

**POWER RELATIONS BETWEEN MARIA AND MALE
CHARACTERS REPRESENTED IN PAULO COELHO'S
*ELEVEN MINUTES***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG**

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THESIS

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2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Power Relations between Maria and Male Characters Represented in Paulo Coelho's Eleven Minutes* is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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APPROVAL SHEET

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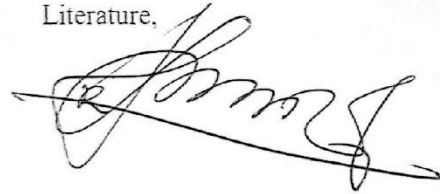
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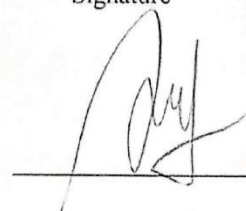
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MOTTO

وَلْتَكُنْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ وَيَنْهَوْنَ عَنِ الْمُنْكَرِ ۗ وَأُولَٰئِكَ هُمُ الْمُفْلِحُونَ

“And let there be [arising] from you a nation inviting to [all that is] good, enjoining what is right and forbidding what is wrong, and those will be the successful.” (3:104)

إِنَّ فِي خَلْقِ السَّمَوَاتِ وَالْأَرْضِ وَاخْتِلَافِ اللَّيْلِ وَالنَّهَارِ وَالْفُلْكِ الَّتِي تَجْرِي فِي الْبَحْرِ بِمَا يَنْفَعُ النَّاسَ وَمَا أَنْزَلَ اللَّهُ مِنَ السَّمَاءِ مِنْ مَّاءٍ فَأَخْبَا

بِهِ الْأَرْضَ بَعْدَ مَوْتِهَا وَبَثَّ فِيهَا مِنْ كُلِّ دَابَّةٍ وَتَصْرِيفِ الرِّيْحِ وَالسَّحَابِ الْمُسَخَّرِ بَيْنَ السَّمَاءِ وَالْأَرْضِ لِقَوْمٍ يَعْقِلُونَ

“Indeed, in the creation of the heavens and earth, and the alternation of the night and the day, and the [great] ships which sail through the sea with that which benefits people, and what Allah has sent down from the heavens of rain, giving life thereby to the earth after its lifelessness and dispersing therein every [kind of] moving creature, and [His] directing of the winds and the clouds controlled between the heaven and the earth are signs for a people who use reason.” (3:164)

DEDICATION

Thousands of thanks I dedicate to the people I really care about,

My mother and father, are the strongest human beings in this life who always embed my name in their long prostrate and work tirelessly for the success of their children.

My siblings, Kak Nik, Abang, and Kak Iput, people who have always been involved in my complaints while studying, people who always motivate, encourage and love this youngest brother.

My honorable advisor, Dr. Hj. Mundi Rahayu, M.Hum., who has provided guidance sincerely and patiently in showing the direction of writing so that this thesis can be completed.

My comrades in the movement, PKPT IPNU-IPPNU UIN Malang and my cadres at PAKPT KH. Hasyim Asy'ari, who always portrays joy and becomes energy when it's too late.

Unforgettable, Ma'had al-Jami'ah al-Ali, especially El-Mafakhir's relatives, and BEM administrators, a second home full of blessings. A place to lean on from the fatigue of gaining knowledge in the midst of a period of service.

Dear myself, thank you for standing strong up to this point. Thank you for all the acceptance and all the valuable experiences. Stay firm because our joys, sorrows, laughter, tears are not over.

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All praises are due to the presence of Allah SWT for all the strength given to the writer so that this thesis can be completed properly. Shalawat and greetings are delivered to the Prophet Muhammad S.A.W. The Exemplary of the Universe, whose name is always spoken in every aspect of life.

On this happy occasion, the author would like to thank the family, Umak, Bapak, Kak Nik, Abang, and Kak Iput, who have included the author's name in each of their prayers, so that the writer can endure the long process of studying at State Islamic University of Maulana Malik Ibrahim Malang.

The second time, the author is fully grateful to Dr. Hj. Mundi Rahayu, M.Hum., as an extraordinary supervisor. Thank you very much for being willing to guide the author patiently. Thank you also for all directions and supports from the beginning I wrote to finish this paper perfectly.

The last statement I pour out to myself who continues to stand tall through all the obstacles that hit. The author has put a lot of time and energy into completing this thesis. The writer realizes that this thesis is far from perfect, so the writer opens as wide as possible to the readers in providing criticism and suggestions to improve this research in the future. All omissions included in this study are the full responsibility of the author.

Malang, 10 May 2023

The Researcher,
Ahmad Imbron

ABSTRACT

Imbron, Ahmad (2023) Power Relations between Maria and Male Characters Represented in Paulo Coelho's *Eleven Minutes*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Hj. Mundi Rahayu, M. Hum.

