THE MEANING OF LOVE AS SEEN IN MARIA THE MAIN CHARACTER OF PAULO COELHO’S ELEVEN MINUTES

A SARJANA PENDIDIKAN RESEARCH PAPER

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Pascalis Magistra Dewa Pramudya
Student Number: 121214090

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2018
THE MEANING OF LOVE AS SEEN IN MARIA THE MAIN CHARACTER OF PAULO COELHO’S ELEVEN MINUTES

A SARJANA PENDIDIKAN RESEARCH PAPER

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Pascalis Magistra Dewa Pramudya
Student Number: 121214090

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2018
A Sarjana Pendidikan Research Paper on

THE MEANING OF LOVE AS SEEN IN MARIA THE MAIN
CHARACTER OF PAULO COELHO’S ELEVEN MINUTES

By
Pascalis Magistra Dewa Pramudya
Student Number: 121214090

Approved by

Advisor
Dr. Antonius Herujiyanto, M.A.

Date
September 14th, 2018
THE MEANING OF LOVE AS SEEN IN MARIA THE MAIN CHARACTER OF PAULO COELHO'S ELEVEN MINUTES

By:
Pascale Magistra Dewa Pramudya
Student Number: 121214090

Defended Before the Board of Examiners
on 22 November 2018
and Declared Acceptable

Board of Examiners
Chairperson: Yohana Veniranda, M.Hum., M.A., Ph.D.
Secretary: Christina Lhaksmita Anandari, S.Pd., Ed.M.
Member: Dr. Antonius Herijianto, M.A.
Member: Laurentia Sumantri, S.Pd., M.Trans.St.
Member: Yohana Veniranda, M.Hum., M.A., Ph.D.

Yogyakarta, 22 November 2018
Faculty of Teachers Training and Education
Sanata Dharma University
Dean

Dr. Yohanes Harsoyo S. Pd., M.Si.
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this research paper, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 22 November 2018

The Writer

Pascalis Magistra Dewa Pramudya
121214090
LEMBAR PERNYATAAN PERSETUJUAN

PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma

Nama : Pascalis Magistra Dewa Pramudya
Nomer Mahasiswa : 121214090

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul:

THE MEANING OF LOVE AS SEEN IN MARIA THE MAIN CHARACTER OF PAULO COELHO’S ELEVEN MINUTES

Beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di Internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal: 22 November 2018

Yang menyetujui

Pascalis Magistra Dewa Pramudya
The Meaning of Love as Seen in Maria The Main Character of Paulo Coelho’s Eleven Minutes. Yogyakarta: English Language Education Study Program. Department of Language and Arts Education, Faculty of Teacher Training and Education, Sanata Dharma University.

The study deals with a novel entitled Eleven Minutes written by Paulo Coelho. This novel is special because this novel is different from other Paulo Coelho’s works. This study focuses on Maria, the main character of this novel, before she becomes a prostitute and after she meets Raft Hart. Maria falls in love with several men. However, her love experience gives her bad impressions towards love. Therefore, she tends to see love as the most painful thing in the world which only brings sadness.

The objective of this study is to find the meaning of love as seen in Maria, the main character of Paulo Coelho’s Eleven Minutes. There are two problems to answer in this study. The first one is “How is Maria described in the novel?” the second one is “What are the meanings of Maria’s love as seen in the novel?”

This study is a library study. There are two sources used in this study. The first is the primary source, which is Paulo Coelho’s novel entitled Eleven Minutes and the secondary sources are taken from some relevant books of literature, journals and articles from the internet. There are five theories and one approach used in this study. Those theories are theory of character and characterization, theory of love, theory of motivation, and theory of Katresnanism. There is an approach used in this study, namely psychoanalysis approach.

There are two findings. The first is Maria’s characteristics, that is, Maria is a beautiful girl; she is a smart, lonely, and brave girl. The second finding can be divided into the surface meaning and the deeper meaning. The surface meaning of Maria’s love is a feeling of romantic and companionate love. The deeper meaning of Maria love is categorized as sincere which means that Maria sincerely loves Raft Hart.

It is recommended that future researchers analyze the meaning of love from Raft Hart’s perspective. It is also suggested that this novel be used as one of the materials to teach Introduction to Literature at English Language Education Study Program.

Keywords: Eleven Minutes, Love, Meaning
ABSTRAK


Tujuan dari penelitian ini adalah untuk menemukan makna cinta Maria, tokoh utama novel karya Paulo Coelho Eleven Minutes. Terdapat dua permasalahan yang akan dijawab dalam penelitian ini, yang pertama adalah “Bagaimana Maria digambarkan dalam novel?” dan yang kedua adalah “Apa arti cinta Maria seperti yang nampak pada novel.”


Terdapat dua temuan. Temuan yang pertama adalah karakteristik Maria, yaitu Maria adalah gadis cantik; dia seorang yang cerdas, kesepian, dan gadis pemberani. Kedua, makna cinta Maria dapat dibagi menjadi dua makna; tersurat dan tersirat. Makna tersurat dari makna cinta Maria adalah perasaan cinta yang romantis dan akrab. Makna tersirat dari cinta Maria dikategorikan sebagai tulus yang artinya Maria dengan tulus mencintai Raft Hart.

Sangat direkomendasikan untuk peneliti selanjutnya untuk menganalisis makna cinta dari pandangan Raft Hart. Disarankan juga bahwa novel ini dapat digunakan sebagai salah satu materi untuk megajar mata kuliah Introduction to Literature di Program Studi Bahasa Inggris.

Kata kunci: Sebelas Menit, Cinta, Arti
ACKNOWLEDGMENTS

First of all, I would like to devote my deepest gratitude to Jesus Christ, who has guided me on the right path. His love, blessing and guidance have led me to live this life, especially to finish this research paper.

Second, I would like to give my gratitude and love to my beloved parents Bapak A.V Rudy S.A and Ibu F. Wagini, for their unconditional love, support and prayers. I also dedicate my gratitude to my brothers and partner, Yudha, Deis, and Debby for their support and encouragement in time of need.

Third, I would like to thank all the lecturers in the English Language Education Study Programme, especially Dr. Antonius Herujiyanto M.A., as my advisor, who has given me advice and guiding me to finish this research paper.

Fourth, I thank all of my beloved friends Adit, Sipit, Very, Puguh, Gudel, Angga and my classmates in the class C batch 2012 for being such helpful friends during my study in ELESP. Last but not least, I would like to give my gratitude to those who always support and help me in finishing this research paper that I cannot mention one by one.

