

**THE ANALYSIS OF PLOT OF MURDER REVELATION IN SANDRA
BROWN'S NOVEL "LOW PRESSURE"**



A Thesis

**Submitted in Partial Fulfilment of the Requirements for the
Degree of Sarjana Humaniora in English and Literature Department
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ABSTRACT

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**Title : The Analysis of plot of murder revelation in Sandra Brown novel
“Low Pressure”**
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This thesis studied about analysis of plot of murder revelation in Sandra Brown's novel "Low Pressure". The problem of this thesis is how the murder is revealed in plot of Sandra Brown's novel "Low Pressure". The aim of this thesis is to describe the murder revealed in plot of Sandra Brown's novel "*Low Pressure*".

The method in this research is descriptive qualitative method, the object and the source of the data of this research is the novel low pressure written by Sandra brown, which was published in 2012 and consist of 30 chapters and 500 pages, while the instrument of this research is note taking. The technique of data analysis in this research used Freytag theory that considered as the plot in Sandra Brown's novel "Low Pressure".

In this research, the writer found that in the novel "Low Pressure" written by Sandra Brown, the exposition is detective interviewed as many as they could locate, rising action is Bellamy began to find the killer of Susan, the climax is the killer of Susan is Olivia, falling action is bellamy straihten out all the problems. The resolution is tragic. There are 15 data which describe about the plot of murder revelation.

The writer concludes that murder revelation of plot in the novel "low pressure" can be seen by five elements according to Gustav Freytag theory, they are exposition, rising action, climax, falling action, and resolution.

The implication of this research is to give understanding about plot of murder reveal based on Gustav Freytag theory. Hopefully, it can give contribution to education as an analysis of literary work, especially for students of English and Literature department.

CHAPTER I

BACKGROUND

A. Background

Literature is said as medium of expressing ideas. Roberts and Henry (1993: 1) says that “literature refers to compositions that tell stories, dramatize situation, express emotion, an analyze and advocate ideas “. It means that literature is the art of writing that full of expression and idea because it is a product of imagination that comes from the author’s mind.

In general, literary work itself can be divided into three kinds they are: poetry, drama, and prose. Poetry expresses a conversation or interchange that is grounded in the most deeply felt experiences of human beings. Drama is literature designed to be performed by actors. Prose is the ordinary form of written language (Roberts and Henry, 1993:2).

Among the genre of literature, novel is one of the prose fiction. Julien Bonn (2010: 112) says, “Novel is a long fictional narrative written in prose, which developed from the novella and other early forms of narrative. A novel is usually organized under a plot or theme with a focus on character development and action. Action and the characters in the novel made by the writers themselves. So an action and the events of the novel can be a real story in everyday life it can be can be an ambition, sadness, joy, happiness, sense, logic, and many others are based on the facts of one’s life. The novel has the intrinsic and extrinsic elements.

The intrinsic elements are truly seen from the novel. There are five main intrinsic elements, they are: theme, plot, character, setting, and point of view.

In this paper the writer just explains one of five elements, just focuses on plot. The plot is the interaction of cause and effect that develops in a sequence of a problem. In the novel *Low Pressure*, Sandra Brown's shows the clear interaction of cause and effect. Bellamy Lyston as the main character was only twelve years old when her older sister, Susan, was killed on a stormy Memorial Day. A tornado destroyed the crime scene along with Bellamy's memory of what really happened.

The writer is interested in analyzing the plot in the novel because it can show the sequence of conflict related to the murder revelation in the novel based on Gustav Freytag theory.

B. Problem statements

Based on the background above, the writer tried to formulate the research questions as follow:

How is the murder revealed in plot of Sandra Brown's novel "*Low Pressure*"?

C. Objective of Research

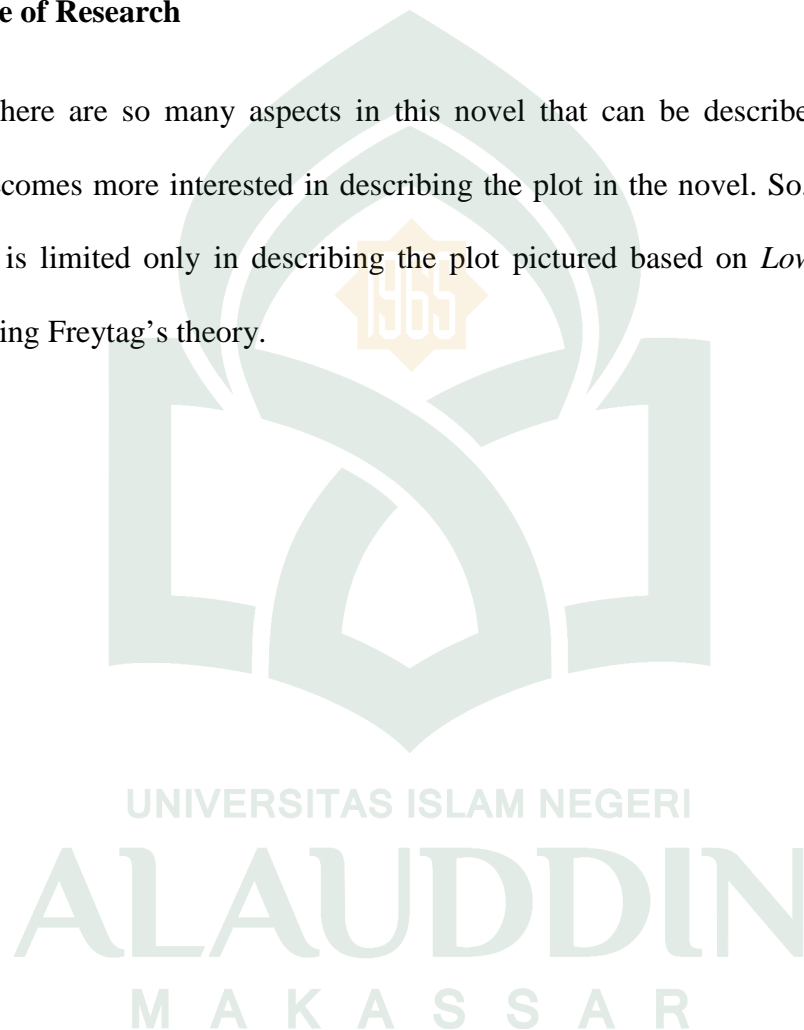
The purpose of this research is to describe the murder revealed in plot of Sandra Brown's novel "*Low Pressure*".