Keywords: *Eleven Minutes*, Power Relations, Resistance

This study aims to find power relations in the novel *Eleven Minutes* by Paulo Coelho. The researcher focuses on analysing the forms of power relations between Maria and the male characters in the novel as well as her resistance against them. This study applies the power relations theory initiated by Michel Foucault. This type of research is classified as literary criticism with a sociological approach. Data collection in this study used documentation techniques by reading and highlighting sentences, dialogues, and quotations. Furthermore, to analyze the data is carried out by classifying, interpreting, analysing and drawing conclusion. The result of this study indicates that Maria has power relations with the male characters in the novel. The male characters are the boyfriend and Malfson as the partners, the owner of a draper shop, Roger and Milan as the employers, the Arab man, the steward, Terence, and Ralf Hart as the clients. The forms of the power relations between Maria and the male character show that Maria has power over the male character by threatening and utilizing her beauty. Conversely, Mary is also often placed as a powerless party over the power exercised by men, such as being controlled and deceived. The resistance carried out by Maria was the resistance through the discourse and disobedience. The resistance through the discourse was the summon of a lawyer for an exploitative act committed by one of her employers. Meanwhile, the resistance through disobedience was carried out by refusing the pimp's orders by leaving from working as a prostitute in the Copacabana bar.

ABSTRAK

Imbron, Ahmad (2023) Relasi Kuasa antara Pelacur Perempuan dan Tokoh Laki-Laki dalam Novel *Eleven Minutes* Karya Paulo Coelho. Skripsi, Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Mundi Rahayu, M. Hum.

Kata Kunci: Eleven Minutes, Perlawanan, Relasi Kuasa

Penelitian ini bertujuan untuk menemukan bentuk relasi kuasa dalam novel *Eleven Minutes* karya Paulo Coelho. Peneliti berfokus pada analisis bentuk relasi kuasa antara Maria dan tokoh laki-laki di dalam novel tersebut serta bentuk perlawanan terhadap relasi kuasa yang dialami. Penelitian ini mengaplikasikan teori relasi kuasa yang digagas oleh Michel Foucault. Jenis penelitian ini tergolong sebagai kritik sastra dengan pendekatan sosiologi. Sumber data primer yang dipilih adalah novel *Eleven Minutes* karya Paulo Coelho. Pengumpulan data dalam penelitian ini menggunakan teknik dokumentasi dengan cara membaca dan menandai kalimat, dialog maupun kutipan. Selanjutnya, untuk tahapan analisis data dilakukan dengan cara mengklasifikasi, menginterpretasi, menganalisis dan menarik kesimpulan. Hasil penelitian ini menunjukkan bahwa Maria memiliki relasi kuasa terhadap tokoh laki-laki di dalam novel. Tokoh laki-laki tersebut adalah sang pacar dan Malfson sebagai rekan, pemilik toko kain, Roger dan Milan sebagai majikan, serta pemuda Arab, sang pramugara, Terence, dan Ralf Hart sebagai pelanggan. Bentuk relasi kuasa antara Maria dengan tokoh laki-laki menunjukkan bahwa Maria berkuasa atas tokoh laki-laki dengan cara mengancam dan memanfaatkan kecantikannya. Sebaliknya, Maria juga kerap ditempatkan sebagai pihak yang tidak berdaya atas kekuasaan yang dijalankan oleh laki-laki, seperti dikendalikan dan ditipu. Relasi kuasa tersebut menimbulkan perlawanan. Adapun perlawanan yang dilakukan oleh Maria adalah perlawanan melalui wacana dan pembangkangan. Perlawanan melalui wacana dilakukan dalam bentuk pemanggilan pengacara atas tindakan eksploitatif yang dilakukan oleh salah seorang majikan. Sedangkan, perlawanan melalui pembangkangan dilakukan dengan menolak perintah mucikari dengan cara berhenti bekerja sebagai pelacur di bar Copacabana.

مستخلص البحث

احمد عمران (٢٠٢٣) علاقات القوة بين ماريا والذكور في الرواية *Eleven Minutes* لباولو كويلو. بحث العلمي، أدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج.

المشرفة: فضيلة الدكتورة موني راحيو الماجستير.

الكلمات الإشارية : *Eleven Minutes* والمقاومة وعلاقات القوة

تهدف هذه الدراسة إلى معرفة شكل علاقات القوة في رواية *Eleven Minutes* دقيقة لباولو كويلو. تركز الباحث على تحليل أشكال **علاقات القوة** بين ماريا والشخصيات الذكورية في الرواية ، وكذلك أشكال **مقاومتها** عن **علاقات القوة** التي تشعر بها. تطبق هذه الدراسة نظرية **علاقات القوة** التي يادر بها ميشيل فوكو. صنف هذا النوع من البحث كنفذ أدبي بنهج اجتماعي. مصدر البيانات الأساسي الذي تم اختياره هو رواية *Eleven Minutes* التي كتبها باولو كويلو. تم جمع البيانات في هذه الدراسة باستخدام تقنيات التوثيق من خلال قراءة وتمييز الجمل والحوارات والاقتراسات. علاوة على ذلك، تتم مرحلة تحليل البيانات عن طريق التصنيف والتفسير والتحليل واستخلاص النتائج. تشير نتائج هذه الدراسة إلى أن ماريا لها علاقة قوية بالشخصية الذكورية في الرواية. الشخصيات الذكورية هي الحبيب ومالفسون كشریک، وصاحب متاجر الملابس، وروجر وميلان كأرباب عمل، وعربي، ومضيفة، وتيرينس، ورالف هارت كعملاء. تظهر **علاقات القوة** بين ماريا والشخصية الذكورية بين ماريا والشخصية الذكورية أن ماريا لها سلطة على الشخصية الذكورية من خلال التهديد والاستفادة من جمالها. وبالعكس، ما يتم وضع مريم غالبًا كطرفة ضعيفة على السلطة التي يمارسها الرجال، مثل السيطرة والخداع. **والمقاومة** التي قامت بها ماريا كانت **مقاومة** من خلال الخطاب والتحدي. تمت **المقاومة** من خلال الخطاب على شكل استدعاء محام لارتكاب عمل استغلالي ارتكبه أحد أرباب عمله. **والمقاومة** من خلال التحدي هي رفض أمر القواد بالتوقف عن العمل كعاهرة في حانة كوباكابانا.

