

**PARASITISM IN RELATIONSHIP IN HANNA ALKAF'S *THE
GIRL AND THE GHOST* NOVEL**

THESIS



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ABSTRACT

Balqisani, M. A. (2022). *Parasitism In Relationship In Hanna Alkaf's The Girl and The Ghost Novel*. English Department, UIN Sunan Ampel Surabaya.
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Keywords: Relationship, Ghost, Shamanism.

This research aims to describe the relationship between the main character, Suraya, and Pink in Hanna Alkaf's *The Girl and The Ghost*. In this research, two research questions are formulated: 1) How is the relationship between Suraya and Pink depicted in *The Girl and The Ghost*? 2) How does the relationship between Suraya and Pink affect the character in *The Girl and The Ghost*?

This research was used a descriptive qualitative method to describe the relationship between Suraya and Pink. The researcher used the New Criticism theory to analyze the plot and the effect of the relationship between Suraya and Pink. This data collection was based on the book *The Girl and The Ghost* by Hanna Alkaf.

This research shows that: 1) The researcher found that the relationship between Suraya and Pink is toxic because Pink harm people around Suraya in the name of friendship 2) The relationship between Suraya and Pink have many negative effect that harm Suraya and her surrounding like physical wound happened to Suraya's friend Jing Wei and psychological terror happened to Suraya because of Pink's toxicity.



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INTISARI

Balqisani, M. A. (2022). *Hubungan Parasitisme dalam novel The Girl and The Ghost karya Hanna Alkaf*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Wahyu Kusumajanti, M. Hum.

Kata kunci: Hubungan, Hantu, Perdukunan.

Penelitian ini bertujuan untuk mendeskripsikan tentang hubungan tokoh utama yang bernama Suraya dan Pink dalam *The Girl and The Ghost* karya Hanna Alkaf. Ada dua pertanyaan penelitian yang dirumuskan dalam penelitian ini: 1) Bagaimana hubungan Suraya dan Pink yang digambarkan dalam *The Girl and The Ghost*? 2) Bagaimana hubungan antara Suraya dan Pink mempengaruhi karakter dalam *The Girl and The Ghost*?

Penelitian ini menggunakan metode deskriptif kualitatif untuk mendeskripsikan hubungan antara Suraya dan Pink. peneliti menggunakan teori New Criticism untuk menganalisis alur cerita dan pengaruh hubungan antara Suraya dan Pink. Pengumpulan data ini didasarkan pada buku berjudul *The Girl and The Ghost* karya Hanna Alkaf.

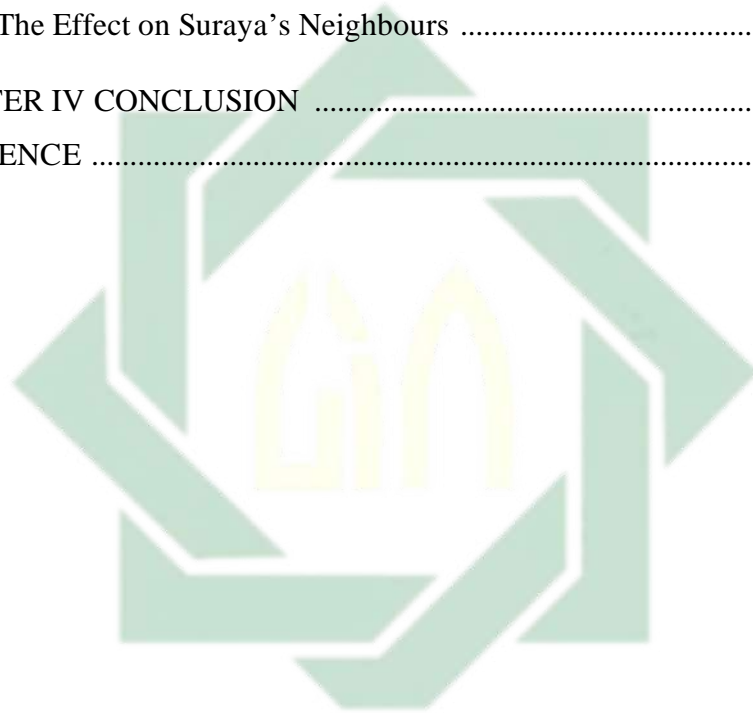
Hasil penelitian ini menunjukkan bahwa: 1) Peneliti menemukan bahwa hubungan antara Suraya dan Pink adalah toxic karena Pink menyakiti orang-orang di sekitar Suraya atas nama persahabatan 2) Hubungan antara Suraya dan Pink memiliki banyak efek negatif yang merugikan Suraya dan sekitarnya seperti luka fisik yang terjadi pada teman Suraya Jing Wei dan teror psikologis terjadi pada Suraya karena keracunan Pink.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Relationships are one of the biggest influences on the behavior and style of a person's life. A relationship will lead to good and bad at the same time.

Relationships involve an emotional relationship between two or more individuals of the same sex and different types, based on mutual understanding, respect, and trust. Some relationships are close and last a long time, while there are also relationships that are shallow and do not last long. Some relationships may run smoothly, while others may be tinged with conflict. Some relationships that have existed for a relatively long time often collide with a series of rows and problems between each individual (Samuel & Kurniawan, 2008, p. 35). One relationship that has a negative output is a toxic relationship. Toxic relationship is any relationship that occurs between individuals in which the individuals involved have low cohesiveness, do not support each other, respect each other and even tend to bring each other down and compete in an unfavorable context. Besides that, individuals involved in toxic relationships tend to feel the relationships forged as unpleasant, draining relationships. Even negative things feel more than positive things (Solferino, 2019, p.2).

Humans and supernatural beings are intelligent creatures with reason, minds, and hearts, one of them is ghost. Even though they both live on the parallel earth, ghosts and humans have different dimensions and nature. Ghosts can see

humans, whereas humans can not see ghosts. Even though they are different, they can interact with each other. Throughout human civilization, there have been many interactions between ghosts and humans in various ways.

This interaction had occurred since the time of the prophet Adam when he was still in heaven. The devil from the supernatural creatures kind, created by Allah from the fire, felt he is nobler than Adam, who was made from clay, so he was reluctant to prostrate Adam. This selfish and arrogant nature remains in the devil's descent. He still feels superior to humans and continues to try to plunge humans from the straight path. Prophet Sulaiman also used this ghost group as soldiers and workers who helped him build buildings and dive pearls in the ocean. The shamans also use the services of this genie a lot to steal news from the sky, but since the Qur'an came down, they can no longer steal information from the sky to convey to the shaman. Intentionally or not, there are often interactions between humans and ghosts in everyday life; some are known and realized, and some are not acknowledged by the humans concerned. Cases of mass and individual possessions, non-medical illnesses due to magic, and people who suddenly can heal others are examples of interactions between humans and the ghost in everyday life. There are also cases of exchanges that are not realized by humans, namely misgivings and negative whispers that are whispered by the genie into the hearts and minds of humans. People whose souls are weak tend to follow these promptings (Fadhil, 2012, p.3).

Shamans have advantages in terms of supernatural abilities that cause them to understand the invisible and interact with spirits and the supernatural,

which are employed to help resolve social issues such as magical disorders, sickness, lost items, lousy luck, and others. At the same time, magic is something or unseen science that tells humans about events in the universe that contain deception and illusions that have no essence. So shamanism is a practice carried out by a shaman, while magic is a science used by a shaman. This shamanism has existed since the time of Prophet Sulaiman AS. Then in the time of Prophet Musa AS. He was accused by a group of disbelievers and Fir'aun of being a sorcerer, even though the disbelievers and the followers of Fir'aun were the ones who believed in the power and ability of the sorcerers. Likewise, at the time of the Prophet Yusuf AS. The shaman became the primary reference in dealing with the various problems of society at that time. One example of the practice of shamanism that occurs in this novel is when Suraya's grandmother took the body of a drowning little boy and made it as her slave, and an Encik Ali who had many ghosts to serve as slaves and for personal gain (Lestari, 2018, p. 21). Both humans and supernatural being have various emotions, not all of them are good, there are also various characteristic. Therefore, if there is a relationship that occurs between the two entities, it is not certain that their relationship will be all good.

The Girl and The Ghost is a 2020 fantasy novel written by Hanna Alkaf consisted of an excellent story to state the problem of relationships. The researcher choses this research since the researcher is interested in literature and also interested in the relationship between humans and ghosts, and we can develop our knowledge and science by automatically reading literary works. It can organize the results chosen by the author.

This research is different from several previous studies because this research used novel as the object of analysis, while some previous research used film as the object of analysis. As a result, researchers will exploit the gap to discuss it. According to the above description, the researcher believes this research can add to previous findings.

1.2 The problem of the study

1. How is the relationship between Suraya and Pink depicted in *The Girl and The Ghost*?
2. How does the relationship between Suraya and Pink affect the characters in *The Girl and The Ghost*?

The objective of this study is an answer to the two questions below:

1. To describe the relationships between Suraya and Pink depicted in *The Girl and The Ghost*.
2. To describe the relationship between Suraya and Pink affects the characters in *The Girl and The Ghost*.

1.3 Significance of the Study

The significance of this Study explains the relationships between Suraya and Pink. Theoretically, the researcher believes that the research's findings will be helpful to readers and will serve as references for future research. The researcher believes this research will be beneficial to anyone interested in literary work's character analysis. The researcher also expects this study will broaden the reader's understanding of New Criticism theory on the analysis. Practically, the researcher believes that by reading this thesis, readers will become more conscious of the

disadvantage of parasitism relationship and could able to avoid the future harmful effects of the parasitism relationship.

