

Analisis Unsur Intrinsik Novel: Surga Terlarang oleh Leyla Hana

Intrinsic Element Analysis of Novel: The Forbidden Heaven by Leyla Hana

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This study analyzes the intrinsic elements of a novel that is widely read by the Indonesian people because it contains Teenlit and Chicklit simultaneously. This research uses a type of literature study research. Data collection was carried out by the method of documentation from primary sources in the form of a novel entitled "The Forbidden Heaven". The data were analyzed by reading, recording, classifying, and analyzing the seven intrinsic elements. The results of this study show that; 1) The theme of the novel is quite interesting, and strongly inspiring with contradictory diction. 2) Characterization involves sixteen roles, consisting of the main character and auxiliary with the role of the protagonist and tritagonist. 3) The setting of setting presents several places in Jakarta, Bogor, Kuala Lumpur, and Palestine, but is more dominated by Betawi culture, campuses, and proselytizing organizations. 4) The plot presents a story of togetherness that results in love between Najma and Faisal, is separated by studies and eventually proposed by the one who is also the older brother. 5) The style of the novel language is more dominated by the language of the parable the diction used although less touching, but the reader can feel the emotions built with the spiritual narrative of *ruhani*. 6) Point of view, the author presents various events with a single and second-person first-person point of view, a singular and plural first-person point of view, as well as a mixture. 7) The main mandate of the novel includes three things, namely; a) Intelligent understanding between *qadar* and *taqdir*, through *mujahadah*, endeavor, prayer, and *taqarrub* because a soul mate is a difficult thing to predict and part of His (Allah) provisions, b) Keep learning and studying wherever and whenever the breath is still blowing, c) Being an inspirational human being, benefiting others, equip themselves for a more eternal hereafter.

Keywords: Analysis of Novel, Intrinsic Element, The Forbidden Heaven

Abstrak.

Penelitian ini menganalisis tentang unsur intrinsic sebuah novel yang banyak dibaca oleh masyarakat Indonesia karena mengandung *Teenlit* dan *Chicklit* secara simultan. Penelitian ini menggunakan jenis penelitian studi pustaka. Pengumpulan data dilakukan dengan metode dokumentasi dari sumber primer berupa novel yang berjudul "Surga yang Terlarang". Data dianalisis dengan cara membaca, mencatat, mengklasifikasi dan menganalisis tujuh unsur intrinsic. Hasil penelitian ini menunjukkan bahwa; 1) Tema novel cukup menarik, kuat inspiratif dengan diksi kontradiktif, 2) Penokohan melibatkan enam belas peran, yang terdiri

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dari tokoh utama dan pembantu dengan peran protagonist dan tritagonist. 3) Setting latar menghadirkan beberapa tempat Jakarta, bogor, Kuala Lumpur, Palestina, namun lebih didominasi oleh budaya betawi, kampus dan organisasi dakwah. 4) Alur, menghadirkan cerita kebersamaan yang berbuah cinta antara Najma dan Faisal, terpisah oleh studi dan akhirnya dilamar oleh oleh yang juga merupakan kakak kandung. 5) Gaya bahasa novel lebih didominasi oleh bahasa *amtsal*, diksi yang digunakan meski kurang menyentuh kalbu, namun pembaca dapat merasakan emosi yang dibangun dengan narasi spritual ruhani. 6) Sudut pandang, pengarang menyajikan berbagai peristiwa dengan sudut pandang orang pertama tunggal dan kedua, orang pertama tunggal dan jamak, serta campuran. 7) Amanat utama dari novel ini mencakup tiga hal yakni; a) Cerdas memahami antara qadar dan taqdir, dengan cara ber-*mujahadah*, berikhtiar, berdo'a dan *taqarrub* karena jodoh adalah perkara yang sulit diduga dan bagian dari ketentuan-Nya, b) Tetap belajar dan menuntut ilmu dimana dan kapanpun selama nafas masih berhembus, c) Menjadi manusia yang inspiratif, bermanfaat bagi sesama, membekali diri untuk kehidupan akhirat yang lebih kekal.

Kata Kunci: *Analisis Novel, Unsur Intrinsik, Surga yang Terlarang*

BACKGROUND

One of the literary works that are still a trend and can be used as a learning resource for the younger generation is Novel. The novel becomes interesting to study because it is a long prose essay that contains a series of stories of a person's life with those around him by highlighting the disposition, nature of each perpetrator, and conflicts (Daghamin 2022). Siregar states that the novel is the most read literary work than other forms such as poetry (Siregar 2022). A good novel is a novel that has a storyline that presents conflict and events in a row by paying attention to the law of cause and effect so that it is unified, round, and whole (Mamalakis, Ebert-Uphoff, and Barnes 2022). Therefore, novels can be used as a source of learning, life inspiration as well as educational media, because the content of novels presents stories and stories that are interesting, light, entertaining, and educational. Novels can attract the attention of readers because they raise contemporary problems so there are not a few films and soap operas produced based on the novel storyline. Nurhadi suggests that novels are a form of literary work that contains messages, social values, morals, culture, and education (Nahdhiyah et al. 2022).