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CHAPTER 1

INTRODUCTION

This chapter will describe background of the study including the purpose of the study and previous studies. Besides, this chapter also consists of research questions, significant of the study, scope and limitation, and definition of the key terms.

A. Background of the Study

Humans are social creatures. They live together and need each other. They establish interactions among themselves that create social relationships. In everyday life, social relationships play an important role in shaping and influencing individuals (Psaltis & Duveen, 2006). Talking about relations, everyone has different relationships, depending on the group or society they adhere to. Social relations also contribute to the social and cognitive development of individuals. Through interaction with others, one can learn about cultural norms, values, and ways to communicate effectively (Harris & Orth, 2020). This learning process helps build social identity and enhances one's ability to understand and interact with the wider community.

Social relationships and literary works are very close because literary works often reflect, describe, or criticize aspects of social relations in society. Literary works tell about human life which is an inspiration for an author to produce literary works. Literature represents life in a large

measure although individual subjectivity is also an object of literary imitation (Wellek & Warren, 1956). So, literature is a picture of real life that describes various aspects of life and life's problems as well as sentences that contain moral messages. In this case, the researcher uses the *Eleven Minutes* novel as material in criticizing the social issues depicted in it.

Eleven Minutes by Paulo Coelho describes a complex relationship between Maria and the male character in the novel. Maria is a beautiful woman who has physical attractiveness that can attract men. The conflict that occurs in this novel is when Maria is tricked by one of the male characters who invites her to go to Switzerland to work as an artist, after some time she is fired unilaterally by her employer. Long story short, Maria's isolation in Switzerland made her determined to become a prostitute. Based on the conflict analyzed by the researcher in the *Eleven Minutes* novel, the relationship to be analyzed is about power.

The novel shows power relation between Maria and male characters that are in line with the theory of initiated by Michel Foucault. He argued that understanding of power changes between his early work on institutions. Power is the diversity of power relations that persists in the field where they operate and which are their own organization; as a process through relentless struggle and confrontation, modify, strengthen, or reserve them; as support discovered by the relationship of these forces to one another, thus forming chain or system (Kelly, 2013).

Foucault added in his theory that power should be viewed as diverse and dispersed relations such as networks, which have a strategic scope. Power is understood by asking questions about how power operates or in what way it is operated. He argued that modern society sees the body as everything. The current false health awareness is one that makes modern society obsessed with their own bodies. An attractive body will bring out the power in the power had (Markula & Pringle, 2006).

The novel *Eleven Minutes* by Paulo Coelho has been studied and analyzed quite in previous studies. However, the theory used in this novel has not been applied before. The approach taken by previous researchers has been targeted from several aspects such as psychology or gender studies. Nonetheless, no studies have been found that use the theory of power relations in Paulo Coelho's novel. Based on the symptom that occur in the novel, this paper will be important and very beneficial for readers in the world of research, especially for those who have an interest in analysing literary works using the theory of power relations and also in the other similar issues.

Furthermore, this research contributes to develop the study of literary works within the scope of power relations theory which has not found too many research results. The power relations theory of Michel Foucault which is applied in this study is to see the practice of power relations that occur in social life. To complete this research, the researcher

has reviewed several previous studies that are in line with the topic of Power Relations as stated below:

In previous studies, researcher has found studies that use the same theoretical framework, namely power relations of Michel Foucault. The research of Sulistya Ningtyas in a article (Ningtyas, 2021) *Power Relations on the Female Body in Seno Gumira Ajidarma's Short Story Istana Tembok Bolong* and the research of Mundi Rahayu (Rahayu et al., 2014) in journal article entitled *Power Relations in Memoirs of Geisha and The Dancer*, Those study explores disciplinary mechanisms in the form of power relations practices in short stories. Then, the next research by Marudut Simanjuntak, etc. (Simanjuntak et al., 2022) entitled *Power Relations in the Story of "Nommensen Bertemu Raja Panggalamei" by Patar Pasaribu* and the article of Wulan Febriyanti (Febriyanti, 2013) *Power Relations In Tahmima Anam's The Good Muslim*, reveal several ideas that focus on the dominance and the parallels of power relations.