1.4 Scope and Limitation

The scope of this research is the novel entitled *The Girl and The Ghost* by Hanna Alkaf. Then, the researcher limits the study to analyzing Suraya and Pink Relationship and the effect of characterization by using New Criticism Theory.

1.5 Research Method

This part covered Research Design, Data Source, Data Collection, and Data Analysis. The researcher will discuss the method used in this study in greater detail below.

1.5.1 Research Design

This method uses descriptive qualitative analysis. Because this research was conducted on literary work. The researcher used Hanna Alkaf's piece *The Girl And The Ghost* as the primary source and the focus of the search to look for characters in the story. The research collected data from online libraries from books, articles, journals, and websites linked to this subject. The researcher was the primary instrument in this research. The object was analyzed using qualitative analysis by the researcher. The novel's raw data is then interpreted and described using a descriptive research design.

1.5.2 Data Source

This research depends on two data sources, primary and secondary. *The Girl And The Ghost* by Hanna Alkaf was the primary data source of this

research, whereas publications, journals, books, and websites related to this research served as the supporting data source.

1.5.3 Data Collection

For data collection, the researcher will do library research. Hence, the steps are as follows:

1. The researcher read the story times to understand and identify the issue.
2. Then, the researcher interpreted all the data from *The Girl and The Ghost* novel using a data table.
3. The researcher collected the quotation on *The Girl and The Ghost*, the relationship, and the character's affection.
4. The researcher classified the data based on the statement above in *The Girl and The Ghost* novel.
5. The researcher collected the supporting data from a journal, article, and book.

1.5.4 Data Analysis

After the collecting the data, the researcher was analyzed the data by following the steps as follow:

1. The researcher analyzed the relationship shown by the main characters by using a plot analysis New Criticism theory.
2. Using a plot analysis New Criticism theory, the researcher depicted the relationship affecting the novel's characters.
3. The researcher has collected the results and conclusions through the analysis

CHAPTER II

REVIEW OF LITERATURE

In this chapter, the researcher explains the theories that were used in this research and the previous studies:

2.1 New Criticism.

New Criticism is used to direct critical criticism on literature, a complex and powerful attempt by Anglo-American authors. The document itself, terminology, and structure are entirely involved. (Selden 2007, p.19) It affects “text in itself” as the battle cry of the New Critical effort has become the only source of evidence to focus our attention on literary works (Selden 2007, p.19). New critical readings were generally restricted to the study of some parts of the work: the representations themselves (or even a particular category of imagery like the natural imagery), the position of a protagonist or of the individual, time structure: the light and dark pattern produced by the settings; or some structural feature (Tyson 2006, p. 30).

New Criticism focuses on the close reading or analysis of a text. What is New Criticism introduced, and it is a crucial instrument in modern literary criticism today. The notions in this theory concern the importance of textual proof to support the reading of literature (Tyson, 2006, p. 117).

It emphasizes the formal structure of literary works, with little mention of the author's biography or societal responses to the results. New Criticism is considered a school of the formalist movement, and both are strongly linked to modernism, which emphasizes the literary form of a work. Close reading, as defined by New Criticism, is the meticulous examination of a text's structure, including grammar, figures of speech, and so on. To analyze the text and locate the topic, a New Critic seeks to verify the "formal elements" of the text, such as characterization, setting of place and time, plot, point of view, metaphors, and symbols (Tyson, 2006, p.702).

New Criticism is of primary importance with the language (verbal meaning) and organization (general structure) of a document. This theory aims to find significance in the text's structure. It can be discovered by closely examining and studying the text's formal aspects (textual elements) (Sharma, 2015, p. 702-703). New Criticism also looks at all of the evidence offered by the text's language, such as pictures, symbols, metaphors, rhyme, meter, point of view, setting, characters, narrative, and so on (Tyson, 2006, p. 199).

2.1.1 Plot

According to Stanton (1965, p.14), a Plot is a story with a sequence of events, but each incident is only connected in cause and effect, events that cause other events to happen. These events are related to one another in a pattern or sequence. The structure of a novel is determined by the events in the story's storyline. Furthermore, it lets us perceive the cause-and-effect relationship between events, impacting the characterization. The plot is the

base of a novel or story around which the characters and settings are developed. Its purpose is to organize information events logically.

The function of the plot is to illustrate the storyline and make the users understand what is happening in a literary work such as a novel or a short story. The plot has rules to follow to play its part in the story; it must have an absolute beginning, middle, and finish. It also makes the readers feel surprised, emotional, curious, and fearful, among other things. Besides that, the story must flow logically, rationally, and convincingly from beginning to conclusion (Murphy, 1972, p. 14-15).

the author can represent the plot vocally or nonverbally through the actions, behaviors, and attitudes of the story's primary characters. The plot itself is a mirror or can be regarded as the characters' manner of thinking, feeling, and acting in response to various life difficulties. Events, actions, and human behavior in a story can constitute a plot if they have aspects of conflict, are interconnected, and, most importantly, are entertaining to tell, and the relationship between the plot and the people in the story is dramatic (Froster, 1970, p. 94).

Charter (1987, p. 1366-1367) categorizes five elements in a plot: The first is the introduction or exposition is identified as the story's beginning, where the characters and environment are established. The fundamental problem or disagreement is also introduced. The plot is considered the story's beginning, where the characters and setting are found. The main problem or conflict is also presented. Then, rising action is called rising action, which happens when

a series of incidents leads to a conflict. The main characters are formed when the plot's rising action and events become complicated. This is the part of a story where the readers will meet excitement, anxiety, or a crisis. Third, the climax is the plot's main point, and the story's turning point is designed to be the moment of most excitement and emotion. The reader is curious about what will happen next. Then, falling action is also known as falling action or the conclusion of a story. Events and problems begin to be resolved, and the outcome of the main characters' efforts is shown. The last is resolution in this section, and the author will describe how the fates of the characters in the novel will be joyful, sad, or hanging in the balance in this part (Charter, 1987, p.1366-1367).

2.1.2 Character

Character refers to a person's personality or characteristics. According to Duffy and Petit (1953, p.24), a character is a person who appears in a story or play. The character is one of the essential parts of a story. Characters are parts of a story that are intricately linked because a plot is more than simply a series of events outside of character to define characters. In other words, it must identify the character's activity in a sequence of events once known as "what happened to him or her" and "how things ended out for them." (Duffy and Petit, 1953, p.24).

Furthermore, Dickinson (1968, p.17) defined a character as something that can be related to a story in various ways. There is no correct or incorrect way to describe a person's personality. Character refers to a person's desire to act

courageously and do the right thing all the time. Character is more than “moral excellence and firmness” because greatness is an illusion. People with character usually give their all and never give up. People have no limitations and will not back down from fighting for what they feel is right. Characters, both major and minor (Dickinson, 1968, p.17).

There are two different kinds of primary characters. There are significant and minor characters. The primary character, also known as the main character, performs the essential part since it appears throughout the novel and is heavily involved in the events that occur in both direct and indirect ways. Minor characters, on the other hand, appear to support the main character. Minor characters have a smaller part than key characters since they are not as active in the story's events (Abrams, 1981, p.20).

According to Nurgiyantoro, the main character is a character who is concerned with the novel's preferred narrator. He is the most significant figure as a precursor or subject of events (Nurgiyantoro, 2005, p.176-177). The protagonist is the main character in a story, while the antagonist is the one who opposes them (Nurgiyantoro, 2005, p.176-177).

As mentioned in the quotation above, the main character is a character that frequently appears as though it dominates every aspect of the novel's events. Regarding the concept of active-passive in doing something, each of them might act as a subject capable of doing something or as an object impacted by the subject's or circumstances' treatment. In other words, the main character

functions as both a subject and an object. This kind of character has a significant part in the narrative and should not be ignored.

Characters other than the main character are referred to as minor characters. According to Robert (2002, p.55), The minor character's role is to inform and assist the main character. A foil character, according to Robert, is a secondary character who contrasts physically and mentally with the primary character. The contrast draws emphasis on the protagonist's characteristics (Robert, 2002, Pg.55).

Meanwhile, according to Kenney, the character has two kinds: the first kind is a Flat or Simple Character and the second kind is a Round or complex character. Kenney (1996, p.20) states as follows:

“Flat (simple) character: the simple, or flat, a character is less the representation of a human personality than an embodiment of a single attitude, attitude, or obsession in character. Foster calls this kind of character flat because we see only one side of him. The simple character can perform many important functions in the work of fiction. A simple character may appear in a minor role in serious fiction but will play a major part in interior fiction. Round (complex) character: at the other end of the spectrum is the complex character, called round by Foster because we see all sides of him. The complex character is more lifelike than the simple because, in life, people are not simply an embodiment of attitude. The complex or round character is a higher kind of achievement than the simple complexity of the character tends to produce life-likeness in the world of fiction. The complex character is in many ways more difficult than the simple. The simple character need only repeat his basic formula for each business. The fictional character, however complex, is not a human being. He is himself an artistic creation” (Kenney, 1996, p. 20)

Based on the explanation above, There are two types of characters. Flat characters remain the same from the beginning to the end of the play. A flat

character is more of an embodiment of a single attitude, single attitude, or obsession in character than a representation of human personality. In contrast to flat characters, round (complex) characters are dynamic and develop and develop with the play. The play exposes all there is to know about them. They are usually the play's main characters. Character analysis is more complex than plot analysis because characters are more complicated, variable, and ambiguous. Analyzing the character is more complex than the plot because characters are more complicated, varied, and vague. They begin the research of a character by determining its standing attributes. In the world of literature, the complicated or around character has a higher level of achievement than the fundamental complexity of character. A complex character is more challenging than a simple one in many ways (Kenney, 1996, p. 20).