This phenomenon makes the novel the most sought-after and read book by teenagers. Unfortunately, the novel that is widely circulated today is a novel with the theme of love and the association of adolescent life. The novel mostly features only luxury, promiscuity between young people, and love stories without being based on a good moral message. Even though the younger generation also needs Islamic novels that carry a literary trilogy (Proskurina and Silantyev 2018), i.e. three interconnected units and develop one theme (Abdulhamitovna 2022), to provide moral messages and life solutions for readers to be inspired by the characters and take wisdom from the positive messages conveyed by the author.

A novel is a new form of prose fiction literary work. The novel as part of a literary work must have an intrinsic nature and extrinsic elements (Saragih et al. 2022). Intrinsic elements emphasize everything related to the story in the novel, while extrinsic elements are elements of the novel that are not part of the story of the novel (Anastasia Pujo; Tetty 2022).

Intrinsic elements are used to analyze character, background, point of view, and language. Themes are part of the intrinsic elements of fiction that can be interpreted as the overall meaning of a story. A plot is a sequence or chain of events contained in a work of fiction (Yulia, Simaibang, and Yukamana 2022). Distinguishing characters in fiction into five, namely the main and additional characters, protagonists and antagonists, tritagonists, simple characters and round figures, static figures and developing figures, distinctive figures; and neutral numbers (DeGraw 2006). Everything related to the events experienced by the story's characters can be seen in fictional elements from the background (Fitriana and Cahyaningrum 2021). Through the point of view of a story, it will become clear how the author positions himself in a story that he created both as part of the story and from outside the story. The language style is an element that plays a role in expressing an idea. Fictional literary writers can write stories because role of language is used to convey ideas in stories.

The importance of analyzing intrinsic elements can also be interpreted as an attempt to analyze elements of fiction from within the text since without these elements the novel is uninteresting and unsold. The elements contained in analyzing the intrinsic elements consist of; theme, plot, characters, setting, point of view, style of language, and mandate, (Review, Saw, and Yıldız 2021). The seven elements must exist for the novel to have value, an imaginative language, with a choice of diction that stirs hearts and feelings to be conveyed to readers who are experiencing similar problems.

One of the most read and quite popular novels in Indonesian society is "The Forbidden Heaven" by Leyla Hana. This novel talks about friendship in organizational activity, being loved due to frequent togetherness, being marginalized due to insistence, being separated due to distance and time, and culminating in a marriage conflict between one woman to two young men who are brothers.

Briefly, the novel "The Forbidden Heaven" tells the story of a phenomenon of people who are quite terrible. It's the story of a young couple who fall in love with each other, unspoken through words and love each other in silence. Over time, they are then separated by a long stretch of distance. Each of them didn't know the news. The girl felt that it was no longer possible to hope. He also received a man's loan through an 'arranged marriage' which was crossed by his teacher.

The early part of the novel brings to nostalgia the atmosphere of *rohis* activities on campus. The activities of the ikhwan-akhwat are tightly guarded against the splashes of romance, bowing each other's eyes, the solid hijab is enforced, and such. But no doubt, there are still cases of 'faux pas'. It even fell on the top brass of the rohis organization. The Chairman and Secretary.

Such events, very much happen in the real world. Leyla Hana described it naturally. How love comes without being expected. It searched slowly, spreading to all corners of the heart, and then gripped firmly. That's how love works. Be careful, then, at that moment the whispers of shaitan may obscure all. Therefore, Islam applies clear rules. The reader is led subtly to that realization. Then stepping into the marriage stage, what is the intention that should be going to be? The process that Nazma went through in navigating the household dipper with Furqon, showed that when this sacred step that fulfilled half of the *dien*, was preceded by an intention based on worship to Him, then God would lead to the path of love. After bonding with *ijab* and *qabul*, Allah grows a beautiful feeling of love for this pair of lovebirds.

What is the taste that once plagued Nazma and Faisal? Can they be as natural as brothers-in-law? Is the vibrating love still entrenched in their hearts? The author recounts it in a calm symphony, with almost no surprises popping up. But near the end, the reader begins to be brought into a curious atmosphere, because there is a conflict that cannot be expected to end up what it will be like.