In other previous studies that can support this research in the similarity of research studies, Bimal Kishore Shrivasta in his article (Shrivastwa, 2022) *Exploration of Power Struggle in Chatterjee's Palli Samaj*. This article aims to explore issues of power relations and power struggles in the novel from a Marxist perspective. Furthermore, research by Abdul Basid and Fahimatul Amrillah (Basid & Amrillah, 2018) entitled *Masculinity Representation in the Movie "Miracle in Cell No.7" Based on Sociology of Literature Perspective* that discuss about the representation of

masculinity between the father, his daughter, and the surrounding community is reflected in the film using the sociology of literature which views literature as a portrait of social reality.

Previous studies that used the same object in novels *Eleven Minutes* by Paulo Coelho has been targeted from several aspects. So, the researcher can ensure that this paper contains novelty than other research. The research by Dr. Usha Kaushik (Kaushik, 2020) in International journal article entitled *Agony o f Displaced Maria in Paulo Coelho's Eleven Minutes*, Nimatul Ulya (Ulya, 2015) in her thesis entitled *Maria's Moral Reasoning in Paulo Coelho's Eleven Minutes Viewed from Lawrence Kohlberg's Theory*, Martha Pardede and Diah Pratama (Pardede & Pratama, 2022) in they article entitled *Self Actualization Depicted in Paulo Coelho's Eleven Minutes and Milena Busquets's This Too Shall Pass* and the research of Diana Budi Darma (Darma, 2014) entitled *Maria's Self-Trancendence in Paulo Coelho's Eleven Minutes* focused on the psychological aspects of the main character.

Based on the previous studies above, the object of this research has never been studied in previous studies. The interest in this research lies in the selection of issues in the novel *Eleven Minutes*. This novel is closely related to the power of main character, Maria, in controlling her body with the motives that she wants behind it. However, this study examines the power in the relationship between Maria and male characters in the novel. Another view of the study of feminism uses the background of women who

have independence and sacrifices for survival. In this study, the researcher choose to investigate the perspective the operator of power.

B. Research Question

Based on the issues stated in the background of the study, this paper has the following questions:

1. How are power relations represented between Maria and male characters in Paulo Coelho's *Eleven Minutes*?
2. How does Maria resist the power of male characters represented in Paulo Coelho's *Eleven Minutes*?

C. Significant of the Study

This study is expected to provide theoretical and practical knowledge in analyzing literary works using the concept of power relations. Theoretically, this research is expected to contribute an analysis of power relations theory by Michel Foucault to be developed in other objects of literary studies. Practically, this research helps to understand the power relation theory and the way to apply it into the other objects.

D. Scope and Limitation

This study will identify the novel *Eleven Minutes* by Paulo Coelho as the object using theory of power relations by Michel Foucault as the main theory. The researcher places the concept of Foucault's power that influences cultural and social conditions at a certain time from literary texts.

The researcher focuses on discussing the main character named Maria because most of the story focuses on one female character who experiences pressure from her relationship with men in the novel. In analysing the data, the researcher is looking for the forms of power relations between Maria and male characters and her resistance against them that described in the novel storyline.

E. Definition of Key Terms

1. Power

Power is the action diverting the mindset and behavior of people in which power is produced, maintained, and used in society (Foucault, 1980).

2. Power relations

Power relation is an integral part of the regulator of modern social productivity with an active program of the collective substance of society, such as the intention to convey knowledge, shape behavior, to form self-awareness and identity (DuBois, 1991).

3. Resistance

Resistance is a refusal to comply with something or an attempt to overcome a problem by argument or action (Vinhagen & Johansson, 2013).

CHAPTER II

PREVIEW OF RELATED LITERATURE

In this chapter, the researcher will discuss the theory that is applied as an analytical tool for this study. The essential theory used in this research is power relation of Michel Foucault with sociological approach.

A. Sociological Literary Criticism

Literature can be defined as a social constitution because it represents the reality of life (Parton, 2008). Social reality is an object of imitation for literature. It is captured and described through literary works. The novel in this study describes the social relationship between woman and men who use woman body to fulfill their sexual desires. Women's bodies are filled with cultural, economic, moral, sexual, and political symbols. The attractiveness of body curves, faces, height and weight, and sexual activity, is not only a physical phenomenon but also has a social dimension. The body becomes an important thing that affects social life (Synnott, 1993). Thus, it becomes a major element of personal and social identity.

Milton Albrecht (1954) states that literary works are created by authors who cannot be separated from society and culture. The sociology of literature discusses about the ways people adapt to the environment. In modern literary theory, it is recognized that literature and society have a real connection. Literary works are related to people's lives, even humans are often able to determine the value of literary works (Mursalim, 2019). The

sociology of literature is applied in this research because it is able to increase the understanding of literature in relation to society. Besides, it is explained that the issues stated in literary works do not contradict reality even though they are depicted imaginatively.

Weber in Adair Toteff (1992) defines sociology as the science of interpreting social behavior or action that can be found in simple explanations about the way in which it moves. Sociological criticism judges literary works based on their relationship to society. The method of sociological criticism examines the status of the author in his community group and the influence of academic work on individual behavior in society.