D. Significance of the Research

The study is hopefully can be used enrich the literary study especially in plot and the reader will understand about plot in a novel and know the story in Sandra Brown's novel "Low Pressure".

E. Scope of Research

There are so many aspects in this novel that can be described, but the writer becomes more interested in describing the plot in the novel. So, the scope of study is limited only in describing the plot pictured based on *Low Pressure* Novel using Freytag's theory.



CHAPTER II

REVIEW OF LITERATURE

A. Previous findings

This research has some relationship with the previous findings research such as:

Utami (2006) in her thesis, "*The Analysis of Mysterious Murder in Sidney Sheldon's Novel 'The Best Laid Plans'*". She found that mysterious murderer in this case is Peter Tager and the motive of the murder was desire. She uses descriptive method and aims to find about the mysterious murder and the motive of murder itself.

Hendro (2010) in his thesis, "*An Analysis Of Hercule Poirot's Ways To Reveal The Murder In Agatha Christie's Novel 'Death In The Clouds'*". He found that Hercule Poirots' reasons to reveal the murder are: (1) Hercule Poirot is suspected of being the murderer and (2) Hercule Poirot wants to get back his good reputation. While, Hercule Poirot's ways to reveal the murders are: (1) making a list of people's possession and (2) revealing the clues found. He uses descriptive method and aims to find out two problems: What are Hercule Poirot's reasons and ways to reveal the murder in Agatha Christie's novel "Death in the Clouds".

After comparing those two researches above, there is a similarity to the research. The similarity between the previous researches and this research is analyzing about murder. While the differences of those two researches above are Utami focused on mysterious murder and the motive of murder itself. Hendro

focused on ways to reveal the murder. While in this research the writer focus on the plot of murder revelation in Sandra Brown's novel "Low Pressure" using Freytag theory.

B. Novel

1. Definition of novel

McDonnells (1983:713) define that novel is a long work of narrative prose fiction dealing with character; situation and setting that imitate those of real life. Furthermore, Richard, (1996:141) stated that novel is fictional narrative in prose, generally longer and more complex than a short story.

In addition, Lindemann (1990:16) states that novel is often defined as being a fiction in prose of a certain length, typically more than 50.000 words, with characters, incidents and perhaps a plot.

Based on the explanation above, the writer can conclude that novel is a form long prose with theme, characters, setting and perhaps a plot which is the production of people's imagination or representation of human life and more complex than a story. Novel is divided into two parts those are novel fiction and novel nonfiction. Novel fiction is the author tells the story of the novel with his imagination, and novel nonfiction is the author tells the story of the novel with his life experiences, and also the story of the life of others. So, novel nonfiction is a story that comes from the real world.

2. Element of novel

In general, novel has some main elements in purpose to build up the story and to make it feel complete. Those elements are plot, character, setting, and

theme. In order to give a strong effect and high impression to the writing, the author mostly emphasize the focus only in one or two elements. According to Welleck (1978: 217), there are four elements of novel, they are plot, character, setting, and theme.

a. Plot

In general, the plot is a series of events in a story. Staton (2007:26) was stated that plot is a series of the event in a story. How a certain event affecting another event that can not be ignore, since the event will be effecting for all story. Plot is very close to the existence of the character. If the story only has a little in character, there will be more close and simple to plot; in contrast a novel that has many characters in the story the plot will be more complicated. Plot also helps the reader in understanding the story of the novel. The clarity of the plot makes the reader easier in understanding the story. Usually a good or popular novels uses simple plot, so, the strength of the novel also depends on the plot.

Plot is a literary term defined as the events that makes up the story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, or by coincidence. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. Stanford (2003:30) says, "Plot is the sequence of events and actions in a literary work." Most readers begin by describing *external* actions, those that, through the writer's description, we can see and hear.

b. Character

Another intrinsic element in literary fiction is character. According to Harahap (2007:23), character is the aggregate of traits and features that form the nature of some person or animal. Character also refers to moral qualities and ethical standard and principles. Character is one of the interesting things for personal opinions that the readers want to see how is the other people life and how they effort to pursue the goals. Character also a vehicle for the author in order to convey to the reader about her/his view of the world. The reader can learn about individual characters from their own words and action, from what other characters said about them and the way others act towards them. Character in a novel can be differentiated in to several kinds based on point of view, a character can be categorized in to several at once, for example as main character protagonist and character antagonist.

Foster (1990:73-80) distinguished two kind of characters, those are.

1. Flat Character

Flat character is constructed a single idea or quality, he is unchanging, static and at the end of the novel he is essential what he has been thought. All his responses are predictable; so readers can anticipate exactly how the character will reach.