This novel is recommended to be read by singles who are moving their age towards marriage. How to proceed according to Shari'a, how to organize the heart and surrender to the line of destiny for a mate that He has set, including how to step *syar'i* on the first night of a newlywed couple. For husbands and wives, it is also good to read this novel, to reflect and evaluate themselves, and then renew their intention in navigating the dipper of an Islamic household.

There has been a lot of research on novels, but based on the researcher's search, Keyla's forbidden novel Heaven has not been analyzed from the aspect of intrinsic elements. Some of the reasons for choosing the novel as a source of data are: First, this novel, is full of conflicts felt by the characters. Second, the mandate to be conveyed boils down to true love which leads to marriage. So the interesting thing that is studied is to find important elements in the novel so that the content of the *Teenlit* and *Chicklit* stories can be described. In an Islamic novel, "The Forbidden Paradise" the chosen language and diction contains Islamic values that can add to the reader's insight, containing the main message that can be used as inspiration and information while also providing an influence on the mindset and behavior of the younger generation who face problems in an arranged marriage, marriage and building households.

THEORETICAL STUDIES

Any literary work with any form of presentation must have a constructive element, namely the presence of intrinsic and extrinsic elements. Intrinsic elements are the most important elements in a literary work, including novels. An intrinsic element is an element of a literary work that has an imaginative nature. In other words, an intrinsic element is all the elements contained inside fiction, since it is an element found in the interior of work fiction.

a. Intrinsic elements of the novel :

1) Theme

The theme is the core or basic idea of a story. It is from that basic idea that then the story is built by the author utilizing intrinsic elements, such as the plot, characterization, and setting.

2) Character

There would be no events without figures, and on the contrary, there would be no figures without events. The character will always be related to each specific event, which will eventually form a plot.

3) Setting

The setting is the setting of events in fictitious works, whether in the form of places, times, or events. As a theme, character, and characterization, the setting is fictitious. there are two main elements in the plot, namely (1) the story or the series

of events in the story, and (2) the causal relationship between the events in the story. It is through the flow that the author establishes successive events by paying attention to the law of cause and effect so that it is unified, round, and whole.

4) Plot

In general, a plot is a series of events in a story. To be clear, the plot is events that are arranged one by one and are interrelated according to the law of causation from the beginning to the end of the story.

5) Point of View

The point of view is essentially a strategy, technique, strategy, which the author deliberately chose to bring up his ideas and stories. Another term from the center of the storytelling is the point of view Abrams in his book Agus Nuryatin explains that the point of view is the way or view used by the author as a means to present the characters, actions, settings, and various events that make up the story in a work of fiction to the reader.

6) Language Style

Stylistics is a beautiful language used to enhance the effect by introducing and comparing a certain object or thing with an object or with another, more common thing.

7) Message/mandate

The message is the idea that underlies the story or message that the author wants to convey to the reader.

b. Extrinsic Elements

Extrinsic elements are elements that are outside the literary work or story, but also determine the form and content of a work or story". Extrinsic elements are those that build literary works from the outside. Although the elements are outside the literary text, indirectly affect the wake or organism system of the text. More specifically, it can be said to be the elements that influence the story building of a literary work, but it does not take part in it. Extrinsic elements include religion, education, and culture.

c. Novel.

Many literati give limitations or definitions of novels. The limitations or definitions they give vary because the points of view they use are also different. 1) a novel is a story with a fairly long plot filling one or more books, which works on an imaginative human life, 2) is a literary work that has two elements, namely: intrinsic elements and extrinsic elements, the second of which is interconnected because it is very influential in the presence of a literary work." (Piola and Usman 2019).

The novel is seen from the content of the story, consisting of fiction content fictitious stories, nonfiction content true stories, and stories. Meanwhile, when viewed from the genre, novels have several types, romantic novels, horror, mystery, comedy, inspiration, and trilogy. As for the types of novels when viewed from the content, characters and designations, they are divided into four, 1) Teenlit, telling stories about the problems of

teenagers in general, 2) Chicklit, telling stories about life or problems faced by a young woman in general, 3) Songlit, novels written based on a song, and 4) Adult Novels, This type of novel is of course only intended for adults because generally the story can be around a romance that contains elements of sensuality adult.

RESEARCH METHODS

This research uses a type of literature study research. The author collects library data, reads, records, processes and analyzes literature materials both primary and secondary. The primary Library material of these studies is the forbidden novel Heaven by Leyla Hana. The secondary library material is any kind of reference that is directly related to the object under study, in the form of books, articles, magazines, proceedings, etc. Data collection is carried out with documentation techniques (Vergara-Muñoz and Martínez-Monedero 2022). Because the object of research is focused on novel documents. Data analysis techniques are carried out with intrinsic analysis, ranging from themes, flows, characterization, language style, perspective, background, and mandate (Hula 2018). To find the message in the novel, the researcher conducted a qualitative content analysis as stated by Krippendorff, by reading, classifying, and interpreting the content of the novel pragmatically (Krippendorff 1985).