2.1.3 Characterization

The description of the characters in a story is referred to as characterization. Characters are often necessary for literary works, mainly novels and plays. Characterization refers to establishing and creating a character in a work of fiction. According to Jones (1968, p.84), Portraying clear images of a person is known as characterization. By this definition, characterization accurately depicts the story's characters through their actions (Jones 1968, p.84).

The character can strengthen a story and make it more interesting to discuss. An author uses characterization to create a complete and transparent portrait of the character that comes to life. Characterization, on the other hand,

is a significant element because readers can explore the novel by paying attention to the character's actions, how the character speaks, the action, and the response of the other character to have a better understanding of the story's theme (Holman, 1986, p.23).

Therefore, Dickinson (1996, p.83) stated that there are a few steps to studying a fictional character. The first is a fundamental characteristic in essential characteristics include physical, i.e., age., Mental characteristics, i.e., feeling, action., Social Relationship. The second is various points of view perspectives (Dickinson, 1996, p.83). Based on the discussion above, this research would apply the New Criticism theory to describe the relationship between Suraya and Pink.

2.2 Cultural Studies

Cultural Studies is an academic field that combines literary theory, social theory, political economy, sociology, media theory, communication, cultural anthropology, philosophy, art history, and other disciplines to study cultural phenomena through many civilizations. Cultural studies extensively examine the relationship between phenomena and ideology, nation, socioeconomic class, race, and gender. The cultural studies theory is impressive, especially considering how it defines many aspects of our society. The cultural studies method invites readers to explore these cultural production processes, the issues associated with comprehending them, and the possibilities for change (William, 1983, p.3).

Cultural studies involve how cultural artifacts are structured by power structures (food habits, music, cinema, sports events, etc.). It analyzes parts of

popular culture and daily life previously dismissed as “inferior” and unworthy of scholarly study. According to cultural studies, researchers cannot simply “read” cultural artifacts from an aesthetic perspective; instead, they must be studied from a social and material perspective. For example, a novel must be read in light of the publishing industry and its profit, its reviewers, its academic field of criticism, the politics of awards, etc., in addition to the general conventions and history of the novel (William, 1983, p.5).

In Cultural Studies, representation is essential that defines a language used to describe all things and interactions. This language is connected to class, power, and ideology and is situated within the discourse framework. The cultural practice of using supernatural power or phenomenon may be interpreted within black magic or shamanism, which states that the magic-user disobeys nature law and possess the power they should not use. This discourse of shamanism is associated with the discourse of the supernatural, and the broader framework of power in culture (William, 1983, p.6).

2.2.1 Shamanism

The word “shaman” was first used by an indigenous group in Siberia, although it was not generally accepted until recently. Within the language and culture of this particular Siberian group, the word for healer was a shaman.

However, in recent times, Western anthropologists have adopted the term “shamanism” to designate a group of formal methods present in the ritual practices of several indigenous tribes worldwide. This terminology draws attention to the similarities between many of these civilizations. It

demonstrates how medical professionals throughout the world, who were not in contact with one another but came up with comparable procedures, discovered similar methods. The importance of coming to terms with these almost universal components with knowing that spirit has been calling to all of us in similar ways throughout humanity's history. As various medical practitioners committed themselves to establish a connection with extraterrestrial reality and to learn how our directing spirits seek to get in touch with us, they returned with remarkably similar responses. All of our ancestral information, including these approaches, is stored in our DNA (Campos, 2019, p.4).

The work of the late Michael Harner, an anthropologist who became a shamanic practitioner after years of traveling and studying with numerous indigenous tribes throughout the world, is mainly responsible for the popularity of the terms “shaman” and “shamanism.” The idea of universal (or nearly universal) shamanic activities developed as he noticed similarities across many cultural practices, giving rise to modern shamanism. More precisely, he saw how people entered altered states of consciousness and formed purposeful working relationships with benevolent spirits. However, it is crucial to realize that the majority of indigenous practitioners refer to themselves using terminology from their own culture rather than the title “shaman.” Harner shall refer to shamanism and shamanic practice for simplicity. Still, Harner encourages readers to recognize that this is a

simplification and that studying these activities requires cultural background knowledge (Campos, 2019, p.4).

Shamanism is a term that describes a set of universal components present in many civilizations. Because it is non-dogmatic and ambiguously defined, shamanism cannot be classified as a religion. Shamanism does not belong to a particular cosmology. Thus, it cannot advise you on which divine to serve. Contrary to popular belief, shamanic rituals exist in many different cosmologies worldwide, supporting the notion that they derive from a broader and older source than modern notions of divinity (Campos, 2019, p.4).

Shamanism is a purely subjective and experienced religion. This practice is a method of verbal, which means it is an experience that each practitioner has, rather than a ritual that is carried out by others and observed by spectators. Rituals and ceremonies are practices that all shamans participate in as they establish a close, working relationship with their assisting spirits. Regardless of how you define the source, shamanic practices help us connect with it. These techniques are based on rituals involving one or more physical senses to induce alpha states and enable shamanic experiences for the practitioner. Humans are all capable of entering into these hypnotic states, which are essential to shamanic activity. It is crucial to understand that every individual has the intrinsic ability to enter a trance or altered states, which may be done in various ways. A unique goal of using altered conditions in the shamanic tradition is communicating with benevolent spirits. Shamanic

practices can take many forms across cultures (Campos, 2019, p.5). For example in the novel *The Girl and The Ghost* is Suraya's grandmother who turns out to be a shaman who takes Pink as a slave and the practice of Encik Ali who has many ghosts to be slaves.

2.3 Previous Study

The researcher has not found a previous study on a related topic or object of study. As a result, no study or research has used Hanna Alkaf's *The Girl and The Ghost* as the primary research object. The researcher explored the relationship between human and inhuman issues as the research topic.



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CHAPTER III

ANALYSIS

In this analysis chapter, the researcher will analyze the description of the relationship between Suraya and Pink, divided into three parts or story plots, namely at the beginning, the climax, and the resolution. The quotation, characterization, and structured analysis will be explained in the description of the relationship between Suraya and Pink below.

The Girl and The Ghost by Hanna Alkaf consist of the story of a ghost named Pink whom his employer had abandoned. Then the ghost met a girl named Suraya, whose blood he believed was compatible with him. When her schoolmates bullied her school and Pink avenged her actions and harmed her, Suraya found a friend named Jing Wei, and Pink felt that he was no longer considered by Suraya, which in the end, the Pink tried to harm Jing Wei.

Starting from an old woman (Suraya's Grandmother) who almost died and has a ghost beside him, until one morning the old woman died, and the ghost was still in need of food, and in the end, the ghost found a photo which turned out to be a family with a woman. The old woman then looked for someone similar to the photo, and he found a little girl playing alone, and he felt the girl's blood matched him. From that moment, he declared that he would protect the girl with the name Suraya without approval from Suraya. Then gradually, Suraya went to school far away from her mother. During Suraya's schooling, she was bullied by her classmate.

Then, the ghost did not accept it, and in the end, the ghost took revenge without Suraya's approval. When Suraya found out the friend was in pain, she immediately knew the cause of the action. After that, she looked for the ghost and was immediately angry with the Suraya one. Then a few months later, Suraya found a friend named Jing Wei. Pink felt jealous because Pink thought that he was no longer considered Suraya's friend. In the end, Pink tried to harm Jing Wei, and then Pink disappeared. After the incident, Suraya returned to her mother's house, and with a strong determination, Suraya told all the events that had happened while at school.

After Suraya told Suraya's mother what had happened, then her mother invited someone who could be said to be an exorcist named Encik Ali. Her mother invited Encik Ali to her house so that her mother would know the which of what had happened to her. Suraya felt that Encik Ali was a two-faced person in front of the community is good even though actually he is a person who likes to save spirits to be enslaved. Well Suraya hated that Pink had to be like that too, in the end Suraya made her own decision to solve the problem with the help of Jing Wei, at first they had to know the origin of the Pink, then the final resting place. After knowing the plan they started looking for him with the help of Pink, Pink told Suraya that Suraya's mother had given a letter to Suraya's grandmother but Pink didn't know where the letter was. Then they secretly looked for the letter in her mother's room, and in the end they found essential letters such as birth certificates and there was a bundle of letters for Suraya's grandmother. In the letter, there was the address where her grandmother lived, then they took a picture to find the

address. Then taking the picture they came out of her mother's room, after finding the address of the place living from their grandmother they were allowed to go back to school with their mother but they did not return to school but to the place that had been mentioned.

As long as the trip was smooth, they were confused when they arrived at the place. She did not find what she wanted. They finally walked until they entered the cemetery area, met a ghost named Husein, and asked about the children. Husein said there are not many children here, but many parents immediately were invited to a grave but did not find it. They left the area of the graves, and when they were resting, Pink remembers a place from where she was born after Pink tells them, they think where Pink has mentioned the place after they think a place has arisen which in the end they go to that place, on the way they meet Encik Ali with an angry expression, after arriving at Pink's destination Pink shows a place where his grandmother lives, then they look for the grave. Hence, they know where the Pink grave is. When they arrive at the cemetery at night, they meet Encik Ali, who is trying to harm them but can get through it together. After the incident, they tried to find the Pink grave. After finding the Pink grave, they sounded like Suraya's mother. They were surprised, then turned their bodies, and Suraya demanded that Suraya's mother tell her about what she did not know.