2. Round character

Round character is a character that his profound was altered by his experiences. His response makes us surprised. He does not embody a single idea, but is much more complex. Literary work usually portrays some difference types

of character according to the existence of characters and the appearance of characters in a novel.

c. Setting

Setting is the environment that surrounds an event in the story, the universe that interacts with events that are taking place. Setting can also be intangible certain times (day, month and year), weather, or a historical period (Stanton, 2007: 35).

The setting of a literary work is the physical world of the literary work, the place, the time, and the circumstance of the action. Setting, whether realistic or fantastic, can have symbolic, physiological, and sociological aspect (Cole, 1999: 161).

According to Rozelle (2005: 33), setting is one of the intrinsic elements work of fiction which reveals to use when and where events of the plot. In other words, everything that happens somewhere at sometime in a literary work is called setting. Setting reserve to conditional total environment, physical, economical, social, political, and sociological in which the character live.

d. Theme

Theme is the main topic tells in a story. According to Gwynn (2009:13) theme is the central ideas that a play discusses. Theme developes every event of the story and it is the opinion or statement of author's central insight.

According to Stanton (2007: 37-42), the theme is an aspect of the story that parallel to the meaning in human experience, something that makes an experience so memorable. Many stories that describe and analyze events or

emotions experienced by human, such as love, anguish, fear, maturity, confidence, human treason, or even old age. The theme makes the story more focused, united, and influenced. The beginning and the end of the story would be fitting, suitable, and satisfactory owing to the presence of the theme. The most effective way to identify the theme of a work is to examine carefully any conflicts that exist within it.

C. Intrinsic Approach

The intrinsic approach was originally written by Rene Wellek and Austin. Rene Wellek introduced his intrinsic approach, which essentially is a study of literary work based on analyzing the internal elements that build that work. According to Wellek (1962; 332) the natural on sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literary themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment, and the whole process of literature.

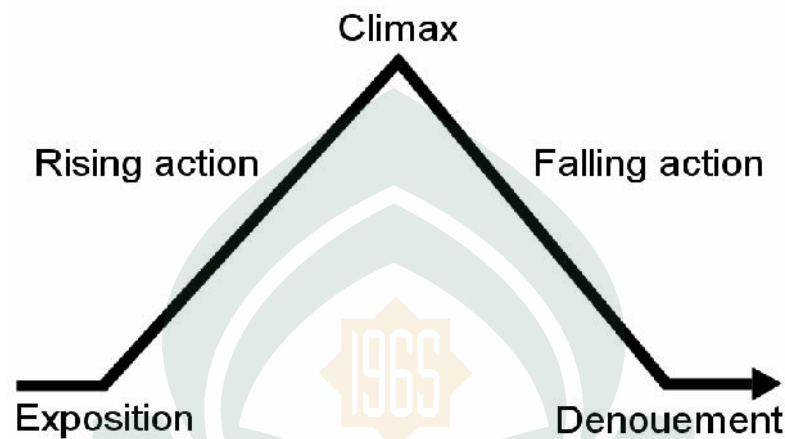
Wellek's opinion is that the study of literature naturally needs to be started from the analysis of the literary work itself because then it would enable us to identify he many aspects that built that work. Wellek further explained by introducing elements that from the foundation of a literary work, plot, setting, theme, character, point of view, and style. By analyzing these elements, a student could comprehend the work by figuring out how the story flows, where the story is set, how the characters act and think. Although so many of elements of novel, the writer just pick one of them that is plot.

Plot is the events that form a significant pattern of action with a beginning, middle and an end. Plot is also a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence. They move from one place or event to another in order to form a pattern, usually with the purpose of overcoming a conflict. The plot is more formally called a narrative. According to Perrine (1974:41) plot is the sequence of incident or events which the story is composed and it may conclude what character says or thinks, as well as what he does, but it leaves out a description and an analysis and concentrates ordinarily on major happening. Plot, as a storyline made by the reader in the form of a row of events in chronological order, and are interconnected causality in accordance with what was happened to the perpetrators story. From the definition above it can be concluded groove / plot is an interrelated story in chronological order to show the intent of existing storyline.

Plot may be defined as a story's sequence of incidents, arranged in dramatic order. One is tempted to insert the word "chronological." But doing so would exclude many stories that depart from this strict ordering of events. According to Stanton (2007:14) the plot is story that contains the sequences of events, but each incident is only connected in cause and effect, an event which caused or led to the occurrence of other events.

In any story, there are five elements that make the plot a whole and complete body of work. Gustav Freytag (1863: 113) considered plot as narrative structure that divides a story into five parts, like the five acts of a play. These parts

are: exposition (of the situation), rising action (through conflict), climax (or turning point), falling action; and resolution. These are the following definition of plot elements:



1. Exposition

The first part of a plot is the exposition. Every story must have a beginning. The start, or exposition, is where the characters and setting are established. During this part of the novel, the conflict or main problem is also introduced. The exposition is the beginning of the story and it is the place where the characters are introduced to the reader. Also in the exposition, the setting that the story is taking place is expounded upon so that the reader can get a mental picture of where the story is taking place. These elements are extremely important because it contains all of the background information that is needed to understand the story and where the plot is going.

The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things,

which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal and if he eventually attains this goal. The exposition is the portion of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc.

Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details, in-universe media or the narrator telling a back-story. Alexander Bain and John Genung described exposition as one of four rhetorical modes of discourse, along with argumentation, description, and narration.

2. Rising Action

The second part of a plot is rising action. In this next section, the reader has the opportunity to see where the problem or conflict arises within the story, as well as the tension that is a direct result of the conflict, which includes the motivation as well as obstacles of each of the main characters in the story. The rising action of a plot is the series of events that build up and create tension and suspense. This tension is a result of the basic conflict that exists and makes the story interesting. The rising action can be identified as the ingredients that complicate matters in a plot. We will see rising action in any story, from a complex novel to a simple children's story.