RESULTS AND DISCUSSION

Description of Novel: The Forbidden Heaven

The novel is titled "Forbidden Heaven", at first glance the selection of this title seems contradictory because the term "heaven" dreamed of by humans, juxtaposed with the word "forbidden" which can be interpreted that there is a paradise in the world that is forbidden but forbidden to occupy. Although heaven can take the form of world fun, the author has been able to bring readers to be curious to read the content of the novel.

The author of this novel is Leyla Hana, whose real name is Leyla Imtichanah is a talented novelist. The woman who was born in Karanganyar, on November 1, 1981, has been writing for 20 years and produced 19 novels and several awards. In a year he could write 3 novels. For him, writing is a way to exist in society. In addition, he wants to share ideas, inspiration, and motivation with readers. The novel "was published by PT Penerbitan Pelangi Indonesia, first published in September 2013, with a thickness of more than 376 pages. As for the other 18 novels by Leyla as follows, *Oke, Kita Bersaing!* (GIP, 2004), *Cinta Buat Chira* (Lingkar Pena, 2004), *Misteri Sanggar Cinta* (Beranda-Hikmah, 2004), *Rumah Cahaya* (Zikrul, 2005), *Biarkan Stef Pergi* (DAR! Mizan, 2005), *Daffa Loves Inka* (Beranda-Hikmah, 2005), *True Love* (Asy Syaamil, 2005), *Rara, The Trouble Maker* (Lingkar Pena, 2005), *Endless Love* (Puspa Swara, 2006), *Be My Boyfriend, Please* (Hikmah, 2006), *Come to Me, Paquita!* (Syaamil, 2006), *Dreams* (Cinta, 2007), *17 Tahun!* (Lingkar Pena, 2008), *Duri-Duri Kasih Sayang* (Puspa Swara, 2008), *Pilihlah Aku Jadi Istrimu* (Leutika Prio, 2010), *Jean Sofia* (Diva Press, 2011), *Sindrom Cinderella* (Salsabila, 2012), *Frankfurt to Jakarta* (Edupenguin, 2013), *Perjanjian yang Kuat* (Quanta, 2013), *Aku, Juliet* (Moka, 2014), *Dag, Dig, Dugderan*

(Gramedia Pustaka Utama, 2014) dan *Brisbane* (DAR! Mizan, 2014).

This novel tells the story of the love of two human children who are so beautiful but because of something their relationship cannot end beautifully when everything hits a thick wall. Nazma is the name of a woman who has to marry Furqon who is the older brother of Faisal (the man she once loved and still loves). This marriage was a test for Nazma, as her feelings of love for Faisal never faded, while Nazma had to be faced with the condition of having to marry Furqon. The unwanted feeling came. Faisal felt that Nazma had betrayed him, thus impacting his rude attitude towards Nazma, which caused an inner war in his heart, because Faisal still loved Nazma, for him Nazma was a forbidden paradise.

This novel tells the story of a young man named Faisal who serves as the chairman of KSEI (a kind of Islamic proselytizing organization on his campus), where Nazma serves as his secretary. The conflict begins, because it turns out that the seeds of love grow between the two without them realizing it, it all started from the intense communication they communicated which initially their communication occurred due to the demands of proselytizing activities, whereas Faisal the chairman did have to discuss a lot with Nazma the secretary. However, their discussions have gradually become less connected with proselytizing activities, if they can borrow the term ustadz Felix Siau, their closeness becomes like "shari'a courtship" because they are often together on the grounds of discussing proselytizing activities.

And their "close" relationship, all members of the organization know it, so they are "tried" to be reminded again of how a Muslim should maintain associations between the opposite sex, let alone they are the administrators of the organization, where all his actions will be role models for his members. And the "edification" event made the two so embarrassed, that the two then decided not to contact again, surprisingly Nazma suddenly declared his resignation as secretary. And finding that Nazma is no longer part of the existing organization, makes Faisal aware of the meaning of loss, it turns out that he just realized how much he lost Nazma, and he also just realized that he loved Nazma so much. Then Faisal promised inwardly that he would propose to Nazma when he was ready to get married.

Time passed, and finally, Faisal got a scholarship to Australia to continue his S2 studies. Seeing Faisal, who is no longer possible to reach, makes Nazma have to bury deeply his lingering love. But it turns out that his efforts are not easy, because Faisal's shadow is always hovering in his head, so he has not yet got the right mate for him because he always compares with Faisal's figure.