Pascalis Magistra Dewa Pramudya
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>STATEMENT OF WORK’S ORIGINALITY</td>
<td>iv</td>
</tr>
<tr>
<td>LEMBAR PERSETUJUAN PUBLIKASI</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>viii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>ix</td>
</tr>
<tr>
<td>LIST OF TABLE</td>
<td>xi</td>
</tr>
<tr>
<td>CHAPTER I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Approach of the Study</td>
<td>4</td>
</tr>
<tr>
<td>1. Theory of Character and Characterization</td>
<td>5</td>
</tr>
<tr>
<td>2. Theory of Love</td>
<td>8</td>
</tr>
<tr>
<td>3. Theory of Motivation</td>
<td>12</td>
</tr>
<tr>
<td>4. Theory of Katresnanism</td>
<td>14</td>
</tr>
<tr>
<td>CHAPTER II. DISCUSSION</td>
<td>17</td>
</tr>
<tr>
<td>A. Review of Related Literature</td>
<td>17</td>
</tr>
<tr>
<td>B. Discussion</td>
<td>18</td>
</tr>
<tr>
<td>1. The Characteristics of Maria</td>
<td>19</td>
</tr>
</tbody>
</table>
a. Beautiful ........................................................................................................ 19
b. Smart ............................................................................................................. 20
b. Lonely ........................................................................................................... 21
d. Brave ........................................................................................................... 23
2. The Meaning of Maria’s Love ................................................................. 24
a. The Surface Meaning of Maria’s Love ................................................ 24
b. The Deeper Meaning of Maria’s Love ..................................................... 31

CHAPTER III. CONCLUSION AND RECOMMENDATIONS .......... 34
A. Conclusion .................................................................................................. 34
B. Recommendations ..................................................................................... 36

REFERENCES .................................................................................. 37

APPENDICES .................................................................................. 38

APPENDIX A. Summary of Eleven Minutes ........................................... 39

APPENDIX B. Biography of Paulo Coelho ................................................... 42
# LIST OF TABLE

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Triangle of Love</td>
<td>10</td>
</tr>
</tbody>
</table>

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
CHAPTER I

INTRODUCTION

This chapter discusses the introduction of the study. It consists of two parts. Those are the background and approach of the study. The background of the study highlights the reasons for choosing the topic and the need for analyzing it. The last part is the approach of the study. It consists of the approach that the researcher uses to conduct and complete this study.

A. Background of Study

Work of literature is the representation of human life. According to Bernet and Berman (1963), literature sometimes defined as anything written and the definition is both too broad and too narrow (p. 1). An author makes artistic works based on reality or imagination. Moreover, Clark and Rumbold (2006), state that the benefits of reading for pleasure are a better understanding of other cultures and a greater insight into human nature and decision making (p. 10). Therefore, by reading the literary work, readers may be brought to a thought about the feeling that the writer tries to deliver. The readers can also learn the knowledge from the story.

Literary work has many kinds of form, such as novel, drama, poetry, etc. In This study, the researcher is very interested in the novel. Discussing novel and
the elements which appear in the novel, Harmon and Holman, (2009) said that “the use of a novel is customarily restricted to narratives in which the representation of character occurs either in a static condition or in the process of development as the result of events or actions” (p. 374). Which means a novel as one of literary works becomes a way for the author to narrate his/her experiences through character that is appear in the novel.

Through the characters, the author wants to figure out how people are facing a problem differently. The characters also shows how literature is very much closed to psychology. According to Barry (2009), psychoanalysis is reflection of human life, the story can be identified with the psychoanalytic approach which is a criticism used some methods in interpreting literary product (p. 920). Therefore, psychoanalysis is applied in this paper to analyze the process that happens to a character that is created by the writer and the development of the character in the whole story.

In this research, the researcher is going to research adult fairy tale novel, called Eleven Minutes by Paulo Coelho. Paulo Coelho’s Eleven Minutes is a story about a girl named Maria who lives in a countryside of Brazil. The story tells about Maria, a young girl who dreams of finding a charming prince in her life to help her overcome all her problems. At the beginning of the story, it is described that Maria comes from a low-class family whose father is only a travelling salesman and her mother is a seamstress. Then, she falls in love with several men. However, her adolescence gives her bad and unhappy experiences towards love
and sex. Therefore, she tends to see love as the most painful things in the world which only brings sadness.

Love is one of the most common feelings that never ends to be discussed in human life. It is discussed not only by adults discuss but also by teenagers and children. *Eleven Minutes* tells about love which makes people interested to read. This book talks about the power of love. People may find joy, peacefulness of life through loving someone. According to Gottschall and Marcus (2011) love is “a desire for union with someone, to idealize him or her, to dramatically changes one’s life priorities, to care about other person’s well-being, and to feel empty and agony in his or her absence which is a universal experience” (as cited in Kokab and Ajmal, 2012, p. 43).

In this study, the writer focused on the meaning of Maria's love, as described in the novel before she becomes a prostitute and after she meets Raft Hart. Then, the researcher can show the true meaning and the deeper meaning of love as seen in the main character. To analyze Maria's love, the researcher uses some theories such as the theory of character and characterization, theory of love, theory of motivation, and the theory of *katresnanism*. Based on the explanation above, the researcher is interested in analyzing “How is Maria described in Paulo Coelho’s *Eleven Minutes*?”; then, “What is the meaning of Maria’s love as seen in Paulo Coelho’s *Eleven Minutes*?”
B. Approach of the Study

This subchapter describes the approach applied in this paper. The approach is used to solve the problem. In this study, the approach is the psychological approach. Rene Wellek and Austin Warren in *Theory of Literature* state that “psychology can be used to interpret and evaluate literary work through characters” (1956, p. 90-91). The implementation of the psychological approach in the analysis was needed because the objective of this study was to find Maria’s characteristic and the meaning of Maria’s love in the novel. In addition, Rohrberger and Woods (1971) state that psychology and literature are related. Literature discusses human being and their lives through the writer’s point of view using language, whereas psychology is a study of a human being’s life together with the mind and behavior. The psychological approach brings the writer and the readers to analyze the work psychological point of view of human being (p. 6-15). It is the reason why the character’s thought and behavior can be understood better by using the psychological approach.

The researcher used library research since the data were gathered by analyzing the novel and reading books. The primary source in this study was the novel by Paulo Coelho entitled *Eleven Minutes*. The researcher also obtained sources from the books, journals, and source from the internet related to love and motivation.

In analyzing the character, the researcher used the theory of character and characterization from M.J. Murphy (1972). Then, the researcher used theory from Sternberg’s (1988) and Hatfield and Rapson’s (1996) theory of love to analysing
the surface meaning of Maria’s love. Moreover, the researcher uses Maslow’s (2005) theory of hierarchy of needs and Herujiyanto’s (2001) theory of katresnanism.

1. Theory of Character and Characterization

When the readers see or read literary works, the readers find the characters. Characters are important, especially in fiction because they can give a deeper understanding of the story. Rohrberger and Woods (1971) state that, “characters are those who have important roles in the story because they help the readers to understand the story by sharing the feelings or activities of the characters in the story” (p. 20). A character is a significant element in the story. The author delivers the main idea of the story through the characters. In this study, character and characterization are important to analyze the character in Eleven Minutes. M.H. Abrams (1985) states that “a character is a distinctive type of person presented in literary works with witty short name whose dialogue and action are their expressions of moral, dispositional, and emotional qualities” (p. 23). In his book, Abrams (1985) also states that “a character may remain stable or unchanged in outlook and disposition from the beginning until the end of a literary work or it may undergo a radical change either through a gradual process of development or as the result of a crisis” (p. 46).