Finally, Suraya's mother said that at first, Suraya's father died, and then her mother also lost her child, who turned out to be the Pink one with the name Imran. Imran died when he was playing near the swimming pool. Suraya's mother was

sleeping beside Suraya when Suraya was a baby and then Suraya's mother. He told grandmother Suraya, but there was no response from her grandmother. After her mother told her grandmother, Suraya continued the story about her life. As long as Suraya's grandmother and mother told her that Suraya was sweating and shaking and tears kept coming out after they told Suraya wanted to meet Imran in his proper form, the true form of Imran is shown.

3.1 The Portrayal of Suraya and Pink's Relationship

3.1.1 How Pink Got to Know Suraya

this part is the description of the relationship between Suraya and Pink in the novel. Relationships started with Pink having promised himself that Pink would protect Suraya, even without the girl's approval. Then, when Suraya went to the dormitory for school and met her new friend, Pink felt that she was no longer needed, and Suraya often scolded her because he avenged the actions of the person who bullied Suraya.

“So when Pink came along, bursting out of his tiny grasshopper body to show her his true self, she looked at him with the same frank curiosity she looked at everything, and she smiled. When he offered her the seed of relationship, loneliness provided a soil so fertile that she buried it deep in her heart and let it grow and grow until it filled her and patched over the broken bits and made her whole.” (Alkaf, 2020, p.29).

From the quotation above, Pink has the characteristic known as a lonely ghost. It is proven by the quotation in which 'loneliness' is written. The quotation explains that the presence of a friend of Suraya is not a human but a demon formed as a grasshopper. This demon has a good intention to befriend Suraya at

first. However, his nature of demonic and parasitic character can later destroy Suraya's innocent. However, she has not recognized that at first. As a result, he insists on being closer to Suraya so he can drink the blood. The relationship between Suraya and Pink initially occurred when Pink approached Suraya and offered herself as a friend, which is hard to find. Suraya is the granddaughter of his late master, who died recently in the story. The story's beginning portrays how evil his late master makes him feel good but not truly happy. "As the words left her lips, she saw her mother and felt Pink in her pocket both go perfectly still at the same time." (Alkaf, 2020, p.30).

Pink, in the quotation, is told to have a less honest character, even at the beginning of a relationship. Pink's dishonesty brings many problems later, but Suraya is still confused about it because she is still a little girl. The description of what Suraya quickly experiences is also due to the many things her mother keeps secret from Suraya. In this case, Suraya feels neglected and lonely. Her loneliness becomes an easy target for the one who sees her as a victim and wants to take advantage of it. Suraya is still new to an understanding of how the world works.

On the other hand, Pink lived longer than her and knew many things that should and should not be told to a child. However, Pink intentionally did that. In the end, that impacts Suraya's way of thinking. Suraya still wonders about things she should not have known in the first place.

"Listen. Suraya. LISTEN. Why do you never play with the other 'children?' 'What?' She looked up, frowning at him slightly. 'What do you mean?' Well. He scratched behind his antenna with one long leg. For as long as 'I've been with you,

I've never really seen you play with the other children. It's always just you and me.' She smiled at him. 'You're all I need, Pink,' she said. It wasn't quite true, but it was worth it to see the way he held his head higher, pleased and proud." (Alkaf, 2020, p.35).

From the quotation, the researcher can examine the reasons for the relationship created between two beings from different worlds, where Suraya lacks a sense of independence and self-confidence that makes this unhealthy relationship happen. Pink has a less independent character and lacks self-confidence because Pink's presence makes her not want to get along like normal children. Moreover, Pink also takes advantage of the nature of Suraya and gets a sense of pride from Suraya's independence. If the relationship is parasitic, it becomes fuel for one who creates a problem in the relationship. In this part of the story, Pink feels sympathy for Suraya without thinking about his nature. He wants Suraya to be happier. The result is the other way around when she does what he says.

"'Did you . . . did you do that?' Suraya whispered. Her heart was pounding so hard that she could feel her whole body shake. Slowly, Pink nodded, his eyes never meeting hers.'What are you?' 'Your friend', Pink said softly. 'I am your friend.' Was that true? Was Pink her friend? If he was, why had she never seen this side to him, this darkness, this cruelty? Had he kept it hidden from her? Or—and she felt a whisper of guilt whip around her belly—had it been there all along, and she just chose not to see it? She pressed a hand to her temple as if she could somehow knock all her racing thoughts back into place. And why did 'you hurt those kids?' she said finally. You are my master, Pink said firmly. And I am sworn to protect you. And they were hurting you. I would hurt anyone who hurt you. You only have to say the word." (Alkaf, 2020, p.37-38).

Pink in the quotation is described as having an evil and playful character. On the other hand, Suraya does not really like evil but is a little swayed by Pink. It has all proven in the quotation where he hurts friends who never want to play with Suraya without empathy, or even that is pure cruelty. Pink also desires to overprotect Suraya by hurting anyone who hurts Suraya. This quotation proves a problem that occurred at the beginning of their relationship. Friends should support each other, not help others commit evil deeds or crimes. That is what happened between Pink and Suraya. When Pink has so much ambition to take Suraya's friends down, it indicates a toxic relationship between them in the first phase of their relationship journey.

Pink has the intuition to hurt others easily by having those kinds of natural characteristics. It is the thing he likes the most. In addition, these things put Suraya in a confused state because what she understands is that she has a new friend. Thus, it makes her very happy.

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“‘Did you . . . did you do that?’ Suraya whispered. Her heart was pounding so hard that she could feel her whole body shake. Slowly, Pink nodded, his eyes never meeting hers. A warm glow spread through his chest, and he smiled to himself. Their relationship had shifted the day of the mosquito incident all those years ago; he’d felt her grow wary of him, felt her choose her steps carefully around him, as though he was a bomb that might go off any minute. He’d worried it would never return to the way it was. Now it seemed that he was, happily, completely wrong. She still needed him after all. I am bound to you, he said softly. Until the end.” (Alkaf, 2020, p.42).

Suraya’s character is entirely innocent, like a child at her age. Meanwhile, Pink’s character is full of deceit and evil. He wants to make much mischief with Suraya with his true nature as a ghost. Which make this relationship became toxic. Quotation explained that Suraya initially felt strange and afraid of Pink’s actions. When Pink blatantly says, ‘I am bound to you.’ That way, Suraya was influenced by his big offer. This is just a manipulation from Pink where he makes Suraya seem to have power over him when the opposite is the case. As the story flows, Suraya never really tells Pink what to do. Otherwise, Pink does whatever he wants. It is the opposite of what Suraya said to him. Therefore, it is known that everything he says is just his parasite side, and Suraya does not realize it. He is the one who makes trouble, not Suraya’s friends. However, Suraya’s friends harm her due to her lack of confidence and bravery.

So, the relationship between Suraya and Pink happened when Suraya’s grandmother died. She was the farmer’s employer of Pink. Pink did not have an employer when she died and could not be fed. That was why he tried to find the descendent of Suraya.

3.1.2 The Problem of Suraya and Pink's Relationship

This point will explain that the relationship between Suraya and Pink is uncontrolled.

“Pink felt her hand slide carefully into her pocket, and he jumped onto it so she could draw him into the light. A hammering and a pounding rattled his tiny body and made him jumpy in the place where his heart would have been. Would she be grateful? Would she understand that he did things only for her protection? Instead, she was frowning, and the pounding inside him turned into a strange sinking feeling.” (Alkaf, 2020, p.52-53).

Based on the quotation above, Pink's character is parasitic, but she wants to please Suraya. Suraya, a kind-hearted girl, feels that what Pink is doing is incorrect. Although under the reason of wanting to protect, Suraya knew that this was not a good thing to do. Pink, who felt that she wanted to make Suraya proud of him, only got a frown face from Suraya. Suraya does not thank and appreciate what Pink did because, in her mind, she realizes that what Pink does is always not right in her heart. All those tactics and pranks Pink did to Suraya's friends are a waste of time. It makes no difference in Suraya's human heart and good character. Suraya is a good girl who has weakness in protecting herself. Therefore, someone who sees that takes advantage of it quickly. In this case, all of Suraya's insecure friends take advantage of Suraya's nature and make her a target of bullying.

“Twice a week, after classes, Suraya had to change into her track bottom sand bright red house T-shirt with a gnawing pain in the pit of her stomach. And the miserable knowledge that Kamelia and her goons would find new and creative ways to make her life difficult when they could. Often, she would get home and catalog the fresh bruises blooming all over her thin body, the result of spiteful pinches, well-timed pushes, and

once, a hard kick to the shin when nobody was looking. Pink watched grimly through it all. I could hurt them, you know, he told her. I could shatter each of their bones into tiny pieces. Make them sorry they ever even looked at you. Make them pay. It is what the witch would have done.” (Alkaf, 2020, p.55-56).

The quotation above explains that the progress of the problem in their relationship is increasing with other people involved. Pink constantly hurt Suraya. This is where Pink gets out of control and tries to get revenge as often as possible. This quotation proves that Pink’s character is temperamental, but Suraya has patience. Pink’s anger is outraged and out of control. Pink tends to attack as many as he can.

On the other hand, Suraya is not content with what Pink has done. Suraya knows that she can endure the pain without help. However, something that happened to Suraya that made her angry was done by Kamelia and her minion. By having to face such hardship and bullying, Suraya falters a little bit, and that makes her weaker and weaker. The feelings of being bullied repeatedly get her at the end. Consequently, the sad feelings of being bullied are unbearable, and Suraya gives up.