Until finally his teacher paid him a salary and suggested Nazma to *ta'aruf* with a young man named Furqon. Nazma accepted the advice of her salary teacher and saw Furqon's figure, it turned out that she felt suitable, and then the wedding plan was carried out. But what happened during the reception, Nazma's heart seemed to be blown away aloud, because he found that the younger brother-in-law was Faisal. This is where the inner conflict occurs because it turns out that Furqon is Faisal's older brother.

The description presented by the author does not disappoint. The atmosphere in the train, Jakarta, the city of Bogor, Kuala Lumpur, Palestine, and Betawi culture, are things that are closely related to the author, so the presentation is quite up to the standard. Similarly, in the Malaysian and Palestinian settings, the googling process is quite good. As for the description of feelings, there will be no diction that touches and captivates the heart. But the reader can feel the constructed emotions, although the choice of sentences is very ordinary.

The Intrinsic Elements of the Novel: The Forbidden Heaven

1. Tema.


Based on the reading of the content of the novel as a whole, the novel Forbidden Heaven by Leyla Hana, has two themes, namely:




Tema	Jenis Tema	Narasi Tema
Mayor	Cinta, Nafsu dan Iman	<i>Kisah cinta yang tumbuh antara dua insan yang keduanya paham tentang agama walau awalnya nafsu mendominasi, namun akhirnya justru membuat mereka melesat lebih tinggi tingkat keimanannya"</i>
Minor (1)	Persahabatan	<i>".....Nazma tersenyum tulus melihat sikap Aisyah. Sahabatnya sejak semester pertamak kuliah itu memangperiang, sedikit nakal, dan apa adanya."</i>
Minor (2)	Percintaan	<i>"..... Nazma pun terkena virus Merah Jambu..., Mengapanamanya Virus? Bukakankah cinta itu indah?"Nazma merasa cinta..., ".... Dia merasakan jatuh cinta kepada Faisal.</i>

2. Setting

Based on the identification results from reading the contents of the novel, the author found three settings, 1) place, time and social setting as presented in the following table:

Tabel 1. The Setting of the Forbidden Heaven Novel

Setting Tempat	Simbolik Setting	Narasi Setting
Bogor, Jakarta		<i>"Kereta Ekonomi jurusan Jakarta-Bogor berjalan lambat. Sekalipun hari masih pagi, penumpang sudah berjejalan, menguras energi fisik dan mental. Nazma sudah mahfum bahwa dia pasti berdiri".</i>

Kampus		“Kampus hijau Nazma dan Aisyah dirimbuni oleh deretan pohon besar yang menyumbangkan udara sejuk bermanfaat bagi manusia”
Kuala Lumpur		“Faisal dikirim ke Kuala Lumpur setahun setelah bekerja di Bank Syariah Indonesia”
Palestina		“Mendadak ada sebersit keraguan dan ketakutan menjelang sampainya mereka di Palestina. Gambaran Palestina yang menakutkan seperti medan perang membuat pertahanannya sedikit goyah”
Setting Waktu	Narasi Setting	
Pagi	“Kereta Ekonomi jurusan Jakarta-Bogor berjalan lambat. sekalipun hari masih pagi” “pagi-pagi udah cemberut. Senang, ya bisa ketemu lagi di kereta”	
Siang	“siang harinya, barulah mereka berangkat ke Yordania, kurang dari tiga jam sudah sampai di Bandara Amman”	
Sore	“hari sudah sore menjelang malam ketika satupersatu calon ketua aju ke podium”	
Malam	“Usai Aisyah turun, Nazma termenung sendiri di bangkunya. Kereta tidak penuh karena hari sudah malam”	
Setting Sosial	Narasi Setting	
Kalangan masyarakat kelas menengah ke atas	“Nazma memberikan tempat duduk itu kepada ibu yang kesusahan menggendong anaknya tadi.” “Makasih, Mbak. Ibu itu manggut-manggut. Nazma tersenyum”	

Budaya Betawi	“Ummi dan Abah masih ada sedikit keturunan Arab, tapi lebih banyak, Betawi-nya. Jadi, budaya yang lebih melekat dalam kehidupan Nazma adalah budaya Betawi. Nazma bahkan menganggap dirinya Betawi tulen”.
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3. Alur

The course of events that make up a story that occurs in a structure or sequence of time. The plot used in the novel *Forbidden Heaven* by Leyla Hana has an advanced plot, the interweaving of the story is arranged based on the time that goes forward instead of turning back to the past or the past. The storyline presents many psychic conflicts including; shame, love, disappointment, hope anxiety, and inner opposition (Zamrodah 2016). The whole flow starts from the introduction and ends with the completion.