To analyze the characters in a literary work, there should be an observation towards the dialogue and the action done by the characters in the story, while characterization according to Murphy (1972) is “the concept of
creating characters” (p. 161-173). There are nine ways of an author to reveal the characterization to the readers.

a. Personal Description

In the personal description, the author describes the character through the character’s appearance, for example from clothes or physical appearance. The purpose is to be able to describe clearly about what the character looks like and detail of the character (p. 161).

b. Character as seen by another

The character is described through the eyes and opinion of another character in the story, attitudes, and comments of the character instead of describing a character directly. Thus, the reader gets a reflected image of the character the author means the way (p. 162).

c. Speech

The author describes and gives us insight into the character through what she or he says. The readers then can understand the characteristic of the character when he or she speaks in the conversation with another. Also, when the character states his or her opinions toward something, the reader can get a clue to his/her character (p. 164).

d. Past life

By letting the reader learn something about the characters past life, the author may give the reader a clue related to an event that has helped shape the characterization of the character. It is described by the person's thorough or the
conversation and the medium of another person. By using this method the author can give more information that help to shape the characteristics (p. 166).

e. **Conversation of others**

The author can also describe, give information and a clue through conversation with other character. Also, the reader can reveal what kind of character that he/she have through the conversations of other people (p. 167). By using this method, the reader can get other character perspective toward another character.

f. **Reactions**

The author describes the characteristic by showing the way the character reacts and responses toward various events and situations in the story. The author also can give a clue to the readers about what characteristic a character has (p. 168). Because normally every person has a different reaction to various situations and events (p. 168).

g. **Direct comment**

The author can describe or comment on a person’s character directly. The author may also give the comment explicitly so that the reader will not guessing and recognize the purpose or meaning of the author’s comment. Hopefully, the reader will know what the author wants to reveal about a particular character he writes (p. 170).
h. Thoughts

The author gives the reader direct knowledge of what character and another character thinking on various situations or events in the novel. By knowing what a person is thinking about and also the other character thinking about will help the reader to reveal the characteristic of the character (p. 171).

i. Mannerisms

The author can describe a character through their mannerisms, habits or idiosyncrasies. Which may also help the readers to reveal precisely the characteristic of the character (p. 173).

2. Theory of Love

Everyone has the feeling of love inside her or his heart, but society and the experiences give effects to people’s understanding about love. According to Fromm (1956), love is the union under the condition of preserving one’s integrity, one's individuality. Love is a union which has meaning between two humans (p. 19).

Hatfield and Rapson (1996) differentiate love into two. The first passionate love is a ‘hot’ intense emotion, sometimes called crush, obsessive love, lovesickness, and head-over-heels in love, infatuation, or being in love (p. 3). Passionate love and sexual desire are almost interchangeable, passionate defines as a “longing for union”. In passionate love, it relates to sexual desire. By
contrast, companionate love (sometimes called true love or marital love) is a ‘warm’ far less intense emotion. It combines feelings of deep attachment, commitment, and intimacy (p. 3). Passionate love is a ‘hot’ intense emotion while companionate love is a ‘warm’ far less emotion.

Sternberg (1986) says love has three elements that can draw the intimacy between two people or in interpersonal relationships. They are intimacy, passion, and commitment. Intimacy is the experience of warmth toward another person that arises from feelings of closeness, and connectedness to the other. It also involves the desire to give and receive emotional support and to share one's innermost thoughts with the other. Intimacy signs in trust feeling, opening, and self-acceptance. Passion is an intense romantic or sexual desire for another person, which is accompanied by physiological arousal. It is related to the feeling of passion inside a human. It is closer to physical attraction, fantasy, and sexuality. In the first sight, someone looks at the physical appearance before understanding the behavior. Commitment is a component of love that involves the commitment to maintaining the relationship through good times and bad times. It shapes a commitment to be tied to each other which is a commitment to accept and keep each other (p. 119). Three elements in love are intimacy, passion and commitment. The first is Intimacy. Which focuses on the warmth experience that arises from closeness feeling. The second is Passion. it is dominated with sexual desire that closer to physics interesting, fantasy, and sexuality. The last element is commitment. This element teaches how to keep relationships, accept and keep each other to make a serious relationships.
These elements, if they are combined, can be differentiated into eight different types of love. They are: non-love, liking infatuation or first sight love, empty love, romantic love, companionate love, fatuous love, and consummate love. The table 1.1 below explains of the elements of love.

### Table 1

**Combination of Three Elements of Love**

<table>
<thead>
<tr>
<th>Eight Kinds of Loves</th>
<th>Elements of Love</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-love</td>
<td>-</td>
</tr>
<tr>
<td>Liking or friendship</td>
<td>intimacy</td>
</tr>
<tr>
<td>Infatuation</td>
<td>-</td>
</tr>
<tr>
<td>Empty love</td>
<td>-</td>
</tr>
<tr>
<td>Romantic love</td>
<td>Intimacy</td>
</tr>
<tr>
<td>Companionate love</td>
<td>Intimacy</td>
</tr>
<tr>
<td>Fatuous love</td>
<td>-</td>
</tr>
<tr>
<td>Consummate love</td>
<td>Intimacy</td>
</tr>
</tbody>
</table>

**Table 1.1** Adapted from Sternberg (1988, p. 123).

The complete explanation of the three elements of love according to Sternberg are the following:
Non-love is a relationship in which all three components of love are absent. Most of our personal relationship is this type-causal interactions or acquaintances that do not involve any element of love at all (p. 123).

Liking is a relationship based on intimacy, but not passion or commitment. The characteristic of liking is having close, intimate friendship with no long-term commitment (p. 123).

Infatuation is a kind of "love at first sight" it is a relationship based on passion, with no intimacy or commitment. A passionate attraction on sight characterizes infatuation, and examples of such would be a one night stand (p. 124).

Empty love is a kind of love which is based on commitment and it is lacking any intimacy or passion. The example of empty love is a couple staying in a marriage or relationship for the “sake of the children”. Empty love is characterized by a lack of emotional warmth or heat of passion where partners tolerate each other because of a false sense of duty, obligation, or fear of change (p. 124).

Romantic love is a relationship based on passion and intimacy; however, it lacks commitment. Romantic love is characterized by the couple who emotionally and physically drawn to one another without the commitment to a long-term relationship. Romantic love lovers look at each other through "rose colored glasses” not seeing each other’s flaws (p. 124).

Companionate love evolves from a combination of intimacy and commitment. It often occurs in long time relationships when the passion, usually
in the form of physical and sexual desire, has gone. Then, the attraction has waned and has been replaced by a kind of committed friendship (p. 124).

Fatuous love is the type of love associated with Hollywood romances and “quickie marriage” in which passion and commitment or decision are present, but intimacy is absence (p. 124).

Consummate love or complete measure of love involving the combination of three components that are passion, intimacy, and commitment. Many of us strive for consummate love because this kind of love gives a romantic relationship (p. 124).

3. Theory of Motivation

According to Maslow as quoted in Schultz (2005), There are five basic needs they are the physiological needs, the safety needs, the belongingness and love needs, the esteem needs and self-actualization needs (p. 311). The description of needs is as follows:

a. Physiological Needs

The most important of all basic needs are the need for physical survival. These needs are the needs for food, liquid, shelter, sex, sleep, and oxygen. When a person is starving, she thinks only about food. He dreams of food, he remembers the food, he thinks about food, and he wants only food. There need must be fulfilled first before fulfilling the other needs (p. 313)
b. Safety Needs

A safety need is a condition that requires stability, security, and freedom from fear and anxiety. It is the needs to be secure and out of danger. People always try to avoid the dangerous thing especially related to physical violence (p. 313).

c. Belongingness and Love Needs

When the physiological and the safety needs are satisfied, the other needs such as needs for love, affection, and belongingness also emerge. This need can be fulfilled from a close relationship with a lover, friend, and social relationship. According to Maslow (2005), love involves a healthy, loving relationship between two people which include mutual trust. Everybody needs love; therefore, the lack of love can stop the individual growth and his developmental of potential (p. 314).

d. Esteem Needs

According to Maslow in Schultz (2005), there are two esteem needs. They are esteem and respect. We need esteem and respect from ourselves, Self-respect in the form of a feeling of self-worth, and from other people and we will get recognition or social success. Self-esteem gives confidence in our strength, worth, and adequacy, that feeling help us become more competent and productive. A person who has self-esteem is more confident and capable in doing his work (p. 314).
e. Self-actualization Needs

Maslow in Schultz (2005), states these needs as the desire to become more and more what one is, to become everything that one is capable of becoming. Self-actualization depends on the maximum realization and fulfillment of our potential, talent, and abilities. In short, it deals with the identification of the psychological needs for growth, development, and utilization of potential. These needs emerge after satisfaction of the love and esteem needs (p. 316).