Kennedy and Dana Gioia argue in *An Introduction to Fiction, Poetry, and Drama* (1995) that literature examines the economic, cultural, and political contexts in which it is written or accepted by society. People can view culture as a standard of behavior or a relationship between opposing groups. Sociology is an approach that makes literary works considered suitable as a basis if the object of research is literary works that contain social aspects (Basid & Amrillah, 2018). For instance, the relationship of government and society, parents and children, poor and rich, etc. A literary critic also sees society's economy and politics as forms of government systems, individual rights, modes of distribution of wealth and authority, and the holder of power.

Ratna (2004) has written extensively that there are several definitions of sociology of literature that must be considered in order to find objectivity in the relationship between literary works and society, including the following:

- a. The study of literary works is carried out by considering social aspects.
- b. The understanding of a literary work is seen against the background of the public relations behind it.
- c. The understanding of the work as a whole should be closely related to the social aspects it contains.
- d. Literary sociology has a dialectical relationship between literature and society.
- e. The sociology of literature seeks to find interdependence between society and literature.

B. Foucault's Concept of Power

Power is everywhere and comes from anywhere (Foucault, 1980). It means that power does not only arise from an institution or government structure. The important thing about Foucault's theory of power is seen as an everyday phenomenon that is manifested and socialized. This is why the struggle for power centered on the state does not always lead to changes in the social order. Foucault's concept of power is removed from agency or

structure, so he is very influential in showing how norms can be embedded and exist outside someone's perception.

Power is the ability of one party to influence the actions of another. In the *History of Sexuality Volume I* (1978), Foucault defines power as the act of diverting the power relations of reason and consciousness within the field in which they operate and regulate their own organizations. Even the simplest systems look like nothing more than stable patterns of power and energy. Foucault argues that in medieval society, power was largely consolidated through the existence of a sovereign authority that exercised absolute control through violence over objects.

In the modern era, power is operated in more unique and different ways. This new mechanism is more fixated on the body. The body is a tame that can be worn, used, changed and repaired (Foucault, 1995). It is a powerful mechanism that empowers energy and power, not wealth or commodities through constant power of control. The general conception is that power is caused and exercised by an agent over other agents in his/her power. Power is a structure of action that acts on others indirectly.

Power according to Foucault is purely relational and impersonal (Marshall, 1996). The issue of power is not about ownership, in the context of rulers controlling other people or who is powerful while others are powerless. The power is spread and omnipresent. Power operates through networks around institutions, in social interactions, and is operated by anyone (Rahayu, 2021). Immanence exists in every social relationship.

Relationships like this occur on all scales. This is not because power has the ability to consolidate things under conditions of invisibility, but because power is always produced in every moment and in every relationship. Power is everywhere not because it embraces everything but because it comes from anywhere (Kamahi, 2017).

In the book *Foucault's History of Sexuality: The Will To Knowledge Volume 1* (Kelly, 2013), it shows that there are five propositions regarding what is meant by power, as below:

- a. Power is not gained, achieved, used, or shared as something that can be grasped or even lost; power is exercised from various places of a constantly moving relationship.
- b. The power relation is not a hierarchical structural relation that presupposes who rule and who are ruled.
- c. That power comes from below presupposes that there are no more distinctive binary oppositions because that power includes both.
- d. Power relations are intentional and non-subjective.
- e. Where there is power, there is also resistance. Resistance is not outside the power relation. Everyone is in power and there is no way out of it.

C. Power Relations

Based on Foucault (2002) a power relation is a set of actions of one party on the actions of another party through the social interaction. Foucault

argues that every relation throughout society is a power relation. The realm of power relations makes for an uneven region where a series of constant tensions and fractured alliances, flexible and adaptive movements, and endless dynamics of power and resistance cannot even be reduced to a concise formulation of single or binary power logic. All power relations can be treated as constraints on both sides of the exercised power and the ruled in the relationship.

One of the essential elements in power relations is freedom. Power is exercised only over free subjects, and only insofar as they are free (Foucault, 2002). It means the issues have many possibilities to act and react towards other actions in power relations. Unlike slavery, it couldn't be called a power relations because slaves had no choice in acting or behaving except to obey the rules the master imposed on them. That is, the object in the power relation has the right to provide defense or resistance even though the power is controlled by the subject.

Foucault said that the state is not a super-agent who has desires and intentions similar to humans (Mills, 2003). This does not mean that the individual has nothing to do with the idea of the state, but s/he must go beyond that when analysing power relations. The state, with all the authority of its apparatus, is far from being able to control the entire territory of power (Balan, 2009). The real power relationship is the relationship between parent and child, doctor and patient, lover, teacher and student. The

interaction between them is a form of power relations. In every social interaction, each individual has a level, however flexible it is.

Foucault analysed the relationship between individuals and society without suggesting that individuals are weak compared to groups, institutions, or states. He did not minimize the power restrictions imposed on individuals. He thought that power was not concentrated in one aspect, but spread to all walks of life (Keeley, 1990). Power is seen as an unstable element, which can always be contested, so power relations must be permanently renewed and affirmed (Balan, 2009). This is operating in every social interaction. Thus, that is why the resistance always arises.