“Suraya had to admit that coincidences could only explain away so much. Kamelia’s gang did not know what was going on, but they knew that somehow, whenever they did something to Suraya, something happened to them. And they didn’t like it. I should talk to Pink, Suraya told herself firmly. Ask him what’s going on. Tell him to stop, if he’s the one doing all of this. But she never did. Sometimes she told herself that it was because she was certain he would stop by himself; sometimes, she told herself it was because it wouldn’t make any difference anyway. She never told herself the truth: she didn’t want to start a fight with her only friend in the world.” (Alkaf, 2020, p.58).

From the quotation above, it is clear that Suraya's inability to admit that her relationship with Pink brings many disasters to other people. Suraya wanted to stop her, but she hesitated because she felt no other friend could replace Pink. Here, Suraya's less independent character is shown again. Her humanity fights with her egos that she wants to win the unending battles with her friends. The constant bullying she gets from them has to be paid fair enough, Suraya thinks. At first, she hates the idea of bullying and does not want to be one of the bullies. However, she is relieved that her only friend did that to her, and she does not want to lose her only friend. Suraya thinks it will make no difference when she can advise Pink due to the wrong things every day from her Kamelia toxic' friend and her bully.

“I want to show you this secret spot I like to go to during recess before the bell rings. You know. To get away from people.’ Their secret place? Pink felt his heart sink. Their special spot, the one place they went to for a little peace during the chaos of the school day? Was she taking this strange new girl to their secret place? Pink felt it then: a shimmer in the air, a ripple that told him to change was coming, a hot flame of anger licking delicately at his insides. He’d told Suraya that we have nothing to lose, but suddenly he wondered: She has nothing to lose. Do I?.” (Alkaf, 2020, p.70).

The quotation above shows a change in the relationship between Suraya and Pink. There is another person among them who enters Suraya's life and automatically replaces Pink, who has been Suraya's only friend. Here can see that the nature of Pink is full of jealousy and selfishness. Problems in their relationship are often faced during this phase. “We think that this often happens because

addiction plays an important role, implying that the partners' appeal grows over time regardless of the amount of love the other put in that relationship" (Solferino et al., 2019, p.7). The phase where relationships will fade due to changes instead of getting better.

In a healthy relationship, someone should not feel jealous of someone else who enters their relationship because there are no hidden motives. On the other hand, in contrast to relationships with problems, they will have an agenda or ulterior motive that persuades them to commit crimes.

“ ‘G’night, Pink,’ she’d say sleepily as they curled up together the way they had for years, but even as she slept peacefully in his arms, Pink could feel that he was losing her. They were bound together by blood, as they always were—but she’d never been so far from him.” (Alkaf, 2020, p.79).

From the quotation above, it can be seen that Pink is not independent because of the change in attitude from Suraya, who starts having fun without her. Everything became different from their previous relationship. This discomfort occurred because of the change, but at first, it was only one-sided, namely on Pink's side, who felt that he had lost his only friend. Pink's feelings of betrayal and not wanting anymore bother him so bad. Pink has a hidden motive to own Suraya all by himself and does not want to let Suraya befriend other people. Although it is different from the first time, she sees Suraya has no friends and feels pity for her. In the end, he is only a selfish, self-centered, and narcissistic ghost. All of the natural personality of a ghost owned by Pink becomes the reason for all his madness. He does not see what she needs and only sees his needs.

“I don’t need you tagging along and destroying things whenever you feel like it.’ ‘I am bound to you,’ Pink said then, his voice barely above a whisper. ‘I am bound to you until the end.’ Then this is the end, Pink.’ The words were hard to get out. Do you dare dismiss me? Just like that? After all, I have done for you?’ ‘Done for me?’ She felt a spark of rage. ‘So you’re saying I should be grateful?’ I have done nothing but protect you. I have done nothing but be your friend. He paused. For a long time, your only friend. The slight, sneering emphasis was faint, but it was there, and Suraya heard it. ‘And I never asked for that protection! I never asked for any of this! You took my blood without my consent, and now you think I should bow down and throw myself at your feet? You never gave me a choice!’ She threw off the covers and sat up in her bed, glaring at him. ‘I am your master, and I command you to leave. Then I will, he snapped. I will. But you will find you cannot be rid of me so easily.’ And with a sound like thunder, he disappeared.” (Alkaf, 2020, p. 95-96).

The quotation describes the end of the relationship between Suraya and Pink, which has only been the problem in their relationship. They are very different and do much damage from that relationship. Here Suraya cannot help but feel that Pink has to leave her life so that Suraya can avoid toxic and unhealthy relationships. Suraya has felt this all along with her relationships with Pink. Pink’s sense of bad things makes her realize that Pink is only a ghost and intends to do evil deeds. In the end, Suraya gives up the relationship, and she does not want to be near Pink anymore. Suraya understands that she feels only temporary excitement when she is with Pink. It is only too good to be true and unreal.

“The problem with parting ways with a friend, particularly when that friend happens to be a supernatural being, is that they often take out their displeasure at your decision in ways that go far beyond the realm of human possibility. The first sign of Pink’s rage was the smell. It appeared a few days after the breakup. Suraya woke up from strange, disturbing dreams that she could not quite remember, only to be greeted by a horrible stench, a stench like bad eggs and rotting corpses, a

stench so bad she thought she might throw up.” (Alkaf, 2020, p.100).

The quotation above describes the end of Suraya and Pink’s relationship. However, how strong is the influence of the problem in their relationship so far, making one of them not angry and not accepting the situation well. Here, the character Pink is full of anger and wants to take revenge on Suraya for the rejection that Suraya gave him. Pink takes revenge on Suraya with the reason for his anger. He is trying hard enough to beg for Suraya’s welcoming again. However, Suraya resists not welcoming Pink anymore in her life. She knows that Pink has caused so much trouble. It was too much to handle for Suraya.

The next day, Suraya was bothered by many attacks from Pink, and she knew it was all from him. She suffered a lot due to Pink’s revenge and aggression every day. All of those gave her so much hard times. Suraya is a good girl. Even at that moment, she is still patient. She is sure that someday the torture from Pink will end because she is his master eventually.

“ ‘I can’t do this anymore, Pink,’ she said, and her voice was sad and broken. ‘I can’t keep going on like this. You have to stop doing this to me.’ But there was no reply this time, not even from the mosquitoes that buzzed around her.” (Alkaf, 2020, p.119).

From the quotation above, it can be seen that a negative relationship never really ends. In relationships, a person sometimes becomes a victim, although often all of the other people feel like victims. Suraya’s inability to admit to Pink is expected to stop Pink from taking revenge, but this is not the case in reality. Pink still wants to play pranks on Suraya, telling Suraya how Pink has control over

Suraya. Therefore, Suraya is trying to give up and declare her defeat. She cannot bear more attacks from Pink. However, Pink keeps going with what he has been busy doing bad things to Suraya without empathy.

Suraya alone must suffer from the relationship she did not ask for. She never tried to start a relationship with Pink. Due to her position as a victim of the relationship, she also becomes the victim in the end. Her care, sympathy, and effort are not enough to make the troublemaker feel enough. All of the selfishness coming from Pink is shown very clearly here.

“To avoid the abandonment and the consequent lack of affection, the addicted partner cancels himself, while the counterpart, who probably has the idea of a relationship in which love is obtained by putting aside one’s ego, exploits the relationship only to feel admired and to exercise control.” (Solferino et al., 2019, p.3).

“Tell her, Suraya, she told herself firmly. You have to tell her. ‘a ghost is bullying me,’ she blurted out. Mama’s eyebrows shot up so high they almost disappeared into her hairline.” (Alkaf, 2020, p.123).

From the quotation above, a relationship has begun to be exposed to other Suraya because in a relationship, as a victim, it is necessary to ask for help from other parties in the hope that the relationship pattern will end. So, in the end, the comfort of both parties can be achieved. Nevertheless, in reality, the scars of a relationship last long enough. The relationship leaves a big scar on the victim and is hard to forget.

After receiving so much torture from Pink, Suraya asked her mother for help. Physically, the suffering has affected her body. She became thinner and pale due to her difficulty in consuming things. Pink has made her suffer a lot and yet

does not pity her. It is different from what he always told Suraya, who only wants Suraya's safety. It all is just a lie and deceives men.

“Yet I missed the bit where you launched a passionate protest,’ he snapped. ‘Or perhaps it was smothered by all the betrayal in the air.’ ‘ Betrayal?’ She stared at him, mouth agape, eyes filling with furious tears. ‘You’re the one who’s been spending all your time trying to hurt my friend! Trying to hurt me!’ “(Alkaf, 2020, p.134-135).

From the quotation above, a relationship always poisons them where it is manipulated that their previous relationship was good. Here, Pink's selfish character makes Suraya uncomfortable. Moreover, Suraya has to see her human friend being hurt by Pink. Suraya experienced a deep feeling of resentment. His voice is also disappointed that even Pink is not aware. Otherwise, Pink thinks that he is a victim instead of a bully. It is hard to witness when a bully takes pity on himself. Pink is just as manipulative as he can be. He is a pathological liar and has no human traits at all. With the feelings of betrayal, Pink bullies Suraya without thinking she is his friend. Therefore, it is clear how damaging Pink is. In addition, he is very dangerous. He is far more dangerous than Suraya could imagine.

“When he spoke again, Pink's voice was a deep rumble. ‘You dropped me as soon as you had another human to be your companion! Me, who has been by your side since you were barely old enough to walk! Me, who has been with you through everything! Who has ... who has loved you through everything!’” (Alkaf, 2020, p.135).