4. Theory of Katresnanism

*Katresnanism* is a critical theory, which refers to a philosophical analysis. It is derived from the Javanese philosophy. According to Herujiyanto (2001), *katresnanism* theory (known as divine love) is “a term which refers to result of an inductive work functioning as a reminder and invitation (*eling-kelingan*) of one’s true self (*jati diri*) and one’s existence which was granted due to *katresnan* (divine love) as soon as one was born” (p. 2). Based on that meaning, *katresnanism* reveals a positive thinking that is beneficial to find one’s true self by doing deeds in life situation.

There are 33 *aos* or principles of *katresnanism* which can be applied to analyze the meaning behind it positively.

1. It celebrates feeling of needs to learn (*andhap asor*).

2. It shows the concern and cares of others (*adhum slamet*).
3. It gives the reasons that quandary or predicament may also be there due to the goal (*angon mangsa*).

4. It is appreciates others (*atur panuwun*).

5. It becomes a model of learning (*banyu sinaring*).

6. It promotes working for the sake of best for others (*binerka*han).

7. It changes practice in the light of the appraisal and versatile (*cancut taliwondo*).

8. It celebrates doing honestly and truthfully (*citra wicita wicira*).

9. It promotes applying calculated steps (*duga prayoga*).

10. It celebrates holding a peace and happy ending (*yatna yuwana*).

11. It promotes welcoming and wishing good luck others (*kasugengan*).

12. It highlights believing in the long run (*kraton nDalem*).

13. It promotes gratitude due to any situation granted (*lontong kemayangan*).

14. It involves explaining and identifying the purpose in the sense of beneficial mission and objective (*migunani*).

15. It urges trying it out – presenting reliable deeds (*mrantasi*).

16. It promotes maintaining the fact that nobody would like to lose their face (*mulat sarira*).

17. It highlights nurturing logical deeds (*nalar*).

18 It invites holding commitment (*ngugemi*).
19. It promotes creating pleasure and enjoyment (*nyamleng*).

20. It celebrates promoting others respectfully (*nyumangga*).

21. It celebrates creating harmony (*rukun*).

22. It celebrates creating an energy and spirit of the so-called united mind and heart – you and me (*samanunggal*).

23. It promotes having a win-win attitude (*sitik edhing*).

24. It promotes doing the best one can and full-heartedly inviting the nature to take its course (*sumeleh*).

25. It promotes creating peaceful end-overt and covert (*tentrem*).

26. It celebrates acing sincerely (*tulus*).

27. It believes in the reality of faith fullness, loyalty, and following the system agreed (*tuhu*).

28. It celebrates the acts of tolerance (*teposliro*).

29. It celebrates an open-ended spirit to be able to accept the end result due to understanding one’s limitation (*sumarah*).

30. It promotes producing and enthralling act and end (*mranani*).

31. It celebrates imagining a peaceful, encouraging possible solution to the predicament appearing due to the goal (*mbombong-mbimbing*).

32. It promotes having thing matched and fitted; not less, not too much either; just right (*pas*).
33. It celebrates producing one-true family atmosphere; caring and forgiving (nyedulur mulur).

It is believed that by applying the aos of katarsanism, people can be enlightened and achieve a better understanding of someone’s work by finding the deeper meaning. Herujiyanto (2001) says that katarsanism is used to see someone’s behavior positively (p. 3). As a result, people can create peacefulness in their life by implementing this Javanese philosophy. However, in this study, the discussion deal with tulus (it celebrates acting sincerely) and nyamleng (Creating pleasure and enjoyment). By applying those aoses the person is expected to creating enjoyment and acting sincerely in every aspect on his/her life with the spirit of positive thinking.
CHAPTER II
DISCUSSION

This chapter consists of the review of related literature and the discussion of the finding.

A. Review of Related Literature

This section covers the previous theoretical basis that aims to strengthen this research. There are two problems to be discussed in this study. The first is the description of Maria as seen in Paulo Coelho’s Eleven Minutes. The second is the meaning of Maria’s love as seen in the novel. In this research, there are procedures applied to find the information about description of Maria and the meaning of love. The first step is to find out the information about the description of Maria in the novel and the meaning of Maria’s love as seen in the novel by reading the novel. After reading the novel, the researcher tries to analyze the deeper meaning of love shown in the story. After finding the theories to support this research, the researcher searched some previous studies to examine deeper. Therefore, the researcher tries to find the previous study on the meaning of love. In search of some previous studies, the researcher found a reference from the previous study that discussed the meaning of love.

The previous study has the same object as this study. The first study is a student of English Letters Study Program, named Ireda Heningtyastuti. The title of Heningtyastuti (2012) study is The Role of Maria’s Characteristics in Shaping
her Understanding of Love in Paulo Coelho’s Eleven Minutes. In Heningtyastuti (2012) study, she aimed to find the meaning of love through the role of Maria’s characteristic in shaping understanding of love. The second study is a student of English Education Study Program, named Tiara Agnesya. The title of Agnesya (2017) study is The Meaning of Love as Seen in Jon Martello, The Main Character of Don Jo movie. The aim of the study is to find the meaning of love as seen in John Martello, the main character of the movie. This research will be different from Heningtyastuti’s analysis which focuses on Maria’s characteristics. This research has its own characteristic. The researcher wants to analyze what the meaning of love from Maria’s love adventure is. In the process of finding her true love, many events will be an important point related to the meaning of love. Also, this research will be different with Agnesya’s analysis and the main source. Agnesya’s analysis focuses on behaviour and motive of the main character to find the meaning of love. Correspondingly, this research wants to find the deeper meaning after finding the surface meaning of Maria’s love in the novel.

B. Discussion

This subchapter consists of two parts based on the problems formulated in this study. The first part is the description Maria in the novel. The second part is the analysis of the meaning of "love" in the novel.
1. The Characteristics of Maria

The main character in Paulo Coelho’s *Eleven Minutes* is Maria. There are some descriptions of Maria given by the narrator, the minor characters, and by Maria’s reaction. In the story, the main character does not describe her physical remarks by herself. The author uses the narrator and the minor character to describe the main character.

a. Beautiful

In the novel, Maria is described as a beautiful girl in her young age. She has an excellent physical appearance. Her beauty attracts people and makes other girl envy. It can be recognized from the personal description given by the author. “And so Maria's adolescent years passed. She grew prettier and prettier, and her sad, mysterious air brought her many situations” (p. 15). Maria’s beauty also can be seen from the minor character. One of them is Roger. He is a Swiss man and he meets Maria during his vacation in Rio de Janeiro. He describes Maria as a beautiful woman, he said it in Spanish language “Bonita” or Beautiful in English.