Rising action is the second phase in Freytag's five-phase structure. It starts with the death of the characters or a conflict. "Conflict" in Freytag's discussion must not be confused with "conflict" in Sir Arthur Thomas Quiller-Couch's critical apparatus to categorize plots into types, e.g., man vs. society. The difference is that an entire story can be discussed according to Quiller-Couch's mode of analysis, while Freytag is talking about the second act in a five-act play, at a time when all of the major characters have been introduced, their motives and allegiances have been made clear (at least for the most part), and they now begin to struggle against one another.

3. Climax

The third part of a plot is the climax. The climax is the most exciting point and the turning point of the story. This is the part of the story that makes the reader want to know what is going to happen next and all of the major action in the story comes to a head. Every good narrative takes the reader on a journey, steadily building the story and the reader's interest. The climax is the point during a narrative when the action or conflict reaches its peak, and this point in the story leads to the story's resolution. Writing a good climax requires more than just creating an interesting conflict with lots of drama. Instead, a climax is most exciting when the narrative has a steady, increasing conflict or action that draws the reader in.

The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of the story and

who he or she is as a person. The dramatic phase that Freytag called the "climax" is the third of the five phases and occupies the middle of the story. Thus "the climax" may refer to either the point of climax or to the third phase of the drama.

4. Falling Action

The fourth part of a plot is the falling action. Falling Action is the actions and events that immediately follow directly after the climax. At this point in the story, this is where the problems begin to unwind. Freytag called this phase "falling action" in the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension, because it is the phase in which everything goes mostly wrong.

In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal. For Freytag, this is true both in tragedies and comedies, because both of these types of plots classically show good winning over evil. The question is which side the protagonist has put himself on, and this may not be immediately clear to the audience.

5. Resolution/ Denouement

The fifth and final part of a plot is the resolution, which essentially is the end of the story. At this point all of the problems that the characters faced throughout the story are worked out and the story is concluded. The resolution, also often called denouement, which is French for "to untie" or "unraveling", is

the conclusion of the story. Here, the conflicts are resolved, all loose ends are tied up, and the story concludes with either a happy or sad ending.

D. Murder

Murder is an evil action to take the soul of others. Everyone can be a murderer. Socio-culture background (age, sex, socio-economic, ethnic, religion) is not the reason for someone to kill others. Many factors make someone decide to kill others. One of the factors is known as kill motive (Dariyo, 2013: 10).

Murder is where a man of sound memory, and of the age of discretion, unlawfully within any country of the realm any reasonable creature in being under the king's peace, with malice aforethought, either expressed by the party, or implied by law so as the party wounded, or hurt, die of the wound or hurt within a year and a day after the same (Coke, 2007:149).

Murder is one of the most appalling crimes that human beings commit, but at the same time one of the most fascinating. The victim is not longer able to explain events or act as witness as to events leading up to the crime, and cannot defend themselves against accusation of provocation or blame (Jimmy, 2003:2).

Murder is defined as killing a human being with malice aforethought. There are different degrees of murder, and punishments vary accordingly. First degree murder involves malice and premeditation. Second degree murder requires malice aforethought but not premeditation or deliberation. One important characteristic of murder is that the victim and criminal often know each other. Murder often involves an interpersonal transaction in which a hostile action by the murderous relationship. In some instances, it is victim who initiates the murderous

transaction, such as a barroom brawl, and is killed in the aftermath (Larry, 2012: 346).

Based on the explanation above, the writer can conclude that murder is Murder is an evil action to take the soul of others. Everyone can be a murderer. Murder is one the most appalling crimes that human beings commit, but at the same time one of the most fascinating. There are different degrees of murder, and punishments vary accordingly. First degree murder involves malice and premeditation. Second degree murder requires malice aforethought but not premeditation or deliberation.

E. Synopsis

Bellamy Lyston was only 12 years old when her older sister Susan was killed on a stormy Memorial Day. Bellamy's fear of storms is a legacy of the tornado that destroyed the crime scene along with her memory of what really happened during the day's most devastating moments.

Now, 18 years later, Bellamy has written a sensational, bestselling novel based on Susan's murder. Because the book was inspired by the tragic event that still pains her family, she published it under a pseudonym to protect them from unwanted publicity. But when an opportunistic reporter for a tabloid newspaper discovers that the book is based on fact, Bellamy's identity is exposed along with the family scandal.

Moreover, Bellamy becomes the target of an unnamed assailant who either wants the truth about Susan's murder to remain unknown or, even more

threatening, is determined to get vengeance for a man wrongfully accused and punished.

In order to identify her stalker, Bellamy must confront the ghosts of her past, including Dent Carter, Susan's wayward and reckless boyfriend -- and an original suspect in the murder case. Dent, with this and other stains on his past, is intent on clearing his name, and he needs Bellamy's sealed memory to do it. But her safeguarded recollections -once unlocked- pose dangers that neither could foresee and puts both their lives in peril

As Bellamy delves deeper into the mystery surrounding Susan's slaying, she discovers disturbing elements of the crime which call into question the people she holds most dear. Haunted by partial memories, conflicted over her feelings for Dent, but determined to learn the truth, she won't stop until she reveals Susan's killer. That is, unless Susan's killer strikes her first (Brown, 2012).

F. Biography

Sandra Brown is the author of more than sixty New York Times bestsellers, including *Deadline* (2013), *Low Pressure* (2012), *Lethal* (2011), *Rainwater* (2010), *Tough Customer* (2010), *Smash Cut* (2009), *Smoke Screen* (2008) & *Play Dirty* (2007).