Power relation is medium to achieve domination. But it should be noted that there is a difference between power domination and power relations. Power domination is a hierarchical, hegemonic, and difficult form to maintain. A dominance relationship is an asymmetric form of power relationship in which the controlled subject has limited freedom to determine action choices (Foucault, 1982). Dominance relationships assume that the relationships between subjects are not balanced.

The difference between domination and power can also be seen by considering the existence of another model of power relations. Power relations as strategic games between freedoms (Lazzarato, 2002). The functioning of power in this model can be seen in the form of manipulation of ideology, presentation of rational arguments, or economic exploitation.

However, when this power is exercised against the interests of other subjects in power relations, does not mean that it is bad to dictate the actions of others. The power relations embodied in this model can be observed through so-called empowerment and coercion, which seek to make certain subjects freely determinable in various actions.

D. Resistance

Power relations create resistance. Resistance is the act of those who are dissatisfied with the system of power and try to oppose it. Foucault (1982) defines the term resistance as a complex phenomenon that defies explanation according to abstract principles of lawlessness. Foucault points out that there are many ways to resist the exercise of power. Foucault argues at one point that resistance equals power, and if power is balanced, no matter how oppressive the system is, there must be a potential for resistance (Sayer, 2012). Foucault argues that resistance functions as an enemy, target, or supporter of power. Moreover, resistance does not only come from outside but from the entire existing network of relations.

Resistance is no longer simply a reversal but consists of subjects becoming autonomous within a structured set of institutions and practices through an immanent point. In his book entitled *Subject and Power*, Foucault claims that at the heart of power relations and as a permanent condition of their existence there is a certain essential defiance and stubbornness on the part of the principles of freedom, hence there can be no

power relations without a means of escape or the its possibility (Foucault, 1982).

Both power and resistance are intertwined and can be found in all practices of power relations networks. Foucault states that resistance is like a force, and can join other forms of rebellion or form new alliances (Vinthagen & Johansson, 2013). Resistance can also be selected or absorbed by force, increasing strength and reducing or destroying resistance (Ertürk & Yiğiter, 2012).

Foucault introduced forms of resistance in his power relations theory. One of them is resistance through discourse. Foucault describes that the formation of discourse is inseparable from power. Power is not owned by individuals, but is practiced in a social space, where there is individual space that power also works (Foucault, 2002b). This means that discourse can manifest as organized practices, changing social orders and discourses that have autonomy and claim to truth and contextualize knowledge. Foucault says that discourse has the potential to be a source of power, but it can also be used to challenge and undermine existing power.

CHAPTER III

RESEARCH METHOD

After discussing the theories and research tools used in this study, this third chapter will review the research instruments related to research design, data source, data collection, and data analysis.

A. Research Design

This paper is classified as literary criticism because it evaluates and interprets a novel as an object of the research. It uses sociological approach as an umbrella of the research. The researcher focused on the analysis of Michel Foucault's theory of power relations. This study analyzes the forms of power relations between Maria and other characters in Paulo Coelho's *Eleven Minutes*. The theory used is very suitable for research that discusses social relationship among people. The researcher used the data collection method by taking from sentences and quotations as well as dialogues that occurred as the evidence from the research analysis.

B. Data Source

The data source in this research object uses the novel *Eleven Minutes* by Paulo Coelho as the main research data which was printed at 2005 in English version. This is a work of fiction with a thickness of 178 pages. The novel was originally published in Portuguese, later translated into several other languages, and has received an International best seller award. This

book tells the story of a girl named Maria, a country girl from Brazil who chooses to be a prostitute with the people around her based on her own will for some reasons that are difficult to explain.

C. Data Collection

The strategy for completing this research uses documentation techniques. Document study is a technique of extracting reliable data sources to complement research, whether in the form of archives, theoretical books, films, or other monumental works (Nilamsari, 2014). In the identification process, the researcher reads a whole text which is sourced from the main data. Then, looks over the text to get a comprehensive understanding of the content in the novel. Furthermore, highlights the data based on the research objectives in the form of sentences, dialogues, and other texts contained in the object.

D. Data Analysis

At the data analysis stage, all data that has been collected is specifically classified. Then, the researcher interprets and compares the data to make it coherent and understandable. Furthermore, analyzes in depth the accuracy of the data findings using the theory of power relations. The approach chosen is based on the topic in the novel, which is about the power relations between Maria and male characters in the novel. Finally, the researcher draws the conclusion in answering the problems of the study. In

short, the research on Paulo Coelho's *Eleven Minutes* using the theory of power relations by Michel Foucault can be applied.

CHAPTER IV

FINDING AND DISCUSSION

This chapter will present the findings of data analysis process. The analysis is based on the research questions in the first chapter. In this chapter, there are two discussions related to the power relations between Maria and male characters in the novel *Eleven Minutes*, as well as Maria's resistance against the power relations among them.