For some time, they kept up this comfortable, meaningless conversation—a smile here, a smile there—until the man took a small red dictionary out of his pocket and said, in a strange accent: “Bonita” -“pretty” (p. 20).

Roger also comments on Maria’s physical appearance. He describes Maria as a potential Brazilian girl who will create a great income for his club in Swiss. He used metaphor to describe Maria’s beauty, she likes typical South American girl who have dark skin with pale eyes and long black hair.
On the eve on their departure for Europe, they went to a nightclub, and when Roger saw her dance, he felt pleased with his choice; he was clearly in the presence of a future great star of Cabaret Cologny, this lovely dark girl with her pale eyes and hair as black as the wing of the grauna (Brazilian bird often evoked by local author to describe black hair (p. 34).

Based on the explanation above, Murphy's theory of characterization (1972) is used to reveal who the author describes Maria's physical appearance through her description and character as seen by another; it is obvious that she is a beautiful and lucky woman. She also has inner beauty, which is spread out through her.

b. Smart

Maria is a smart girl. She can use her attraction to reach her dream. It is seen in Maria's mannerism. She applies her attraction to get what she wants, especially to men who can give her money. She realizes that her beauty is her commodity which can make men easily attracted to her. She knows that many men fall in love with her because of her physical beauty. She also knows that her beauty can be used as a power to get money so that she knows how to take advantages of men who fall in love with her. These happen when she works in a shop where her boss falls in love with her. This condition makes Maria able to get some money from him.

She turned nineteen, having finished secondary school, and found a job in a draper’s shop, where her boss promptly feels in love with her. By then, however, Maria knew how to use a man, without being used by him. She never let him touch her, although she was very coquettish, conscious of her beauty.

....
With this in mind, she continued to keep her boss at arm’s length, though without putting him off completely, and this brought her a considerable increase in salary (p. 17).

Maria's smartness is also seen from her other mannerism when she wants to learn French. She uses her spare time to learn and practice French to improve her French. Therefore, she buys some magazines to improve her French. Moreover, Maria's smartness is shown when she often goes to read some books. There, she also can share the contents of those books with the librarian.

To distract herself during the empty hours, and to practice her French, she began buying magazines about celebrities but realizes at once that she was spending too much money, and so she looked for the nearest lending library. The woman in charge told her that they didn't lend out magazines, but that she could suggest a few books that would help improve her French.

Maria became a regular visitor to library, where she would chat to the woman, who seemed as lonely as she was, ask her to suggest more books and discuss life authors until her money had nearly run out (p. 49-50).

Base on the explanation above, Murphy's theory of characterization (1972) is used to reveal Maria's characteristic through direct comment. Maria’s mannerism above shows that she is a smart girl. It proved by the way she uses her potential to attract and reach her dream, and also, she wants to improve her French.

b. Lonely

Maria is a lonely woman. In her life, Maria always thinks that she is a lonely person and she feels nobody around her. She does not feel comfortable talking with her mom because her mom cannot give her a clear explanation when
she is asked about something. Therefore, Maria always feels lonely at home because she has nobody to talk in the house.

“Now, you’re a young woman”
Maria wondered what the connection was between the blood on her legs and her becoming a young woman, but her mother wasn’t able to give her a satisfactory explanation. She just said that it was normal, and that, from now on, for four or five days a month, she would have to wear something like a doll’s pillow between her legs (p. 4).

In her past life, Maria cannot find the Prince of her life. Every time she has a relationship with a boy, it always ends in the wrong way and leads to disappointment. She needs someone to able to share life together. However, she feels like nobody wants to do that with her. It can be seen from her writing in her diary that she wants love, but it seems that love is just a dream.

Although my aim is to understand love, and although I suffer to think of the people to whom I gave my heart, I see that those who touched my heart failed to arouse my body, and that those who aroused my body failed to touch my heart (p. 16).

When she is living in Switzerland, she meets a lot of people one day, Maria meets a librarian to talk to. After several meetings, Maria realizes that the woman is as lonely as she.

Maria became a regular visitor to the library, where she would chat to a woman, who seemed as lonely as she was, ask her to suggest more books and discuss life and author—until her money had nearly run out (p. 50).

In doing her job as a prostitute, Maria is not only working with her body. She also does any consultation with her clients to make them feel better in their own life. One night Maria meets an executive who feels lonely. She does not trust the man who is successful in his life and still thinking that he is the loneliest person in the world. She realizes the fact that she is a lonely person.
“No, that man wasn’t the loneliest person in the world. Maria knew that loneliest person on the face of this earth: herself” (p. 81).

Murphy's theory of characterization (1972) is used to reveal Maria's characteristic as a lonely girl through the character’s reaction and thought. Maria feels the loneliest person in the world. She is having difficulties to share life together with someone. However, she feels like nobody wants to have a relationship or even care with her life.

d. Brave

She is a brave woman, seen from her love story. Maria is disappointed by love many times too, but she is brave to start a new relationship and never gives up trying another relationship.

She does not have a traumatic side even her relationship always goes wrong and ends in disappointment because she went out one boy with another, and she dreamed and suffered-despite her promise to herself never fall in love again" (p. 15).

The author says that Maria is a brave girl even when she feels disappointed many times, she does not blame the person or the condition which makes her disappointed, but she decides to never fall in love again.

Maria's bravery not only can be seen from starting a new relationship but also from the way she makes decisions in her life. She does not worry to take a risk in every decision in her life. She realizes that she will not get the second chance to make the right choice. It can be seen in her diary when she receives an offer to work in Switzerland. "I've realized that sometimes you get no second chance and that is to accept the gift the world offers you" (p. 25-26). Maria
realizes that opportunity does not come twice and automatically accept it rather than think about it. She agrees with the offer to work in Switzerland because she wants to follow her dream.

In Switzerland, after knowing the real condition of working there and how hard to survive there, she does not want to give up. She is brave enough to choose to stay, survive, and solve the problem wisely rather than goes back to Brazil. As she said in the novel, "I will die here. But before I die, I want to fight for if I can walk on my own, I can go wherever I like" (p. 41). Maria realizes that life in Switzerland is very hard. She is brave enough to fight for her dream and despite her ego to go back to Brazil.

In lines with Murphy’s theory of characterization (1972), Maria is described as a brave girl through the character reaction and thought. Maria can easily convince herself to believe that not worrying to choose a wrong decision and not blaming the condition are what makes her survive. Maria dares to have an adventure in her life.

2. The Meaning of Maria’s Love
   a. The Surface Meaning of Maria’s Love

   This part discusses the second question which is about the meaning of Maria’s love. For this part, the researcher uses Sternberg’s the component of love. Maria’s love adventures started when she was eleven years old. Her first love did
not work well, because the boy that she loved did not have the same feeling toward her.

One morning, on the way to school, the boy came up to her and asked if he could borrow a pencil. Maria didn't reply; in fact, she seemed rather irritated by this unexpected approach and even quickened her step. She had felt petrified when she saw him coming towards her, terrified that he might realize how much she loved him, how eagerly she had waited for him, how she had dreamed of taking his hand, of walking straight past the school gates with him and continuing along the road to the end, where - people said there was a big city, film stars and television stars, cars, lots of cinemas, and an endless number of fun things to do (p. 2).