a. Introduction

The series of stories formed by the stages of events to weave a story that is presented through the actors in a story at the introduction stage can be seen in the following excerpt:

- 1) “*Nazma Safira*. Panggil saja “*Nazma* “ Nazma memperkenalkan diri usai tubuhnya agak enakan setelah di beri minyak angin dan minum teh manis hangat.”⁷⁸
- 2) “*Assalamualaikum warahmatullahi wabarakatuh*” Seorang dari laki yang berjenggot dan bercelana cingkrang itu memberi salam, memperkenalkan diri satu persatu. Katanya mereka dari Rohis, Kerohanian Islam. Salah satu kegiatan intrakampus.”⁷⁹

Based on the above quote, it can be concluded that the stage of introduction to the figure of Nazma is a beautiful and clever child, a religionist.

b. Conflict Emergence

The series of stories formed by the stages of events to weave a story that is presented through the perpetrators in a story at the stage of conflict emergence can be seen in the following quote

- 1) “*udah dengar, belum? Masa si Irfan ikut Rohis Cuma untuk pedekate sama Dania*” Aisyah memulai pembicaraan yang sebenarnya lebih menjurus ke gosip dia sudah tahu bahwa itu dilarang, tetapi sulit sekali untuk tidak membiacarakan sesuatu yang menarik dalam diri seseorang
- 2) Wacana memisahkan KSEI dari Rohis semakin mengemuka menjelang suksesi

Kepengurusan. Wacana itu diangkat oleh orang-orang yang tidak suka dengan Rohis.⁸¹

- 3) “KSEI memang organisasi terbuka, tapi ingat KSEI tetap bagian dari Rohis”.

c. The Height of Conflict

The series of stories formed by the stages of events to weave a story that is presented through the perpetrators in a story at the stage of conflict culminating can be seen in the following quote:

- 1) (ketika Nazma mengajak Furqon) : “*Mas, kok, di kamar terus? Ayo, makan malam bersama di bawah,*” tanya Nazma melihat suaminya masih berbaring di ranjang selepas mandi. Furqon tidak mengalihkan pandangannya dari buku yang sedang dibacanya.⁸³
- 2) “Tolong bawakan saja makanannya ke sini, ya,” pitanya. Nazma menghembuskan napas, lalu menggeleng-gelengkan kepala. “*kan, tidak enak sama*”

Based on the above quote, the stage of conflict culminates in Nazma's bad feelings for her in-laws, because the atmosphere at the dinner table feels very different from the atmosphere when she is at Nazma's house.

d. Conflict Reduction

The series of stories formed by the stages of events to establish a story that is presented through the perpetrators in a story at the stage of decreasing conflict can be seen in the following quote:

- 1) Marti yang melihatnya bergegas menyambutnya. Di rumah ini, nazma mendapatkan banyak bantuan untuk kehamilannya yang agak menyusahkan. Pantaslah jika surga berada di telapak kaki Ibu karena untuk hamil pin begitu payahnya.
- 2) “Habis subuh tidur lagi, ya, Non?” tanya Marti.
“iyah nih. Males mandi juga” Marti tertawa.
“Bayinya laki-laki ini. Soalnya ibunya males.”
“ah, bisa saja, Marti.”

Nazma jadi tidak enak. Berhubung masih di rumah mertua, dia jadi segan berbuat sekehendaknya hati. Sebenarnya, jika menurutkan keinginan, dia masih ingin tidur sampai zuhur.

“eh, benar, non. Kalau anaknya perempuan, ibunya raji dandan dan membersihkan rumah,” Marti bersikeras.

“yah, nanti baru ketahuan benar atau tidaknya kalau sudah enam bulan dan di USG.”

“Enaknya, ya Non. Bisa tahu duluan. Kalau di kampung mah susah.”

“Bisa aja kalau ke Dokter.”

“iya, tapi biayanya itu, lho, Non.” “Iya, sih.”

Based on the above quote, the stage of decline in conflict is shown in Nazma's pregnant condition and her love of bathing. So Marti reminded the habit of women who are pregnant can follow the gender of their child.

e. Settlement

The series of stories formed by the stages of events to weave a story that is presented through the perpetrators in a story at the stage of conflict resolution can be seen in the following quote.

1. Nazma duduk di kursi makan mengambil jata sarapannya yang belum di sentuh. Roti beroleskan selai stroberi, juga makanan dan minuman itu masukke mulutnya, dia sudah mual.
2. “ Ayo, Non, di usahakan makan, ya? Telan saja” “Menelannya, ya mudah, tetapi habis itu pasti muntah lagi.”
“jangan pikir begitu, Non, nanti kejadian.” “ Ya, memang begitu.”