Brown began her writing career in 1981 and since then has published over seventy novels, bringing the number of copies of her books in print worldwide to upwards of eighty million. Her work has been translated into thirty-three languages.

A lifelong Texan, Sandra Brown was born in Waco, grew up in Fort Worth and attended Texas Christian University, majoring in English. Before embarking on her writing career, she worked as a model at the Dallas Apparel Mart, and in television, including weather casting for WFAA-TV in Dallas, and feature reporting on the nationally syndicated program "PM Magazine."

She is much in demand as a speaker and guest television hostess. Her episode on true TV's "Murder by the Book" premiered the series in 2008 and she was one of the launch authors for Investigation Discovery's new series, "Hardcover Mysteries."

In 2009 Brown detoured from her thrillers to write *Rainwater*, a much acclaimed, powerfully moving story about honor and sacrifice during the Great Depression.

Brown recently was given an honorary Doctorate of Humane Letters from Texas Christian University. She was named Thriller Master for 2008, the top award given by the International Thriller Writer's Association. Other awards and commendations include the 2007 Texas Medal of Arts Award for Literature and the Romance Writers of America's Lifetime Achievement Award.

CHAPTER III

METHODOLOGY OF RESEARCH

A. Research Method

The method used in this study is the descriptive qualitative method. According to gay L.R. (1987:139), “A descriptive method is a method of research that involves collecting data in order test hypothesis or to answer questions concerning correct status of the subject of the study. This method intends to analyze the murder revealed in plot in Sandra Brown’s novel “*Low Pressure*”.

B. Data Sources

The source of data was taken from Sandra Brown’s novel “*low pressure*”. The novel was published in 2011. It consists of 30 chapters and 500 pages.

C. Instrument of Research

In collecting data, the researcher used note taking as the instrument of the research. Ray (2005:13) define note taking is a method in assembling data required by using note cards to write down the data findings from source of data. In order to find the data easily, the note cards were also completed by number and page where the data found.

D. Procedure of Data Collection

The procedures of data collection was used by the writer are:

1. The researcher read the novel carefully.

2. Then, the researcher identified data to get a systematic understanding about it.
3. the researcher took note cards and wrote the data which contain the process of murder revealed the novel.
4. After the all data had been written on the note cards, the researcher classified the note cards based on the event.
5. The data next is analyzed using Freytag's theory.

E. Technique of Data Analysis

Techniques analysis data of used in this study were content analysis technique that includes identification, classification, and description. Identification is once the data was collected, the researcher read critically by identifying novel that used give the clue about data in the study. Classification is once identified, the data in the novels selected and classified according to the result of identification and analyzed them using Freytag's theory.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer presents the data which contains the plot of the murder revealed based on the Freytag's theory in Sandra Brown's novel "low pressure".

A. Findings

In this part, the writer presents the data which were considered as the plot in Sandra Brown's novel "Low Pressure". Where according to Freytag's. In understanding the data the writer presents explanation, *C* is Chapter, *P* is Page, and *D* is Data. They are as follows:

1. Exposition

- a. Dale and other detective had tried to question everyone who'd attended the barbecue and had been in the vicinity at the time of the slaying. **D.01/C.6/P.99.**
- b. In the meantime, Dale had grilled Denton Carter. As the boyfriend with whom Susan had quarreled that morning, his name had gone to the top of the list of possible suspect. Right off, Dale and his team of detectives thought they had issues with authority. Dale heard that from faculty members of the high school from which Dent had graduated only the week before. **D.02/C.6/P.99.**

- c. His interest had shifted to Allen Strickland. Now, Dale hefted his pistol in his palm while mentally enumerating all the fact that had pointed to Strickland's guilt. There had been enough to charge him. But there wasn't a single, solid piece of hard evidence to prove that he'd killed that girl. **D.03/ C.6/P.100.**

2. Rising action

- a. Eighteen years later, Bellamy Lyston price had written a book that underscored every about Dale had ever entertained about what had happened in the woods that day just before the history tornado. **D.04/C.6/P.100.**
- b. We need verification of everything you do remember, or think you do. We need someone who was there to fill in the gaps that you and I can't. He hesitated. We need to talk to your parents. **D.05/C.9/P.137.**
- c. "Talk to the detective."
 "Dale Moody?"
 "Start with him. I watched him during strickland's trial. He was a troubled man find out why. He squeezed her hand again. Will you do this for me?." **D.06/C13/P.204.**
- d. Moody was pretty straightforward with us, but he fell short of making a full confession. He didn't tell us the thing that might have made a difference in the outcome of the case. We need to talk to Rupe collier." **D.07/C.22/P.355.**

e. Then listen up. I felt the case file with haymaker. Go see him. He'll enlighten you".

"That's it?"

That's all you need. Everything's in there, including a statement from me, owning up to my machinations, as well as Rupe's".

"a signed confessions?" **D.08/C.26/P.416.**

f. We'll go digging in that case file," Nagle said. He seemed eager to do so.

While you're at it, you may want to take a look at this, too.

D.09/C.28/P.452.

3. Climax

a. Bellamy crossed the room to stand at the foot of the bed. Olivia glanced down at her hand, in which she clutched the two telling photographs.

When her gaze moved back to bellamy's face, she looked deeply into her eyes for ponderous moments. Finally, she said, "you know."

D.10/C.29/P.467.

b. I didn't plan it. I just reacted with rage. I bent down and grabbed a broken tree limb that was lying on the ground, and hit her in the back of the head with all my might. She fell facedown. I untied the bow at my neck and took it off." She raised her shoulders in a slight shrug. "It was like watching someone else. It was remarkably easy. When I

realized that was dead, I insulted her by flipping up her skirt.