A. **Power relations between Maria and male characters in *Eleven Minutes* novel**

According to Foucault (2005), power relations are an integral part of modern social productive interaction, and are linked to the formation of group substance. Power relations emerge in every social interaction with the mission of influencing, operating, or controlling the power. Foucault stated that in social interaction, one party manages more power than the other, so this relationship creates a powerful and powerless side (Foucault, 1982).

This novel shows evidence of the existence of power relations of the Maria and male characters. The style, expression, and action of Maria towards her customers are something unique compared to practices in other interaction systems. The main character was named Maria, a girl from the countryside in Brazil who failed to achieve her obsession to become a famous model artist. Maria is described as a beautiful woman who can

always captivate men. Maria recognized her beauty and bodily functions as a sign of maturity in some parts of her sensuality.

In this chapter IV, the researcher will analyze the forms of power relations in the *Eleven Minutes* novel using power relations theory of Michel Foucault which focuses on Maria against male characters who manipulate her body to achieve sexual satisfaction. In addition, the researcher will observe the form of Maria's resistance to them in their relationships built in the novel. The male characters mentioned are the boyfriend and Malfson as the partners, the owner of draper's shop, Roger, and Milan as the employers, and the Arab man, the steward, Terence, and Ralf Hart as the clients.

1. Power Relation between Maria and the partners

Coelho's first story that becomes data on the existence of power relations in this novel is Maria's interaction during her puberty. Maria started to fall in love with several men and then she started dating. From the several men she dated, there is one scene where Maria's virginity lost with her boyfriend. This is evidenced by the following quotation:

“On one such date, she lost her virginity on the back seat of a car; she and her boyfriend were touching each other with more than usual ardour, the boy got very worked up, and she, weary of being the only virgin amongst her group of friends, allowed him to penetrate her.” (Eleven Minutes, p. 10)

She made love with the same boy a few more times, although she had to threaten him first, saying that if he didn't, she would tell her father he had raped her. She used him as a way of learning, trying in every way she could to

understand what pleasure there was in having sex with a partner. (Eleven Minutes, p. 10)

From those sentences, it is clearly recorded that the relationship between Maria and the boyfriend creates power. This started when Maria had knowledge from learning how to kiss several men who were dating her. The intimate relationship between Maria and her boyfriend claimed Maria's virginity at that moment. Basically, the norms regarding the chastity and virginity of women are things that are highly respected and venerated (Rahayu, 2017). The data above shows that women's virginity is not the most important thing in Maria's life. Thus, the loss of Maria's virginity was at her will because of wild sexual urges.

The relationship between the two is a lover. The data shows that Maria has more power than her boyfriend. Maria uses her boyfriend as a tool to find satisfaction in lovemaking. Maria also threatened her boyfriend if he did not comply with Maria's request by reporting him to her father and accusing him that he had raped her. Thus, the boyfriend is less power because he has to obey Maria's will.

Another partner who has a relationship with Maria is with Malfson. Malfson was a translator who served as an intermediary between Roger and Maria's relationship. From there, the relationship between the three parties began to operate as a business group. When Maria received a job offer from Roger, Malfson directed Maria to take action before Maria confirmed her decision. The illustration is recorded in the dialogue below:

'Precisely. You don't need to talk, it's all a question of vibes.'

'He doesn't need to understand, just make him feel at ease.' (Eleven Minutes, p. 15)

'If he has other intentions, and you have too, then the normal price is three hundred dollars a night. Don't accept any less.' (Eleven Minutes, p. 16)

'She said that she would accept the Swiss man's offer, as long as she had a document provided by the Swiss consulate.' (Eleven Minutes, p. 17)

'Together they went to the city centre, and Malfson demanded a cash advance as soon as the contract was signed, thirty percent of the five hundred dollars she received.' (Eleven Minutes, p. 18)

The expression stated by Malfson above shows that he and Maria have a close kinship. In that relationship, he holds more power than Maria. Malfson's words can influence Maria's thoughts and actions in deciding something. Maria decided that she would stop working at the cloth shop and choose to become a worker at Roger's company. The power relation between Maria and Malfson is work partner. The work orientation of both is to earn money. Malfson exercised power by controlling Maria to make decisions. He persuaded her to work in Roger's company. This persuasion succeeded in influencing Maria's decision so Malfson got the wages from Roger.

From the power relations between Maria and the boyfriend, Maria holds more power than him because Maria used her boyfriend for her own interests. While in her relationship with Malfson, she has less power towards him because her thoughts can be influenced by him. Malfson exercised the power by using Maria for wages. This is in accordance with the theory of

power relations initiated by Michel Foucault that in power relations there is one party manages more power than the other, so this relationship creates a powerful and powerless side. Besides, power is a set of actions of one party on the actions of another party through the social interaction (Foucault, 2002b).