Based on the above quote, the stages of conflict resolution showed Nazma was trying to eat so that the baby in the womb was healthy so she was forced to eat.

4. Characterization

There would be no events without figures, and on the contrary, there would be no figures without events. The character will always relate to each specific event, which will eventually form a plot. Characterization can be described in three ways, namely physiological, sociological, and psychological. Physiologically depicted characterization is the depiction of the character's character through physical aspects such as look, age, facial expression, hair, lips, nose, and way of walking. Based on the researcher's search, the characters who played the Forbidden Heaven Novel, as many as 16 people.

- a. Nazma: Nazma Safira adalah Tokoh utama, ia adalah mahasiswa yang berkuliah di Fakultas Ekonomi Kampus Hijau, kota Bogor. Ia adalah gadis yang humanis, ia juga pandai dengan mendapatkan redikat *cumlaude* yaitu IPK 3,8 serta mendapatkan pekerjaan di bank syariah pertama di Indonesia, dan ia juga gadis yang sholehah.
- b. Aisyah: Nama lengkapnya Siti Aisyah. Ia adalah sahabat karib Nazma sebangku kuliah. Ia gadis yang ceria, apa adanya, baik hati, dan ia juga pandai berwirausaha.
- c. Faisal : Nama lengkapnya Ahmad Faisal, ia adalah mahasiswa Fakultas Ekonomi Kampus Hijau, Kota Bogor, Ia yang tergabung dalam organisasi keislaman di kampusnya, ia mahasiswa yang cerdas juga sholeh.
- d. Furqon : Nama lengkapnya Ahmad Furqon lulusan Fakultas kedokteran dari salah satu universitas di Jakarta. ia seorang dokter sukarelawan di daerah konflik dan bencana. Ia lelaki sholeh dan bercita-cita ingin mati dalam keadaan syahid. Ia lelaki yang bertanggung jawab.

- e. Abah dan Ummy Nazma : Abah dan Ummy adalah orangtua dari tokoh utama yaitu Nazma, Abah dan Ummy keturunan Arab-Betawi, Abah dan Ummy sangat menyayangi Nazma anaknya.
- f. Pak Bahrul : Senior di Organisasi Rohis
- g. Annisa : Senior Keputrian di Organisasi Rohis
- h. Irfan : adalah teman sekelas Nazma dan juga aktif di Rohis.
- i. Fadia : adalah teman kuliah Nazma dan Aisyah dan lebih senior di Rohis
- j. Dania : adalah gadis yang cantik, pintar dan sholehah, ia juga senior di Rohis.
- k. Sofyan : Ketua KSEI (Organisasi yang baru dibentuk Kelompok Studi Ekonomi Islam), ia mahasiswa yang cerdas.
- l. Nelly : Teman sekelas Nazma, ia ketua BEM FE (Badan Eksekutif Mahasiswa Fakultas Ekonomi), dan ia cerdas juga picik.
- m. Ummy Khumaira : adalah guru mengaji Nazma, selain itu Ummy juga merangkap sebagai mak comblang atau perantara pencari jodoh.
- n. Zuraidah : adalah sekretaris Faisal di kantor cabang bank syariah di Kuala Lumpur, Zuraidah orang melayu asli. Ia gadis yang sopan dan penurut kepada orangtua.
- o. Ibu Faisal dan Furqon : Ibu dari tokoh Faisal dan Furqon merupakan ibu yang baik dan juga sangat sibuk dengan pekerjaannya.
- p. Bapak Faisal dan Furqon : adalah seorang ayah yang pendiam namun keras, ia juga sosok ayah yang mandiri.

Table 2. Characterization, Role, and Character in Novel: The Forbidden Heaven

No	Nama Tokoh	Peran	Watak
1.	Nazma Safira	Tokoh Utama	Baik hati, Cerdas, Sholehah
2.	Siti Aisyah	Sahabat Tokoh Utama	Ceria, baik hati, apa adanya, pandai berwirausaha
3.	Ahmad Faisal	Kerabat Tokoh Utama	Cerdas dan Sholeh
4.	Ahmad Furqon	Suami Tokoh Utama	Cerdas, Sholeh, dan Tanggung Jawab
5.	Abah dan Ummy	Orangtua Tokoh Utama	Bijak, baik hati, penyayang