The quotation above shows a relationship where the character of Pink is jealous and blinded by his jealousy. Pink feels that she has done everything all this time, which only brings badness to Suraya's life. In conclusion, Suraya and

Pink's characters are not compatible, so a relationship is not based on honesty and openness. Pink did what he did to Suraya, expecting she would return the favors. Therefore, it can be shown that Pink had motives and had been unsincere all this time. He just wanted something in return. It is not based on a good and healthy relationship when a party does something to the other party without expecting anything.

“The one who commits a toxic relationship thinks that this often happens because addiction may play a crucial role, implying that the partners' appeal grows over time regardless of the amount of love the other puts into that relationship.” (Alferino, 2019, p.7).

They concluded that the problem in their relationship is the first is Suraya's powerful way of playing. Her neighbors avoid Suraya. The second is Pink uses an excuse to protect Suraya, but Pink likes evil. The last Pink prevents Suraya from having friends other than Pink. So, it can be said that their relationship is not a good one. In other words, it is a toxic relationship.

3.1.3 The End of Suraya and Pink's Relationship

This point will explain how this relationship returns to being a true friend.

“ ‘I don't know. Something.’ There was the tiniest of pauses, then Suraya's voice in the darkness, small and sad. ‘I'm not sure I'm ready to lose you.’ “ (Alkaf, 2020, p.230).

From the quotation above, we can see the story's resolution when that is the time Suraya tells Pink whether she can let Pink go after all their relationship experiences. Losing a friend has never been a good moment, but in the end, if the relationship gives a lesson to the person, it will last forever in the heart. Here,

Suraya is a human who experiences lots of supernatural activities and abnormal experiences. Those give her lots of memories to be remembered through negative relationships that will last quite a long in her brain.

“Suraya bent down, hesitantly sounding out the name spelled out in curling Arabic script. IMRAN, SON OF RAHMAN AND NORAINI. She sucked in a breath sharply. The world seemed to spin much faster, so fast she had to sit down before falling over. RAHMAN. AND NORAINI. What is it? She took a deep breath. ‘That’s your name, Pink. Imran.’ She pointed it out to him. ‘And those . . .’ Those . . . ? ‘Those are my parents’ names.” (Alkaf, 2020, p.265).

From the two quotations above, the name of the Pink is known by Suraya. It makes her quite shocked. She never imagines that life is very unpredictable. She never realizes that those relationships come from her closest family member. It is her brother. She begins to know all the bitter truth. The truth is she has never been told before about her family’s history, and it makes Suraya heartache. It is a toxic relationship between families when there is no honesty. As we know, honesty makes a relationship genuine and honest, even in a family relationship.

“And suddenly, Suraya understood. She understood it all: her mother’s constant aches and pains; the bow and hunch of her thin shoulders; the sorrow hiding in the depths of her eyes like crocodiles in still water, waiting to pounce; the way she held her daughter at arm’s length. Because the other ghost was with her Mama, a little boy no more than two years old, with a shock of dark hair and huge eyes that sparkled with starlight and fear, who clasped his hands around her mother’s neck as if he would never let go. Her brother. Imran.” (Alkaf, 2020, p.266).

From the quotation, it can be shown that the story’s resolution is almost coming to an end. All of the truth has been shown in front of Suraya’s eyes.

Suraya is more surprised to see that her mother is also the one who makes her life very complicated. Suraya's mother is full of mystery and never lets Suraya learn from her mistakes. Even Suraya's mother makes her life miserable, although it is not what she intends to do. It is part of a toxic relationship between a family that stimulates the family member to get another relationship with another person.

“Then why did you do what you did?’ There was anger now and so much anguish it made Suraya’s heartache and her toes curl. ‘Why did you make him this . . . this . . . thing? This monster?’ Beside her, she felt a small quiver, and Suraya knew it hurt Pink to hear these words spill from Mama’s lips so easily. ‘I thought it would be a way of keeping part of him with me.’ The witch’s voice was small, tired, and somehow older than it had ever been. ‘A way of keeping him alive. I just followed the instructions. I didn’t know it would make . . . this.’ “ (Alkaf, 2020, p.269).

Suraya, in the quotation, does not sound let go of everything quickly. She does not accept the fact that her mother is quite selfish. Selfishness is the root of toxic relationships. It will make the relationship go duller and with no empathy. Although Suraya's mother has her problem, she cannot handle it. It is not an exception to her action from the view of Suraya. At this moment, Suraya feels very betrayed.

“Beneath the tears and the sadness, Suraya thought she saw relief flicker on Mama’s face as she stared up at Pink’s monstrous face and placed a trembling hand on his cheek. ‘Thank you,’ she whispered. ‘*No, Mama. Thank you.*’” (Alkaf, 2020, p. 273).

From the quotation above, Pink and Mama understand each other. The strong bond between the mother and her son will never last. It makes each other forgive each mistake. Due to Pink's experience when he was alive, he knows that

his mother truly loves him deep down in his heart. It is just fate that keeps them apart.

“Beside her, so still that she had almost forgotten him. He said *‘it is no wonder that I love you as I do. It is because a part of me always recognized you as my little sister.’* “ (Alkaf, 2020, p.272).

From the quotation above, the person who made the relationship, Pink, understands that he is not the only one who makes mistakes, but it also comes from the love feeling he has towards Suraya, his little sister. He understands that although he is a ghost, his heart recognizes which one is his true love. Sometimes toxic relationship comes from family members. However, family members often make the other family members happy and content due to the love that is sincere and real. The part of Pink that he can still feel is his true love for Suraya, although he is in the form of a ghost.

“ ‘It is done,’ Suraya whispered. ‘The bond is broken, and this is the end.’ And as the sun rose over the cusp of the world, the ghost finally closed his eyes and died.” (Alkaf, 2020, p.275).

From the two quotations above, a problem in their relationship is depicted by Suraya’s unwillingness to let go of Pink, who has been her only friend since childhood. It indicates the end of the resolution of the relationship between them. The lonely Suraya and Pink, full of challenges, seem to complete the relationship because they are siblings. The toxic landscape looks fun, especially since a relationship is the only thing they have. It was a relationship that was toxic but full of lessons. In this resolution of the story, Suraya learns that letting go of

someone's significant in her life is hard, and it needs to be done with a great effort.

“Unlike a healthy relationship where we can still cut out our spaces, maintain a capacity for self-determination, benefit from reciprocity, in a toxic relationship instead of the emotional dependence enters into play that making the partner our exclusive interlocutor so that being happy and enthusiastic depends exclusively on the other, just like in drug addiction.” (Solferino et al., 2019, p.3).

The negative relationship has affected the victim significantly. The victim even cannot move on to another relationship quickly. This relationship between Suraya and Pink, which is toxic, has a long journey to make it ends. To end the relationship, Suraya has to make a great effort and be helped by Jing Wei, her real friend.

So at this point, it can be said that the relationship between humans and ghosts is mutually profitable or harmful. As in the case in the novel, the relationship between Suraya and Pink started when Suraya's grandmother died, and Pink felt that she had to have her food intake, then met Suraya. Who has a match with him, then at one time when Suraya found and found a friend who made Pink feel jealous. In the end, Pink vented his feeling about the environment around Suraya, and at the end of the story, Suraya finds that Pink is Suraya's sister, which has been hidden for so long. So Suraya and Pink's relationship is mutually beneficial and detrimental. In this novel, Pink feels lucky because she is intake by Suraya through blood relations from Suraya secretly. At the same time, Suraya gets a loss because she is affected by Pink as a result of Pink's jealousy and criminal act.

3.2 The Effect of Suraya and Pink's Relationship on Other Characters

3.2.1 The Effect on Suraya

This point will describe the characters that affect the relationship with Suraya.

“If she had a grandma once, as Pink had told her, why had Mama never mentioned it? Why were there no stories, no pictures of her anywhere? The only way to find out, she figured, was to ask.” (Alkaf, 2020, p.30)

From the quotation above, it can be seen that there is an effect resulting from the relationship between Suraya and Pink is the provision of new information that slightly disturbs Suraya's life. In this case, because Pink had told Suraya about Grandmother's story, Suraya influenced Suraya to question the story's truth. Suraya's character, full of curiosity about who she is and her family history, makes it difficult for her to know who she is in this world. Suraya's openness makes Suraya a lonely person and is not fully cured.

People who are not honest about what has happened in their lives tend to hide all the information permanently. The effect of the effort of hiding important information from loved ones can cause feelings of ignorance and neglect. Suraya feels much mystery in her life, and her mother never tells her. It all is a problem that makes Suraya has a weakness in socializing.

“As the words left her lips, she saw her mother and felt Pink in her pocket both go perfectly still at the same time.” (Alkaf, 2020, p.30).

From the quotation above, relationship influences what happens in the victim's life seems untrue. Usually, a negative relationship is transformed into a good relationship by offering a many of new information that creates a mind-blowing effect but, on the other hand, poisons the victim's life very badly.

“Suraya frowned. ‘That’s im-poss-ible,’ she said. It was a freshly acquired word, and she took great care in pronouncing it ever so carefully and with a great deal of relish. ‘Everyone has a grandma. You can’t have a mama.’” (Alkaf, 2020, p.30).

The quotation above shows the effect of the relationship with Suraya at first was feeling disobedience and disrespect for the other person. Because Pink is an ignorant character, he tells young Suraya about family history that Suraya should not hear. Thus, Suraya becomes dissatisfied with her life and rebels against her mother by questioning the truth, which is bitter and cannot be told.

“She had to stop then because Mama had smacked the knife down on the counter and whirled around to face her, and at that moment, she reminded Suraya of the sky right before the rain began to fall on the paddy fields, dark and heavy with a storm of epic proportions. However, when Mama spoke, her voice was calm and even, each word slicing through the air like the knife she had just been wielding.” (Alkaf, 2020, p.31).