Maria's first love experience became a bad beginning for an innocent young girl dealing with love. Maria did not want to say about her feeling even though she knew that the boy had noticed her too. He tried to start a conversation when he came up to her borrowed a pencil, but Maria was afraid to talk to him and afraid if the boy knows that she loved him. This passage is in line with Stenberg (1988), it is an example of liking: Maria loves her neighbor, a boy in route for her house to school. This love experience is not a serious love relationship does not have intimacy or a commitment in it.

Maria's love experience continued when she fell in love with a boy that she met in the Holy Week procession, but this time she promised to not making her childhood mistake. Maria learned to love someone more serious at this time.

She did not repeat her childhood mistake: they talked, became friends and started going to the cinema and to parties together. She also noticed that, as had happened with the first boy, she associated love more with the person's absence than with their presence: she would miss her boyfriend intensely, would spend hours imagining what they would talk about when next they met, and remembering every second they had spent together, trying to work out what she had done right and what she had done wrong. (p. 7).
Maria wants to give all the love that she has to this boy, and she believes that this boy is the right person to be her future husband. Maria showed that she is serious not only from her feeling but also from her action.

The following day, Maria and her boyfriend went for a walk in the countryside. They talked a little, and Maria asked if he wanted to travel, but, instead of answering the question, he took her in his arms and kissed her. Her first kiss! How she had dreamed of that moment! And the landscape was special too - the herons flying, the sunset, the wild beauty of that semi-arid region, the sound of distant music (p. 8).

From the passage above, Maria experiences passionate love. Hatfield and Rapson (1993) passionate love is a ‘hot’ intense emotion, sometimes called crush, obsessive love, lovesickness, and head-over-heels in love, infatuation, or being in love. Passionate love and sexual desire almost interchangeably, passionate defines as a “longing for union”. In passionate love, it relates to sexual desire (p. 3).

Maria is obsessed with this relationship with a boy in the Holy Week procession. She is happy with her relationship with her boyfriend. She also involves into an intense emotion and sexual activities when she has her first kiss with a boy. Maria shares her passionate love experience in his diary.

When we meet someone and fall in love, we have a sense that the whole universe is on our side. I saw this happen today as the sun went down. And yet if something goes wrong, there is nothing left! No herons, no distant music, not even the taste of his lips. How is it possible for the beauty that was there only minutes before to vanish so quickly? Life moves very fast. It rushes us from heaven to hell in a matter of seconds (p. 9).

From the passage above it is clear that Maria experiences romantic love. Stenberg (1988) state that romantic love is a relationship based on passion and intimacy; however, it lacks commitment. Romantic love is characterized by a couple who emotionally and physically drawn to one another without the
commitment to a long-term relationship (p. 124). Maria experiences the passion and the intimacy from her love relationship. Maria believes that love is the most beautiful feeling in the world. After that, Maria’s perception completely changes because she found out that her boyfriend cheats with her friend. It showed that her relationship is lack of commitment.

She didn’t see him until three days later, at a party in a local club, and he was holding the hand of a friend of hers, the one who had asked her about the kiss. She again pretended that she didn’t care, and survived until the end of the evening talking with her girlfriends about film stars and about local boy pretending not to notice her friends’ occasional pitying looks. When she arrived home, though, she allowed universe to crumble; she cried all night, suffered for the next eight months and concluded that love clearly wasn’t made for her and that she wasn’t made for love (p. 10-11).

After this experience, Maria’s point of view about love changed. Maria views that love is the cause of suffering depended on her other love relation experience. This time she feels, the sadness, emptiness, and silence through the feeling she calls love.

When she arrived home, though, she allowed her universe to crumble; she cried all night, suffered for the next eight months and concluded that love clearly wasn't made for her and that she wasn't made for love. She considered becoming a nun and devoting the rest of her life to a kind of love that didn't hurt and didn't leave painful scars on the heart - love for Jesus (p. 11).

Maria’s struggle with love gives her many unforgettable experiences. She knows how to love and the hurts that come from love. She learns from her own experience that love is not as beautiful as she thinks. The love that she feels always brings disappointment so that she calls love a dangerous thing. It is dangerous because it only brings her pain, not happiness.

My aim is to understand love. I know how alive I felt when I was in love, and I know that everything I have now, however interesting it might seem,
doesn’t really excite me. Although my aim is to understand love, and although I suffer to think of the people to whom I gave my heart, I see that those who touched my heart failed to arouse my body, and that those who aroused my body failed to touch my heart (p. 16).

Maria falls in love many times and with many men. Maria’s started loving a boy when she was eleven years old. Her first love turns to unforgettable experience because it leads to many disappointed in love. She concludes from her own experience that love is not as beautiful as she thinks. After those lousy experiences, Maria realizes what kind of love that she needs and she is looking for.

All my life, I thought of love as some kind of voluntary enslavement. Well, that’s a lie: freedom only exists when love is present. The person who gives him or herself wholly, the person who feels freest, is the person who loves most wholeheartedly. And the person who loves wholeheartedly feels free (p. 96).

This kind of love is the love that Maria is looking for. She searched a person who could make Maria love him freely and not had a feeling like owning someone. Thus, Maria could love him wholeheartedly. It is shown in passage down below:

In love, no one can harm anyone else; we are each of us responsible for our own feelings and cannot blame someone else for what we feel. It hurt when I lost each of the various men I fell in love with. Now, though, I am convinced that no one loses anyone, because no one owns anyone. That is the true experience of freedom: having the most important thing in the world without owning it (p. 97).

This is the result after she learns from previous loving experience that mostly ends with disappointed rather than happiness. Maria tries to accept the reality that the partner does not cause hurt, pain and suffer created from love, but by her self-feeling. Thus, Maria decides to take it wisely.
Maria’s perception about love changed after she meets Ralf Hart. Ralf Hart is a young and very well-known painter who met Maria in Copacabana. He was not an ordinary man like any men that Maria met before. Ralf Hart gave Maria a new perspective of love and meaning in her life. “That's not true; a man is also a woman; he wants to find someone, to give meaning to his life” (p. 225).

Maria let herself fall in love again with Ralf Hart. She wrote about her feeling in her diary.

I've met a man and fallen in love with him. I allowed myself to fall in love for one simple reason: I'm not expecting anything to come of it. I know that, in three months' time, I'll be far away and he'll be just a memory, but I couldn't stand living without love any longer; I had reached my limit (p. 150).

From the passage above it is clear that Maria experience companion love.

In line with Hatfield and Rapson (1993) the statement on companionate love (sometimes called true love or marital love) is a ‘warm’ far less intense emotion. It combines feelings of deep attachment, commitment, and intimacy (p. 124).

Maria finally found her true love that is Raft Hart. With Raft Hart, Maria’s experience combines a feeling of deep attachment and intimacy.

I'm writing a story for Ralf Hart - that's his name. I'm not sure he'll come back to the club where I work, but, for the first time in my life, that doesn't matter. It's enough just to love him, to be with him in my thoughts and to color this lovely city with his steps, his words, his love. When I leave this country, it will have a face and a name and the memory of a fireplace. Everything else I experienced here, all the difficulties I had to overcome, will be as nothing compared to that memory (p. 150-151).