D.11/C.29/P471.

4. Falling action

- a. My memory of it came back tonight. She related everything that had happened since Dent had dropped her there. She was already dying. I think it must have been a huge relief to her to tell someone about it.

D.12/C.30/P.486.

- b. I told the police. At this pained expression, she said, they were reinvestigating the case. I had to tell them. It was only right. The record had to be set straight. **D.13/C.30/P.486.**

5. Resolution

- a. No they don't," Bellamy said softly. "Because you have to tell the authorities, Olivia. Allen Strickland deserves to be exonerated. So does Dent, Steven, anyone who came under suspicion. You must clear them." **D.14/C.29/P.472.**

- b. I gotta kill them because it was on account of them that Allen died, he blubbered. Bellamy heard him ask one of the arresting officers if he could have Susan's panties back. My brother told me to keep them.

D.15/C.30/P.484.

B. Discussions

In this part, the writer identifies the data which were taken from the Sandra Brown's novel "Low Pressure". The writer identifies based on Freytag's theory.

c. Exposition

In this research, exposition can be seen in **D.01, D.02, and D.03**. The exposition is the beginning of the story and it is the place where the characters are introduced to the reader. Also in the exposition, the setting that the story is taking place is expounded upon so that the reader can get a mental picture of where the story is taking place. These elements are extremely important because it contains all of the background information that is needed to understand the story and where the plot is going.

In D.01, Dale had received a summons to the morgue. When he arrived, he'd been met by the chief ME, who'd, looked frazzled and near exhaustion himself. His staff was overwhelmed by the number of bodies still being brought in pieces, making identification a challenge that strained the objectivity of even the most hardened pros.

Dale called by the chief ME because not fallen trees cause he died. The injuries she sustained during tornado were postmortem. The bruising here on her neck indicates strangulation. Where she was scraped and cut by the

falling tree, she didn't bleed. She sustained blunt trauma to several organs, which could have been fatal, but she was already dead.

Combing the crime scene for evidence had been an exercise in futility, a joke. The tornado had ravaged the entire area. Trees that weren't completely uprooted had been stripped bare of leaves, their naked branches ripped off and tossed to the ground like toothpicks. Investigators had to hack through the natural debris just to get to the scene of the crime. The area had also been trampled by first responders and panicked survivors searching for missing loved ones.

Dale and other detective had tried to question everyone who'd attended the barbecue and had been in the vicinity at the time of the slaying. Dale interviewed as many as they could locate. Both the pavilion and the boathouse had been flattened. The gravel lot where over two hundred vehicles were parked had been turned into an apocalyptic landscape of twisted steel and shattered glass.

Consequently, dozens who'd narrowly escaped death had sustained serious injuries. Many were hospitalized with internal injuries, head trauma, compound fractures, cuts and contusions, and shock. It had taken weeks to track down and question everyone.

Then in **D.02**, in the meantime, Dale had grilled Denton Carter. As the boyfriend with whom Susan had quarreled that morning, his name had gone to the top of the list of possible suspect. Right off, Dale and his team of detectives thought they had issues with authority. Dale heard that from faculty members of the high school from which Dent had graduated only the week before. But Dale didn't have any evidence with which to hold Dent. Not then, and not days later, after conducting a thorough investigation and repeated interrogations. The boy's story never deviated from what he had initially told Dale. No one could testify to seeing him at the barbecue, and the old man from the airfield provided him with an alibi. Dale had no choice but to let him go.

Next in **D.03**, Dale had to interest Allen Strickland. Allen Strickland is the last person who was with Susan at night barbecue. There had been enough to charge him. But there wasn't a single, solid piece of hard evidence to prove that he'd killed that girl. But Rupert Collier as the ADA assigned, an eager bloodsucker if ever there was one, had built a case out of circumstantial evidence. His summation had been delivered with the fervor of a tent revival evangelist. As though fearing hell for themselves if they didn't convict, the jury had brought in a guilty verdict in under two hours. Allen Strickland had gone to prison.

Based on D.01, D.02, and D.03, the writer can conclude exposition of murder revelation is Dale as detective in this novel interviewed as many as

they could locate. Both the pavilion and the boathouse had been flattened. It had taken weeks to track down and question everyone. In the meantime, Dale had grilled Denton Carter. Denton Carter as the boyfriend with whom Susan had quarreled that morning, his name had gone to the top of the list of possible suspect. But he was not found guilty, no one could testify to seeing him at the barbecue. Dale had no choice but to let him go. His interest had shifted to Allen Strickland, quite a lot of evidence against Strickland so that he could be in the defendant. But there wasn't a single, solid piece of hard evidence to prove that he'd killed that girl. But the jury had brought in a guilty verdict in under two hours. Allen Strickland had gone to prison.

d. **Rising Action**

In this research, exposition can be seen in **D.04, D.05, D.06, D.07, D.08, and D.09**. Rising action is the reader has the opportunity to see where the problem or conflict arises within the story, as well as the tension that is a direct result of the conflict, which is included the motivation as well as obstacles of each of the main characters in the story.

In **D.04**, who been eighteen years later, Bellamy Lyston price as the main character had written a book that underscored every doubt Dale and ever entertained about what had happened in the woods that day just before the history tornado. For eighteen years she tried to bridge that gap. But that span of time is blocked out in his memory. Like the broken center line on the

highway. Section of time are missing where she don't remember what she did, or what she saw.