6.	Pak Bahrul	Teman Senior Tokoh Pembantu	Bijak, baik
7.	Annisa	Teman Senior Tokoh Pembantu	Baik hati
8.	Irfan	Teman Tokoh Pembantu	Baik
9.	Fadia	Teman Tokoh Pembantu	Baik, Sholehah
10.	Dania	Teman Tokoh Pembantu	Baik, Pintar, Sholehah
11.	Sofyan	Teman Senior Tokoh Pembantu	Bijak dan Cerdas
12.	Nelly	Teman Tokoh Pembantu	Cerdas dan Picik
13.	Ummi Khumaira	Guru Ngaji Tokoh Pembantu	Baik hati
14.	Zuraidah	Sekretaris Faisal Tokoh Pembantu	Baik, sopan, penurut
15.	Ibu	Ibu Faisal dan Furqon Tokoh Utama	Baik hati dan bijak
16.	Bapak	Ayah Faisal dan Tokoh Utama	Bijak, Keras, pendiam, dan baik.

5. Sudut Pandang

The point of view is essentially a strategy, technique, strategy, which the author deliberately chooses to bring up his ideas and stories. Another term of the center of confinement is the point of view. Both refer to the term an English point of view. Abrams in his book Agus Nuryatin explained that point of view is a way or view used by the author as a means to present the characters, actions, settings, and various events that make up the story in a work of fiction to the reader. The point of view used by the author in the novel Forbidden Heaven is the singular first-person point of view (Najma), the singular second person (Faisal), the singular third person (Furqan), the plural first person (organizational friends), and the Mixed (Father, mother, secretary, all friends). An example of a single first-person point of view can be seen in the following excerpts:

“Nazma Safira. Panggil saja “Nazma “ Nazma memperkenalkan diri usai tubuhnya agak enakan setelah diberi minyak angin dan minum teh manis hangat.

Based on the above quote, it can be concluded that the point of view used by the author in the forbidden paradise by Leyla Hana is the first-person point of view that is the word I, which tells about himself.

6. Gaya Bahasa

The language style that is widely used in this novel is the parable language style, by comparing two different things by using hyphens such as, for example; *seumpama*, *serupa*, *ibarat*, *laksana*, *bak*, *seakan*, dan *bagaikan*. Like the following quote:

“Bisa mendengar suaramu saja, rasanya seperti hujan sehari di gurun pasir. Apalagi, bisa berbincang dan berinteraksi lebih dekat denganmu. Aku tahu ini tidak benar dan tidak yakin apakah engkau pun menyadarinya. Mungkin saja engkau menganggap ini biasa karena kau tidak merasakan hal yang sama denganku. Aku ingin menghindari jerat nafsu ini, tapi pesonamu begitu kuat menancap di dalam hati dan pikiranku. Entah, apakah ini jalan yang dibukakan oleh Allah atau sebuah perangkap setan?”

The above quote is a style of parable language because it compares two different things by using such connecting words. The comparison referred to in the quote is a comparison between feelings and reality.

7. Mandate

A mandate is an idea that underlies the story or message that the author wants to convey to the reader. The mandate contained in the forbidden novel paradise by Leyla Hana is A love story that grows between two people who both understand religion even though lust initially dominates, but eventually makes them soar to higher levels of faith". Explicitly the message to be conveyed is 1) Do not give up easily living this life, pray a lot and draw closer to Allah SWT, believe more in Allah's destiny, the matter of Mate, fortune, and death Allah has already arranged it; 2) Study diligently indefinitely and study under any circumstances as long as we are still able to be inexperienced; and 3) Help each other help our fellow human beings, inspire, do good for no reason and recompense, for provision for a more eternal afterlife.

CONCLUSIONS AND SUGGESTIONS

Based on the results of the above analysis, the researcher concluded that the seven intrinsic elements belong to the novel Forbidden Heaven" The author of the novel managed to compile a title that was alluring, contradictory, and intrigued the reader; "is there a forbidden Heaven, Why?". The author also presents the setting of the place, time, and social capital cities of Jakarta, Bogor, Kuala Lumpur, and Palestine, Betawi culture which makes the storyline clearer and easier to read. The most important storyline of the novel starts from the introduction, the emergence of conflicts, the peak of conflicts, and the degradation of conflict resolutions. The author is also able to present a storyline of friendship, love, soul mate, and marriage with a single first-, second-, and third-person point of view, as well as a plural third-person and a contradictory mixture. Contradictory is characterized by a diction that conflicts between feelings, expectations, reality, and *taqdir*. Although the content of the novel is fictional, however, this incident is faced by many teenagers, especially women, so the message to be conveyed is focused on three things; 1) Proving earnestness with the endeavor, prayer, and worship are the closest paths to obtaining qadar and God's destiny 2) Endless learning and infinite knowledge, 3) Be the most beneficial human being for others, as a provision for a more eternal afterlife.

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