Maria also wanted Raft Hart to be the last person in her life because with Raft Hart, Maria feels complete in her life. She does not want to lose her memory with Raft Hart. Maria also wants a serious Relationship with Raft Hart.
Maria noticed the change in Ralf's eyes. Knowing that she was desired excited her more than anything else. It had nothing to do with the automatic formula - I want to make love with you, I want to get married, I want you to have an orgasm, I want you to have my child, I want commitment (p. 174).

Maria wants her relationship with Raft Hart to become a serious relation. Maria wants that they can a commit together and the result of their commitment is getting married. Maria love experience is in line with Stenberg (1988) which mentions that consummate love is the full or complete measure of love involving the combination of passion, intimacy, and commitment (p. 124). Maria is the same with people in general. She strives to find consummate love in her life. She found her consummate love in Raft Hart. Raft Hart is a special person for Maria because he can awake Maria’s love feeling that disappear.

Everyone knows how to love, because we are all born with that gift. Some people have a natural talent for it, but the majority of us have to re-learn, to remember how to love, and everyone, without exception, needs to burn on the bonfire of past emotions, to relive certain joys and griefs, certain ups and downs, until they can see the connecting thread that exists behind each new encounter; because there is a connecting thread (p. 151).

Deep love emotion between Maria and Raft Hart can heal Maria’s feeling because of her past experience in loving someone. Raft Hart can give a positive impact on Maria’s life. “Then, when a door opens - as happened with Maria when she met Ralf Hart - a positive avalanche pours in. One moment, you have nothing, the next, you have more than you can cope with” (p. 152). This feeling makes Maria feel that love does not cause suffering because she does not own anything and does not want anything from her partner, this is the real love according to Maria.
b. The Deeper Meaning of Maria’s Love

In this part, the researcher deals with the true meaning of Maria’s love. The true meaning of Maria’s love is the meaning that cannot be seen implicitly in the novel. It can be understood through a deep understanding of the motivation of Maria’s character. It helps the researcher understand what the reason is behind someone who does something, which is in the novel about Maria's love for Ralf Hart. In this deeper meaning, the researcher uses the theory of motivation and theory of katresnanism to analyze the true meaning of Maria’s love.

This novel is actually about the story of the life journey of Maria, the main character to reach her childhood dream. Maria's life reality is not as sweet as her dream. She faced many problems in her life adventure not only in her working world as a prostitute but also in finding her true love.

Fortunately, Maria has found her true love in Ralf Hart. He can give a positive impact on Maria's life. The true meaning of Maria’s love started with Maria can awaken her feeling of love again.

Then, when a door opens - as happened with Maria when she met Ralf Hart - a positive avalanche pours in. One moment, you have nothing, the next, you have more than you can cope with” (p. 152).

This feeling makes Maria feel that love does not cause suffering because she does not own anything and does not want anything from her partner, this is the real love according to Maria. Maslow (2005) states that there are five hierarchies of five innate needs. They are the physiological, safety, belongingness and love, esteem, and self-actualization needs (p. 311). Moreover, Maslow (2005) explained that the needs for love, affection, and belongingness also emerge. This need can
be fulfilled from a close relationship with a lover, friend, and social relationship (p. 315). Maria fulfilled her belonging and love need when she falls in love with Raft Hart.

I'm writing a story for Ralf Hart - that's his name. I'm not sure he'll come back to the club where I work, but, for the first time in my life, that doesn't matter. It's enough just to love him, to be with him in my thoughts and to color this lovely city with his steps, his words, his love (p. 150-151).

According to Herujiyanto (2010) *katresnanism* theory, there are 33 *aoses* or action principles. In Maria's cases, there is one *aos* which fits with Maria's love for Raft. Maria's love for Raft is categorized as *nyamleng* which shows that their love is based on enjoyment and pleasure. Raft Hart has gained appreciation from Maria because of his affection, and the way he treats Maria is different from others. Maria has never encountered anything like this before. Finally, Maria finds what she is looking for, she meets her true love. She loves Raft Hart without worrying about losing him, and she loved Ralf Hard without asking him to love her too. Maria called it freedom on loving someone. It can be seen in Maria’s statement. “Maria didn't want that: the freedom of her love depended on asking nothing and expecting nothing” (p. 176). Maria reveals that love is freedom. Freedom, in this case, means that a person who is in love with someone asks nothing and expects nothing from his/her partner. Thus, the true meaning of love according to Maria is being sincere or *tulus*.

According to Herujiyanto (2010) *katresnanism* theory, there is one *aos* which fits with Maria's love for Raft. Maria’s love for Raft is categorized as *tulus* which means that Maria sincerely loves Raft Hart. Maria does not want anything
from Raft Hart, it is enough just to love him. Thus, she also does not want anything from Raft Hart. Tulus is what Maria wants in her relationship with Raft Hart. Because Maria's believes that the power of being free in the relationship will give her positive impact and peacefulness. It can be seen from Maria's statement as it is written below:

The strongest love is the love that can demonstrate its fragility. Anyway, if my love is real (and not just a way of distracting myself, deceiving myself, and passing the time, that never seems to pass in this city), freedom will conquer jealousy and any pain it causes me, since pain is also part of the natural process” (p. 184).

From Maria’s statement above, it is clear that freedom can remove all bad feeling that happens to Maria in her previous love experience. Maria also tries to convince herself that she already finds what love that she is looking for and the see the right man to be loved. “I love this man sitting before me now, because I do not possess him and he does not possess me. We are free in our mutual surrender; I need to repeat this dozens, hundreds, millions of time, until I finally believe my own words” (p. 225). Although Maria knows that being sincere in her relationship she needs to repeat her word to convince herself that this kind of love is the love that she wants.
CHAPTER III
CONCLUSIONS AND RECOMMENDATIONS

This chapter is divided into two sections. The first section is the conclusion, which outlines Maria’s characterization and the meaning of Maria’s love. The second part deals with the suggestion for the future researcher.

A. Conclusion

After analyzing the novel, there are several things that can be concluded. The first is the description of Maria the main character of the novel. Maria is described as a smart girl although she does not experience higher education. She is also described as a beautiful young woman as well as realizing the beauty that she has. The minor character of the story also states that Maria is beautiful. Since Maria is aware of her beauty she uses her beauty to gain benefit for a person who falls in love with him. She also wants to learn a new language to survive and make her life more comfortable in Switzerland. Maria also fails every time she has a relationship with a man. As a result, she feels lonely and she does not have a person to share with. Lastly, Maria is a brave woman. She decided to accept a job that far from home and live alone there. She is never scared to make a bad decision in her life because she believes that she must take what the world offers to her.
Secondly, the meaning of Maria's love as seen in the novel. The meaning of Maria's love is divided into two parts, the surface meaning, and the deeper meaning. In the surface meaning, Maria’s true meaning of love is described as romantic and companionate love. Maria finds her prince charming in her childhood dream in Raft Hart Character. In the beginning, love only caused suffering and disappointment to Maria, and she concludes that love is a dangerous thing. Maria's perception about love changed after she met Ralf Hart. Ralf gives Maria a new perspective of love and meaning in her life. Raft is a special person for Maria because he can awaken Maria's love feeling that disappear. Maria feels love does not cause suffering because she does not own anything and does not want anything from her partner, this is the real love according to Maria. She wants her relationship with Raft to become a serious relationship so that they can commit together and the result of their commitment is getting married.