From the quotation above, the relationship strongly influences Suraya because Pink is bold in telling her information that Suraya's mother has deliberately not shared for various reasons.

“She smiled at him. ‘You’re all I need, Pink,’ she said. It wasn’t quite true, but it was worth it to see the way he held his head higher, pleased and proud.” (Alkaf, 2020, p.35).

From the quotation above, the effect of a relationship is depicted by Suraya's character turning weak and feeling that only with Pink she can face the world. This data is where the relationships begin to take effect because Pink feels proud and happy with Suraya's inability and dependence. "When two individuals have a toxic relationship, we usually look at the behaviors of the toxic partner, but we must look equally hard at the individual who is the recipient of the toxic behavior." (Solferino et al., 2019, p.7). Finally, Pink uses Suraya's character to increase her self-esteem. Self-esteem should not be based on other people who look weaker. 'People with low self-esteem are the most subjected to this kind of addiction, and often psychotherapy for couples is needed' (Solferino et al., 2019, p.7). The best confident people are those who lift others higher, not the other way around (Solferino et al., 2019, p.7).

"Pink said nothing, but she knew he was still thinking about it. Pink had away playing with his antennae when he was deep in thought, just as she had away working her feelings out on the paper. Now, for example, she could tell from the thicker lines, the way she was pressing the pen onto the page, that this was bothering her more than even she would admit to herself. Her art was always truthful, even when she wasn't." (Alkaf, 2020, p.36).

From the quotation, a relationship is negative when evil tactics are planned for their interests or benefits. Pink keeps thinking about plans for revenge because of Suraya's weakness, who cannot defend herself. Pink, who has a grumpy character, quickly launches tactics at people he dislikes.

"By toxic relationship, we mean a relationship disorder which can have many forms, but all are characterized by a disparity, a non-egalitarian situation in which one of the two subjects depends on

the other, triggering a mechanism of dominance and subjection.” (Alferino, 2009, p.3).

“For just one fleeting moment, Suraya let herself imagine the satisfaction of revenge, of being able to get back at every kid who had ever ignored her, taunted her, pushed her aside. To make them feel exactly how she felt.” (Alkaf, 2020, p.38).

From the quotation above, the relationship negatively influences Suraya.

Suraya is made to feel happy with Pink’s revenge by hurting all her evil friends. Pink had previously harassed Suraya’s friends by sending them giant mosquitoes and making them cry and run because they were sick and itchy. This act causes pleasure for Suraya, who thinks it is unpunished.

Initially, Suraya would not view him well, but the influence of such a strong relationship can change his paradigm and life principles. Suraya is kind-hearted, but her difficulty adjusting to her friends is harmful to her and invites relationships into her life.

“There was a silence. ‘All right,’ Suraya said. ‘All right. I get it.’ She turned her head to look at him. ‘And you’ll be there with me, right? You’ll stay with me the whole time?’” (Alkaf, 2020, p.42).

The quotation shows that the relationship has reached its highest point, where both feel that the relationship is the one they have always wanted. A relationship starts with Pink entering Suraya’s life and telling her inappropriate stories, and even trying to avenge Suraya is a camouflage for a dangerous relationship.

Due to Pink’s cunning, a ghost that Suraya’s grandmother created made Suraya side with the evil she brought. Here, the influence of relationships has achieved

misleading success. Suraya is getting weaker and raises Pink as her life savior. It is the same with the theory of a toxic relationship by Solferino et al. (2019, p.3); instead”, the emotional dependence enters into play that makes the partner (exclusive interlocutor) so that being happy and enthusiastic depends on the other, just like in drug addiction.

“The bell rang, and she quickly slid him back into her pocket. Just before she began running toward her class, she glanced down at him and smiled—a weak and watery smile, but a smile nonetheless. ‘Thanks,’ she whispered. Pink felt pleasantly warm all over. ‘You’re welcome.’ ‘But don’t ever do that again.’” (Alkaf, 2020, p.54).

From the quotation above, the problem in their relationship has an effect that repeats itself repeatedly. Here, the pleasures of Suraya by the Pink in a robust negative relationship have a bad influence and are unhealthy. Again, Suraya feels happy and proud because her friend who could hurt her has been damaged by a fake hero she considers a true friend. So the irony of a relationship is that it causes feelings of pleasure when other people suffer and are hurt. From the toxic relationship that occurred between Pink and Suraya, it spread to Kamelia’s unhealthy relationship with Suraya.

The effect of the relationship between Suraya and Pink has made many differences that cause trouble. It can cause a changing behavior in the victim that feels more powerful through the relationship.

“Suraya felt her mouth pinch tight together. Pink had a way of saying things that made her feel the exact opposite of how he wanted her to feel when he said them, kind of the way her mother telling her not to sing so loudly around the house made her want to scream every line to every song she knew until the

rafters shook. Pink was the extra parent she'd never asked for. She could tell he wanted her to break down, agree with him, admit that he was right, and all she wanted to do right now was cross her arms, dig in her heels, and prove him wrong. 'Silly Pink. Of course, I can.' She knew that he knew she was lying." (Alkaf, 2020, p.56).

From the quotation above, the relationship affects Suraya and makes Suraya feel indecisive. Suraya has started to feel wrong about her relationship with Pink, but on the other hand, the relationship feels fun and satisfying but is accompanied by fear and worry.

“‘There’s nobody else I’d want to spend that time with anyway,’ Suraya had said, and the way she laughed as she said the words, so careless, so lighthearted, tore right through his chest.” (Alkaf, 2020, p.79).

From the quotation above, the relationship begins to affect Pink, who feels that she has done everything for Suraya throughout her journey to become Suraya's friend. However, Suraya denied this because she felt her new friends were healthier and would not hurt anyone. Since Suraya had switched to being friends with Jing Wei, very jealousy surfaced within Pink.

Jing Wei here is a healthy relationship that Suraya first got. Suraya feels happy, comfortable, and valued, and makes Suraya understands that what she feels when she is friends with Pink are just a mirage and a hoax. Suraya feels how different the relationship is when there is no hidden motif and the exploitation of dependency. Her relationship with Wei Jing is strengthened by care, passion, and patience. Those kinds of things are not there in relationships between Pink and her.

“She didn’t even think about Pink or what he was doing. And he needed to put a stop to it. He needed her to return to him almost as much as he needed her, though he refused to admit that last bit even to himself.” (Alkaf, 2020, p.86).

From the quotation above, a relationship is maintained by those who feel they have power over it. Here Pink, an influential figure in Suraya’s life, does not accept that she was dumped. In the end, Pink realized that she also could not live life without Suraya’s acknowledgment and attention. His feeling of dependence makes him long for the relationship more. He knows that having company from his victim friends or the bullies is the only happiness he can get.

The lack of independence is genuinely coming from a problem in their relationship. It is not supposed to be like that. Otherwise, a relationship with a problem causes so much independency due to the motives behind the one. There is no sincerity there. There is no natural care there. It is only a game that has been played for so long by the bully, Pink, in this case.

“Pink was a good friend. She could admit this to herself unreservedly, but being friends with him was like walking a tightrope. You had to be careful where you stepped and what your next move would be. You had to be watchful and wary and alert always. You could never relax.” (Alkaf, 2020, p.99).

The quotation above gives an overview of the inconvenience that Suraya has experienced so far. Suraya tries hard to hold back when she befriends Pink. He tried to be careful, but it was tiring. So, Suraya does not want to experience this anxiety and fear continuously.

As a result of being friends with Pink, which is full of twists and turns and worry, Suraya realizes as a whole. So far, Suraya is just a victim of Pink’s

manipulation, and Pink's ideology contains brutality and cruelty. The bad traits that the toxic friend has are contagious. It can affect other people near him that copy the same personality. However, Suraya is almost as evil as he is. In the end, Suraya comes back to where she belongs. It is with a human being.

“‘Evil?’ Suraya frowned. ‘I don’t think Pink’s evil, Mama. He just loves me too much.’ ‘I don’t think it’s a good idea to depend too much on his love,’ her mother said. ‘Not when all that love is doing is hurting you.’ Mama sighed a deep, exhausted sigh, gathering up the exercise books and stacking them neatly in one corner of the table. ‘I’m going to get some help. This requires an expert.’” (Alkaf, 2020, p.125).

The quotation above describes a relationship that disrupts Suraya's life. Because Pink tirelessly bothers Suraya with various tricks and pranks, Suraya becomes frightened and asks her mother for help. Hearing the suffering that Suraya told, Suraya's mother rushed to find help to eliminate the evil supernatural figure who always bothered Suraya even though Suraya tried to deny it in front of her mother.

“The rest of me. Pink repeated the words softly to himself, remembering the smell of damp earth and decaying flesh, the feel of living things wriggling all around him in the darkness. How to explain this feeling in the pit of his stomach? How to tell the only person he cared for that the rest of him was her and not some pile of bones deep underground? Not for the first time, Pink cursed the emotions he was trying so hard not to feel. He thought dourly, that's what you get, being around them for so long. *Humanity is contagious.*” (Alkaf, 2020, p.187).

The quotation above shows the relationship is starting to tire Pink, who has the party who has been acting and causing chaos. Pink realizes that he is very

different from Suraya, a human and only a demon. He had forgotten that the relationship between humans and ghosts would not go well all this time.

In this story, Pink's characters are the sources of all his madness and ignorance. He has hurt Suraya without any empathy. Nevertheless, in the end, he realizes that the only one who cares about him is Suraya. Pink assumed it was the effect of being near humans for too long. He thinks that all of the emotion of sympathy he should not have is coming from being near humans for too long. It concluded that Suraya's effect was due to the relationship between Suraya and Pink, so Suraya and Pink's relationship is toxic.

