went on a rampage until the doctor decided to tie up and give her a calming injection so she could be more calm.

The characters above have a causality relationship. Relation of Gadis-Mami is family, child and mother. The Relationship of Gadis–Yasmin is a family, stepbrother. Relation of Gadis-Kinanti is doctors and patient. Relation of Gadis-Perawat is a patient and a nurse.

## 2. *Sujet or Plot*

Sujet is a plot, a narrative structure, that is the way semantic material presentation in a text in novel *Androphobia* by Ullan Pralihanta uses a forward plot with several flashes of events. The forward plot occurs 2 times, that is, (1) the events of part 1, part 2, part 3, part 5, and part 15, (2) the events of part 6, part 7, part 9, 10 to part 19. The flashy event occurs in part 15 to part 6.

The events that support the first step of forward plot are as follows. (1) *mereka yang bercinta*, (2) *aku bukan Gadis*, (3) *laki-laki menjijikkan*, (4) *lesbikah aku* and (5) *ketika asa itu hancur kembali*.

The events that support the second step of forward plot are as follows. (1) *Robin, si pincang sok pahlawan*, (2) *hari buruk*, (3) *dia yang terbaik hati*, (4) *malaikat di mana saja*, (5) *benang merah antara aku dan Robin*, (6) *jejak yang tertinggal*, (7) *semangat baru*, (8) *shock teraphy*, (9) *cinta yang menguatkan*, (10) *sebuah pengakuan*, (11) *salam perpisahan* and (12) *dia lelakiku*. (1) *ketika asa itu hancur kembali* and (2) *Robin, si pincang sok pahlawan*.

## 3. *Motive*

The explanation of the motive can be traced back through the flow-building events. The novel *Androphobia* by Ullan Pralihanta was built by 19 events (1) *mereka yang bercinta*, (2) *aku bukan gadis*, (3) *laki-laki menjijikkan*, (4) *jangan mendekat atau kau kubunuh*, (5) *lesbikah aku*, (6) *robin si pincang sok pahlawan*, (7) *hari buruk*, (8) *kematian ternyata menyakitkan*, (9) *dia yang terbaik hati*, (10) *malaikat di mana saja*, (11) *benang merah antara aku dan robin*, (12) *jejak yang tertinggal*, (13) *semangat baru*, (14) *shock teraphy*, (15) *ketika asa itu hancur kembali*, (16) *cinta yang menguatkan*, (17) *sebuah pengakuan*, (18) *salam perpisahan*, and (19) *dia lelakiku*.

Sujet is a plot, Narrative Structure, that is the way of presentation of semantic material in a text. Starting from part 1 to part 2, part 3, part 5, directly part 15 back to section 6, part 7, part 8, directly to section 9, part 10, part 11, part 12, part 13, 14, the 15th, the 16th, the 17th, the 18th and the 19th.

The motive of the above events is described below. Starting from part 2, *aku bukan Gadis*. This section deals with the feelings and reality experienced by a girl who, unlike other women who have more blood membranes, due to the actions of his stepfather until she recalls that all the men in this world are disgusting, like a monster who will pounce on her. Gadis was not willing to deal with a man, she just wanted to be with her friend Melisa so much that she was once regarded by her college friends that she was a lesbian until she was culminated in a lame man who was kind to her. Robin's business initially failed, but Robin did not give up. He keeps trying, encouraging her to get out of her head. After a great deal of effort, Robin manages to bring Gadis out of her troubles until they end up making a closer relationship and Robin immediately pledges her love for Gadis, they live happily.

The second part is the cause of the birth of part 3, the *Disgusting Male*. This section exposes Gadis' (solitary) wishes after Mami, writes in front of a mirror, talks in a mirror, blames herself about past events that have occurred, such as blaming herself about her body because of the actions of a man who has ransacked her. Repeatedly trying to praise herself who is said to be pretty bloody Macau, China. She kept talking in front of the mirror about her dependable face, the allure of body, and dependability. She is also born from a rich family and of course will impact on men who choose it. However, all that becomes meaningless because the blood membranes that can be proud of no longer have. She can only cry. Hope there will be men who want to accept it, but hard to do as true women.

And so on. Each part is the cause of the birth of other events in the novel. Although it does not occur chronologically due to a jump event in part 3 directly to part 15 then return to part 6, but basically each event enters a whole story.

### E. Conclusion

The fabula or story in novel *Androphobia* by Ullan Pralihanta is divided into 3 parts, namely (1) episodes of love Yasmin—Ovan, (2) episodes of love Robin—Gadis, and (3) episodes of shrinkage.

Sujet in *Androphobia*'s novel by Ullan Pralihanta uses a forward plot with several flashes of events. The forward plot occurs 2 times, that is, (1) the events of part 1, part 2, part 3, part 5, and part 15, (2) the events of part 6, part 7, part 9, 10 to part 19. The glow event occurs in part 15 to part 6. Events that support the first stage of the forward plot are as follows. (1) *Robin, si pincang sok pahlawan*, (2) *hari buruk*, (3) *dia yang terbaik hati*, (4) *malaikat di mana saja*, (5) *menang merah antara aku dan Robin*, (6) *jejak yang tertinggal*, (7) *semangat baru*, (8) *shock therapy*, (9) *cinta yang menguatkan*, (10) *sebuah pengakuan*, (11) *salam perpisahan*, and (12) *dia lelakiku*. The flashback events are as follows. (1) *ketika asa itu hancur kembali* and (2) *Robin, si pincang sok pahlawan*.

Motif is the smallest element of meaning in the story, the above events are described below. Starting from part 2, *aku bukan Gadis*. This section deals with the feelings and reality experienced by a girl who, unlike other women who have more blood membranes, due to the actions of her stepfather until Gadis recalls that all the men in this world are disgusting, like a monster who will pounce on her. Gadis was not willing to deal with a man, she just wanted to be with her friend Melisa so much that she was once regarded by her college friends that she was a lesbian until she was culminated in a lame man who was kind to her. Robin's business initially failed, but Robin did not give up. He keeps trying, encouraging her to get out of her head. After a great deal of effort, Robin manages to bring Gadis out of her troubles until they end up making a closer relationship and Robin immediately pledges her love for the Gadis, they live happily. And so on. Each part is the cause of the birth of other events in the novel. Although it does not occur chronologically due to a jump event in part 3 directly to part 15 then return to part 6, but basically each event enters a whole story.

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