The deeper meaning of Maria’s love can be seen through her feeling toward Raft Hart. Maria can fulfill her belonging and love needs with Raft Hart. Raft can give a positive impact on Maria's life. Raft has gained love from Maria because of his affection and the way he treats Maria is different than others. Maria’s feeling in katarsanism theory is categorized as nyamleng which shows that their love is based on enjoyment and pleasure. Raft Hart has gained appreciation from Maria because of his affection, and the way he treats Maria is different from others. Maria has never encountered anything like this before. Finally, Maria finds what she looking for, and she meets her true love. She loves Raft Hart without worry about losing him, and she loved Ralf Hard without asking
him to love her too. Maria called it freedom on loving someone. Maria's love for Raft in *katresnanism* theory is categorized as *tulus* which means that Maria sincerely loves Raft Hart. Maria believes that if we love someone sincerely, freedom will come and become a part of their love. Maria freedom of love can erase all lousy feeling that happens to Maria in her previous love experience.

B. **Recommendations**

Some suggestions are given for future researcher and English lecturers. Since Paulo Coelho’s *Eleven Minutes* has some surface and deeper meaning. The future researcher can analyze the meaning of *Eleven Minutes* are presented in the novel. In addition, it is also suggested that they can relate the surface and deeper meaning with a certain work or literature. Then, English lecturers can use this novel as one of the materials in Introduction to Literature class. It is because the novel offers a humanity value. The students can learn about the literary elements in the novel. The students can also enrich their vocabulary through reading the novel.
REFERENCES


APPENDICES
APPENDIX A

Summary of Eleven Minutes

Eleven Minutes tells a story about Maria, a young girl from the interior Brazil whose dream is to find a charming prince in her life to help her overcome all her problems. Maria comes from a low class family whose father is a traveling salesman and her mother is only a seamstress.

Her journey to find a better life starts after finishing her secondary school. She decides to work in a draper’s shop to earn money from her family. Then, she has chance of going aboard. During her holiday in Rio de Janeiro, someone offers her to work as a famous artist. Looking at her family condition and knowing that she still will not have a second chance, she decides to accept the job. With the blessing of her parents, she goes to Switzerland and ends up in a cheap night club as a salsa dancer. After struggling for several months, she can escape from her job. However, she ends up as a prostitute because she cannot get other jobs that appropriate to her since she has no other skills but her beauty. Then, her exploration in sex begins. She has to work every night and serve three clients with time average is forty five minutes for each client. However, she also has to serve
some “special clients” who pay the rate of three clients in one night. She is getting far away from love and has satisfaction in finding money. She does not care about love and her satisfaction in sex because her adolescence teaches her that love is the most painful thing in the world and it only brings sadness. The only important thing for her at that time is to earn a lot of money and proves to her parents that she can be a successful person.

However, her point of view in love and sex is tested when she meets a famous painter, Raft Hart. Later, she knows that he is one of the special clients in the club she works. She realizes that she falls in love with him. However, he thought says that love is useless thing. Therefore, she has a new way in dealing with the word “love”. She does not want to force to be hears. She loves him from a distance. Together with Raft, she knows the meaning of real sex which is only an encounter when two individuals fall in love. Moreover, she also meets Terence, another special clients in her club. Terence makes her experience a masochism sex; pleasure with pain. It is a pleasure in sex that she never experienced before. Then, she confuses choose which path to go.

In the end of the story, Maria decides to stop being a prostitute and start a new life. Moreover, she gets an offer from Raft Hart to put her childhood dream into reality that is finding someone she loves and be loved in return.
APPENDIX B

Biography of Paulo Coelho

Paulo Coelho was born in Rio de Janeiro, Brazil and attended a Jesuit school. As a teenager, Coelho wanted to become a writer. When he told his mother about it, she answered: "My dear, your father is an engineer. He is a logical, reasonable man and has a very clear view of the world. Do you actually know what it means to be a writer?" As an inquisitive and contesting high school student, Coelho did a thorough research and concluded that writers "always wear glasses and never comb their hair" and have a "duty and an obligation never to be understood by their own generation," among other things. At 16, Coelho's introversion and opposition to following traditional paths led his parents to confine him in a mental institution from which he escaped three times before being released at the age of 20. Coelho later remarked, "They didn’t want to hurt me, but they didn't know what to do... They did not do it to destroy me; they did it to save me." At his parents' wishes, Coelho enrolled in law school and abandoned
his dream of becoming a writer. One year later, he dropped out and lived life as a hippie, traveling through South America, North Africa, Mexico and Europe, and started drugs in the 1960s. Upon his return to Brazil, Coelho worked as a songwriter, composing lyrics for Elis Regina, Rita Lee, and the Brazilian icon Raul Seixas. Composing with Raul led Paulo to be linked to magic and occultism, due to the content of some songs. In 1974, Coelho was arrested for "subversive" activities by the ruling military government, who had taken power ten years earlier and viewed his lyrics as left-wing and dangerous. Coelho also worked as an actor, journalist and theatre director before pursuing his writing career.

In 1986, Coelho walked the 500-plus mile Saint James Path in Santiago de Compostela in northwestern Spain, a turning point in his life. On the path, Coelho had a spiritual awakening, which he described autobiographically in The Pilgrimage. In an interview, Coelho stated "[In 1986], I was very happy in the things I was doing. I was doing something that gave me food and water – to use the metaphor in ‘The Alchemist’, I was working, I had a person whom I loved, I had money, but I was not fulfilling my dream. My dream was, and still is, to be a writer." Coelho would leave his lucrative career as a songwriter and pursue writing full-time.

Writing career

In 1982, Coelho published his first book, Hell Archives, which failed to make a substantial impact. In 1986, he contributed to the Practical Manual of Vampirism, although he later tried to take it off the shelves since he considered it
“of bad quality.” After making the pilgrimage to Santiago de Compostela in 1986, Coelho wrote The Pilgrimage. The following year, Coelho wrote The Alchemist and published it through a small Brazilian publishing house that made an initial print run of 900 copies and decided not to reprint. He subsequently found a bigger publishing house, and with the publication of his next book Brida, The Alchemist became a Brazilian bestseller. The Alchemist has gone on to sell more than 65 million copies, becoming one of the best-selling books in history, and has been translated into 80 different languages, winning the Guinness World Record for most translated book by a living author.

The Alchemist, easily known as his most successful story, is a story about a young shepherd who follows his spiritual journey to the Egyptian pyramids in search of a treasure.

Since the publication of The Alchemist, Coelho has generally written one novel every two years including By the River Piedra I Sat Down and Wept, The Fifth Mountain, Veronika Decides to Die, The Devil and Miss Prym, Eleven Minutes, Like the Flowing River, The Valkyries and The Witch of Portobello. Curiosity about The Pilgrimage: While trying to overcome his procrastination of launching his writing career, Coelho said, "If I see a white feather today, it will mean to me as a God’s sign for me to write a new book." Coelho found a white feather at the window of a shop, and began writing that day.

Coelho has published 30 books. Three of them – The Pilgrimage, The Valkyries and Aleph – are autobiographical, while most of his books are fictional,
although rooted in his life experiences. Others, like Maktub and The Manual of the Warrior of Light, are collections of essays, newspaper columns, or selected teachings. Coelho has sold more than 150 million books in over 150 countries worldwide (224 territories), and his works have been translated into 80 languages. He is the all-time bestselling Portuguese language author.

Adapted from http://paulocoelho.com