Next in **D.05**, Dent said that we need verification for everything you do remember, or you think. We need someone there to fill in the gaps that you and I cannot, he becomes hesitated. We need to talk to your parents. But Bellamy did not want to tell his father because his father was fighting for his life. So dent said that okay then, Steven. He is the next logical choice of who we should talk to. When they met with Steven, he does not seem all that surprised or happy to see Dent and Bellamy. Bellamy, contrary was overjoyed to see Steven. She slipped out of the booth and waiting for to embrace him when he reached her. She hugged him tightly and held on even as she felt him easing away.

No chitchat, no catching up, Steven had gone asked where they meet. Bellamy was very sad but she had to address his consternation. Bellamy had gone straight to the heart of the matter. Bellamy asks Steven to share some recollection and impression in that day. She wasted no time. Bellamy ask Steven why were you going to the boathouse. But Steven's recollect of the storm aftermath coincided with Dent, so Bellamy not lingers on them.

Next in **D.06**, start talk to the detective namely Dale Moody. I watched him during Strickland's trial. He was a troubled man find out why. He squeezed her hand again.

Her father was asking her to dig deeper about Susan murder, because her father doubts the attitude of Dale Moody looked uneasy during the trial. But way of a pledge, Bellamy kissed his forehead.

Bellamy and dent finally meet with Dale Moody. Bellamy leaned toward him, I want you to tell me that you believe with all of your heart that Allen Strickland was guilty. He held her pleading gaze for as long as he could stand it, then looked down and studied the burning tip of his cigarette. Dale explains his statement, I have heard for hundreds of guilty men and women swear to God and all the angels that they are innocents. But I believed Allen Strickland, so, no, Mr. Price, I do not believe with all my heart that he was guilty of killing your sister, I never did.

Next in **D.07**, Moody was pretty straightforward with us, but he fell short of making a full confession. He did not tell us the thing that might have made a difference in the outcome from the case. We need to talk to Rupe Collier.

Bellamy and Dent meet with Rupe at home, but when they meet with the rupee, Bellamy offended by the statement from Susan, so Bellamy and Dent immediately leave from the Rupe's House.

Next in **D.08**, moody untrust Susan case file at the Haymaker. He asked Bellamy to pick it up at Haymaker. Everything is there, including a statement from moody, owning up to his machinations, as well as Rupe's. A signed confession, and to eliminate any doubt or dispute that it is legit, he put thumbprint on it.

Next in **D.09**, Nagle as detective in the novel, he substitute of Dale since he retired from the police. Nagle digging in that case file. He will bring underpants from Susan's is lab. Looking forensic evidence to prove it belongs to Susan, because Dale always contended that the guy who had her underpants was the guy who killed her. Bellamy quest will end when Susan's undoes were found, but Bellamy is quest cause so much impact to Dent, Olivia, Howard and Steven.

Based on **D.04, D.05, D.06, D.07, D.08, and D.09**, the writer can conclude rising action of murder revelation when Bellamy Lyston price had been written a book that underscored every doubt Dale had ever entertained about what had happened in the woods that day just before the history tornado. Bellamy Lyston as the main character of this novel for eighteen years

she tried to bridge that gap, but that span of time is blocked out in his memory.

e. **Climax**

In this research, climax can be seen in **D.10 and D.11**, the climax is the most exciting point and the turning point of the story. This is the part of the story that makes reader want to know what is going to happen next and all of the major action in the story comes to a head.

In **D.10**, with trembling hands, Bellamy shook the shards of broken glass from the frame, and then ran her fingertips across the photograph itself. She looked carefully at each family member individually, trying to figure out what was bothering about the picture. Lighting flashed. She cringed. And for that instant, she was twelve years old again. In the wooded area of the state park petrified with fears as she crouched in the underbrush. She needs to take cover from the weather, but she was too frightened to move.

The flashback was so intense her breath started coming in loud, rushing gasps. Taking the photograph with her, she scrambled around the desk to the nearest bookcase and dropped to her knees in front of the cabinets beneath the shelves. Inside was all the research material she'd collected while writing low pressure. Moving unsteadily, she stacked the bulky folders on the floor in front of her and began rapidly sorting through them until she found

the one containing photographs of the tornado and its aftermath. She'd clipped them from magazine write-ups and newspaper articles, and printed them off the internet, until she had dozens of pictures that had been taken that fateful Memorial Day in Austin. But she was searching for one in particular, and her search was so frantic she flipped through all the photographs twice before she located it. It had been captioned: prominent family searches for loved ones among the rubble.

A Lyston electronics employee who'd had his camera at the barbecue had taken the picture within minutes of the tornado. In the background, the devastation looked surreal. The snapshot had captured people in tears, in tatters, still in the throes of panic. In the forefront were Howard, Olivia, and Steven. Howards was clutching Olivia's hand, his face streaked with tears. Steven's arm was raised, his face buried in the crook of his elbow. Olivia's expression was stark, vastly different from the smile she'd been wearing in the photograph taken that morning on the front steps of her home.

Bellamy held the photographs side by side. Yes the contrast between Olivia's facial expressions was pronounced. However, not so noticeable was the different in her blouse. In the photograph taken earlier, it had a bow at the neck. In the second photo there is not a bow. Bellamy dropped the photograph and covered her face with her hands as the memory jolted her. Finally she remembered, with the help of these photograph.

Next in **D.11**, “I didn’t plan it. I just reacted with rage. I bent down and grabbed a broken tree limb that was lying on the ground, and hit her in the back of the head with all my might. She fell facedown. I untied the bow at my neck and took it off.” She raised her shoulders in a slight shrug. “It was like watching someone else. It was remarkably easy. When I realized that was dead, I insulted her by flipping up her skirt. Bellamy couldn’t believe that calm and detached manner in which Olivia was relating all this. Olivia admitted all his actions. Olivia didn’t plan it. She just reacted with rage.