3.2.2 The Effect on Jing Wei

This point will describe how the relationship affects not only Suraya but also the surrounding Suraya. Starting from Pink, he was jealous because Suraya had a new friend. In the end, Pink targeted Jing Wei, whose position was her only best friend. Suraya found out that Pink made Jing Wei like this, so one day, she tried to calm down and stop Pink's actions that hurt Jing Wei. 'You have to stop, Pink. She's my friend, and you have to stop. I used to be your friend, he said sullenly. Your only friend' (Alkaf, 2020, p.83). But the hatred that Pink felt came from her jealousy toward Jing Wei. Pink feels that he is Suraya's friend, so no one else can be Suraya's friend but herself.

“A smack to the face during a game of netball, shattering her glasses into three pieces and bruising her cheek. An inkblot blossomed on the pages of her English essay, eating up the neatly written words until only a third could be seen, earning her a sharp rap on the knuckles from Miss Low's heavy wooden ruler— Miss Low never could tolerate any carelessness in homework. A hole in the pocket of her pinafore so that her

pocket money worked its way out, and she had to go without the new Millennium Falcon figurine she'd been saving up for.” (Alkaf, 2020, p.80-81).

At first, Pink's torture of Jing Wei seemed harmless was, as a mere fad, but it was torturous for Jing Wei without Pink recognizing it, especially the last time when Jing Wei saved her money to acquire something, and her money saved was gone when Pink tore Jing Wei's pocket. Moreover, it made Jing Wei hurt mentally.

“And it was simple enough. Simple to have red paint fall just so on the seat of Kamelia's chair so that she sat on it unawares. Simple enough to use a little notice-me spell as he clung onto her ballet slipper shoes, something that made everyone turn to look at her as she walked to the canteen from her classroom, the last one in the farthest block. Simple enough to make sure everyone noticed the bright red stain on her pinafore, looking for all the world like fresh blood blooming freely into the turquoise cotton, every girl's nightmare.” (Alkaf, 2020, p.54).

The quotation above explains that when Jing Wei fell from the top of the stairs to the bottom, it was all Pink's doing. It started when Kamelia's skirt was painted on, then Kamellia thought that Jing Wei was the cause. Moreover, in the end, Kamelia looked for Jing Wei, found her at the top of the stairs, and then pushed Jing Wei from the top. Kamelia then ran, and at that time, Jing Wei was found by Suraya in a badly injured state. Then Kamelia was called by the school and suspended from the school.

“Simple to have red paint fall just so on the seat of Kamelia's chair, so that she sat on it unawares. Simple enough to use a little notice-me spell as he clung onto her ballet slipper shoes, something that made everyone turn to look at her as she walked

to the canteen from her classroom, the last one in the farthest block.” (Alkaf, 2020, p.87).

The data above shows that after Suraya and Pink had disagreements about their relationship, Pink decided that she had to eliminate Jing Wei so that only Pink could be Suraya’s friend. However, Pink has been strictly ordered by Suraya not to disturb Jing Wei anymore. Therefore, Pink decided to use someone else’s hand, namely Kamelia. Pink planned to annoy Kamelia and make it look like Jing Wei is doing. Then made, Kamelia replied to Jing Wei. Here, the ones hurt by Pink and Suraya’s relationship were Jing Wei, who was directly involved, and Kamelia, who had stopped bullying Suraya.

“IT WAS SURAYA who found her in the end, at the bottom of the stairs farthest from the hall, whimpering, blood trailing from her nose. Her right arm stuck out from her body at an unnatural angle that Suraya had to look away. By her knee were the shards of her black-rimmed glasses. Someone had stomped on them hard, grinding the lenses into powder.” (Alkaf, 2020, p.89).

The quote above shows the result of Pink’s previous actions trying to get rid of Jing Wei through Kamelia. After making Kamellia think that Jing Wei had soiled her clothes, Pink cast a spell on Kamellia with malicious intent. So, Kamellia pushed Jing Wei off the stairs causing Jing Wei to be seriously injured.

“And so it was to Jing Wei that he directed his anger. His magics were small at first. A lost storybook is one of her favorites. A scratch on her favorite Star Wars DVD (The Empire Strikes Back, a movie far superior, she insisted to Suraya, to all the others), rendering it unplayable.” (Alkaf, 2020, p.80).

The data above shows that the relationship between Suraya and Pink was so many problems when Suraya finally had her first human friend with whom Suraya had never been friends before. that made Pink jealous and angry because Pink had less time to spend with Suraya. They had always been together, but Suraya spent more time with Jing Wei than Pink this time. Therefore Pink thinks Jing Wei is a threat to their relationship and plans to get rid of him, unbeknownst to Suraya, of course, because Suraya would be angrier if it involved her new friend. It concluded that the effect that Jing Wei received was due to the relationship between Suraya and Pink, so Suraya and Pink's relationship is toxic.

3.2.3 The Effect on Kamelia

The relationship between Suraya and Pink has affected other people significantly. Other people who might not deserve to be punished must accept the cruelty a relationship has created. An effect that tends to hurt anyone he knows is very toxic in humans. Otherwise, Pink, who has cruel traits, is not human but a ghost.

“K's table was laughing raucously at yet another one of her not-that-funny jokes when one of them happened to look down at her lunch box. The screams echoed to the rafters and shook the bats awake from their slumber as girls jumped up and tried to get as far as they could from the table, their faces pale. Some were retching; K made a great show of heaving dramatically over the closest dustbin.” (Alkaf, 2020, p.51).

The data above shows that the effect of Suraya and Pink's relationship is also harmful to other people. In this case, Kamelia often called K, Suraya's school friend, often bullies students, and Suraya is no exception. K and his friends often bully Suraya because Suraya is from the village. So one day, when K felt he had

bullied Suraya too much, the ghosts retaliated by turning their supplies into disgusting insects. This result should not have happened because Suraya had warned Pink never to bother anyone, regardless of how bad they treated her. However, Pink still does it even though it is forbidden, making this a negative relationship.

“He did not move for a long, long time. It was to rub his long back legs together when he finally did. The familiar chirp of the grasshopper’s song echoed out into the darkness. Then, a tiny skittering sound grew louder, as if hundreds of little feet were running, then they stopped right beneath Pink’s window. He bent his head low and whispered his instructions. The next day, Kamelia and Divya were not at school. And when they did return, days later, they sported new identical short haircuts and sullen expressions.” (Alkaf, 2020, p.63).

The quote above explains Pink’s treatment of K and his friends getting worse. One night, Pink orders her insect army to attack K and her friend Divya, giving them a severe hair disease that requires them to cut their hair, which they have always been proud of. Furthermore, Pink did it without Suraya’s knowledge because Pink knew that Suraya would disagree with her actions and would instead scold Pink. Therefore Pink chose to do it quietly. It concluded that the effect that Kamelia received was due to the relationship between Suraya and Pink, so Suraya and Pink’s relationship is toxic.

3.2.4 The Effect on Suraya’s Neighbours

In the end, the relationship between Suraya and Pink has affected other people significantly. Other people who might not deserve to be punished must accept the relationship’s cruelty. An effect that tends to hurt anyone he knows is

very toxic and inhuman. Otherwise, Pink, who has cruel traits, is not human but a ghost.

“And then the mosquitoes pounced. How they feasted on the children, latching on and supping blood freely from any exposed flesh they could find: arms, legs, faces, necks, ears, all were fair game. And as the children screamed and screamed and screamed, Pink laughed.” (Alkaf, 2020, p.37)

From the quotation above, the influence of a friend from Pink's figure is his treatment of revenge that Suraya does not need. Moreover, Pink hurts others because she is obsessed with protecting Suraya too much. This feeling of obsession is unhealthy. In the end, the obsession with relationships brings enormous harm to humankind. It concluded that Suraya's neighbors' effect was due to the relationship between Suraya and Pink, so Suraya and Pink's relationship is toxic.



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CHAPTER IV

CONCLUSION

Based on the analysis from the previous chapter, the researcher concluded the analysis in *The Girl and The Ghost* novel by Hanna Alkaf.

The researcher analyzed the relationship between Suraya and Pink for the first research question. Their relationship begins with Pink, who needs Suraya's blood to stay alive and starts befriending her with Suraya's blood as a binder. However, still, their relationship has had many problems over time. For example, Pink started to act evil against people around Suraya, such as taking revenge on people who bullied Suraya without Suraya's knowledge. Even at its peak, when Suraya has a new friend, which of course makes Pink feel jealous, she vents her jealousy by hurting Suraya's friend, and at some point, Suraya also becomes a victim of Pink's crime. Nevertheless, even though they hurt each other, they still do not want to be separated at the end of the story because they have been friends since Suraya was little.

Then, in the second research question, the researcher explained the effect of Suraya and Pink's relationship character, which impacted Suraya and her surroundings. One of the impacts that Suraya received was independence in making decisions and limitations in making friends. Even when they fight, Suraya is also bullied by Pink.

As for other people, Pink does not hesitate to take her anger out on them whenever someone annoys or hurts Suraya physically or mentally. Some do not even bully but become Suraya's friends and have to be seriously hurt just because Pink is jealous of her.

So, After analyzing the plot and character effect on relationship between Suraya and Pink in *The Girl and The Ghost* by Hanna Alkaf, the researcher concludes that Suraya and Pink's relationship is toxic. It is proven by Suraya was harmed by Pink psychologically because Suraya had a friend other than Pink. It makes people around Suraya also get hurt, such as Jing Wei that being heavily injured just because she is befriend Suraya.



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