Based on D.10 and D.11, the writer can conclude the climax of murder revelation is Bellamy held the photographs side by side. Yes the contrast between Olivia’s facial expressions was pronounced. However, not so noticeable was the different in her blouse. In the photograph taken earlier, it had a bow at the neck. In the second photo there is no a bow. Bellamy dropped the photograph and covered her face with her hands as the memory which is jolted her. Finally, she remembered, with the help of these photograph. And she knew who is the killer. She is Olivia stepmother.

f. **Falling action**

In this research, Falling Action can be seen in **D.12, and D.13**, Falling Action is the actions and events that immediately follow directly after the climax. At this point in the story, this is where the problems begin to unwind.

In **D.12**, My memory of it came back tonight. She related everything that had happened since Dent had dropped her there. She was already dying. I thought it must have been a huge relief to her to tell someone about it. During Bellamy did not know anything but Bellamy was doubts in his life. Finally eighteen years later, Bellamy had written a book that underscores every doubt of her. But when Bellamy's identify was exposed, she become the target of an unnamed assailant who is out for vengeance. Bellamy also understood why Steven opposed her book, because he didn't want anyone to find out, as much for Bellamy, Howard and Olivia.

In **D.13**, I told the police. At this pained expression, she said, they were reinvestigating the case. I had to tell them. It was only right. The record had to be set straight. He didn't dispute that, he looked extremely unhappy about it. But Bellamy tall Steven that, once it becomes known, the backlash won't be easy or pleasant for me, we've been shackled to this lie for eighteen years. I refused to be for the rest of my life.

Based on D.12, D.13, and D.14, the writer can conclude falling action of murder revelation which I had to tell them. It was only right. The record had to be set straight. He didn't dispute that, he looked extremely unhappy about it. But Bellamy told Steven that, once it becomes known, the backlash won't be easy or pleasant for me, either, but we've been shackled to this lie for eighteen years. I refused to be for the rest of my life.

g. Resolution

In this research, resolution can be seen in **D. 14, and D.15**, Resolution is which essentially the end of the story. At this point all of the problems that the characters faced throughout the story are worked out and the story is concluded.

In D.14, Bellamy asked Olivia responsible for his actions. Olivia received Bellamy request and said that he was not afraid anymore because she had lost her husband, Howard and now, Steven. But a few moments later Bellamy suddenly realized that, except for her head, Olivia hadn't moved. Her face was wet with tears. Her eyes had closed and she didn't respond. Bellamy whipped back the covers and although she'd never been a screamer, her screamer now. Olivia was drenched in blood. Both wrists had been slashed.

Then D.15, I gotten kill them because it was on account of them that Allen died, he blubbered. Bellamy heard him as one of the arresting officers if he could have Susan's panties back. My brother told me to keep them. Ray Strickland's bellowed invectives against Bellamy and Dent echoed through the house. It took several officers to restrain him, and all the while he was hollering about injustice. But he bawled like a baby when his hands were secured behind him and he was led outside to the waiting squad car.

Based on D.14 and D.15, the writer can conclude resolution of murder revelation is her eyes had closed and she didn't respond. Bellamy whipped back the covers and although she'd never been a screamer, her screamers

now. Olivia was drenched in blood. Both wrists had been slashed. And Allen bawled like a baby when his hands were secured behind him and he was led outside to the waiting squad car. Olivia died and Allen in prison.

From all of data, the writer can conclude that the murder revelation in this novel is rather difficult because the plot is too complicated using flash back plot, beside that, it used too many terms of aircraft. In this novel, Sandra Brown describes too many the aircraft which make the writer very difficult to find data about the murder.

This novel cannot be read once or twice only. Should be up repeatedly due to a flash back to the past. So the search for data on the direct disclosure of murder should be noted.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter provides conclusions and suggestions. After analyzing Sandra Brown's novel "Low Pressure" the writer gave some conclusions and suggestions to the readers.

A. Conclusions

After analyzing the data using Freytag theory, the writer concluded the results of the research, they are :

a. Exposition

Exposition of the story started of Dale and other detective had tried to question everyone who'd attended the barbecue and had been in the vicinity at the time of the slaying.

b. Rising action of the story is when Bellamy began to find who the killer of Susan.

c. Climax

In the Climax of the story is where conflict began to find the answer. Already know who the killer she is Olivia stepmother.

d. Falling action

When Bellamy straighten out all the problems that have occurred by notifying the police. Bellamy did not want to shackled a lie for the rest of his life.

e. Resolution

The resolution in this story is tragic. Olivia died and Allen in prison.

B. Suggestions

Based on the analysis and conclusions before, the writer would like to give some suggestions as follows:

1. Plot is the soul of the literary work, so it is important to look at the plot first when analyzing literary work. For further research, the writer suggests that to analyzing of plot, Freytag theory can be used.
2. For the readers, the writer suggests that to learn and to know more about plot, because the plot is not only to analyze a case or conflict. There are many aspect can we analyze based on the plot.

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CURRICULUM VITAE



The writer, Irma Yuliana was born on December 23th 1990 in Soppeng. She has two sisters and two brothers. She is the second child of Naharuddin and Bansuhari.

In 1997, she started her education in Mis DDI Copping Copping, Soppeng regency and graduated in 2003 continued her study in junior high school SMPN 4 Marioriwawo, and graduated in 2006. Then she continued her study in SMKN 1 Cangadi and graduated in 2009 and then she was accepted as a student in English and Literature Department Faculty of Adab and Humanities, State Islamic University of Alauddin Makassar.

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