2. Power Relation between Maria and the employers

Maria is increasingly aware of the potential that exists within her. Because she was born in a lacking family, she applied for jobs to fulfill her daily needs. Maria applied to a curtain shop and met her boss. The boss was immediately attracted to Maria so the boss easily accepted her into his shop. Their relationship is built when Maria worked in the draper shop. The chronology of that statement is illustrated in this scene:

“She turned nineteen, having finished secondary school, and earned a job in a draper's shop, where her boss promptly fell in love with her. By then, however, Maria knew how to use a man, without being used by him. She never let him touch her, although she was always very coquettish, conscious of the power of her beauty.” (Eleven Minutes, p. 11)

“With this in mind, she continued to keep her boss at arm's length, though without putting him off completely, this brought her a considerable increase in salary.” (Eleven Minutes, p. 11)

From the data above, it can be seen how the power works. Under these conditions, Maria, who is experienced with male characters who are easily captivated by a woman's physique, takes advantage of this to get what she wants. In fact, Maria got an increase in salary by playing the role of

beauty while working in the store. In this case, their relationship is overwhelmed by Maria's power overpowering her boss' function as a draper shop owner. The power that Maria uses is able to influence the boss' actions by ignoring the professionalism of work.

The same case from the previous form of power relations, namely on Maria and Roger. Maria asked permission from the draper shop boss to take one week off and then the boss allowed it. Maria chose to go to Rio De Janeiro, Switzerland. There she met a man named Roger. Roger is a wealthy businessman who is looking for female models within his company. When Roger met Maria, he felt that she was the right woman.

*'Work? Dollars? Brazilian star?
(Three hundred dollars a night! That was a fortune! She didn't need to suffer for love, she could play this man along just as she had her boss at the shop, get married, have children and give her parents a comfortable life.)
(Eleven Minutes, p. 16)*

Roger saw her dance, he felt pleased with his choice; he was clearly in the presence of a future great star of Cabaret Cologny, this lovely dark girl with her pale eyes and hair as black as the wing of the grauna (Eleven Minutes, p. 23)

The relationship between them is connected as a partner first. More than that, Roger lured Maria to become a famous model in the city of Switzerland with a large salary. The offer made Maria drift into delusion. Then, Roger became her boss.

She was in such good spirits that when he invited her out to supper again, she wanted to appear alluring and took his hand in hers, Maria realised - with a mixture of fear

and relief -that he was serious about what he said. (Eleven Minutes, p. 20)

'Samba star!' said the man. 'Lovely Brazilian samba star! Travel next week!' (Eleven Minutes, p. 20)

The Swiss man was furious and showed her a copy of the signed contract, and for the first time she felt afraid. 'Contract!' he said. (Eleven Minutes, p. 20)

From the illustration above, it can be seen that Roger's plan to empower Maria was to give gifts and lure her with a bright future. After Maria was tempted by the offer given, it was easy for Roger to empower Maria. With the agreed contract, Roger has power to manage Maria to work hard in his company. Roger could also fire Maria at any time if she made a mistake.

No sooner had she opened the door than she was summarily dismissed for setting a bad example to the other girls working there. A hysterical Roger said that, yet again, he had been let down, that Brazilian women couldn't be trusted." (Eleven Minutes, p. 27)

This is a power relationship between the boss and his employees. A boss has rights over his employees. In this case, Roger is the boss while Maria is the employee. In the relationship between both, Roger uses power on Maria through the signed contract. Thus, Roger has full authority to terminate his employees if they violate the system. Roger's way of obtaining power is through gimmick because in the end Maria was abandoned from her job and her future was destroyed at that moment. This shows that Roger used power in the form of deception to Maria. In the theory of power relations, the

operation of power is carried out to make a change in a relationship that is forged.

In the following days in Switzerland without any job, Maria chose to be prostitute and began to enter nightclubs. Then, she found a club that was perfect for work namely Copacabana. The owner of this club is named Milan. The relationship between Milan and Maria begins when they meet at a bar. Then, Milan gave several rules to Maria if she wanted to work at Copacabana. Milan also explained the payment system for the results of Maria's service to each client. Even though the payment was not as big as Maria's expectations, she would still comply with these regulations. Coelho relates this in the following illustration:

'Look, it's very simple, you just have to stick to three basic rules. First: never fall in love with anyone you work with or have sex with. Second: don't believe any promises and always get paid up front. Third: don't use drugs.'
'All right. I'll start tonight.' (Eleven Minutes, p. 42)

'Have you got nice underwear on?'
'Tomorrow, wear black pants, bra and stockings. Taking off your clothes is all part of the ritual.'
The normal price was three hundred and fifty francs, of which fifty francs went to Milan, for the hire of the table (a trick to avoid any future legal complications and accusations of exploiting sex for financial gain). (Eleven Minutes, p. 43)

From the dialogue above, the relationship between Milan and Maria is that of a pimp and a prostitute. Pimps are people who act as caretakers or owners of commercial sex workers. A pimp profits from the sexual activity

of the prostitutes s/he works with (Priandika et al., 2020). In this case, Milan took fifty francs from a client who paid for Maria's body. Milan, as a pimp, certainly can elaborate the power over Maria. Maria must submit to the system set in Copacabana. This relationship creates power. Milan operates the power in the form of controlling her job as a prostitute at the Copacabana bar according to the rules agreed.

Another example of a power relation is recorded in the illustration below when there is a special customer at the Copacabana bar. Milan gave instructions that Maria had to obey.

'A special client?'
'Should I do the same thing I did with him?'
'I don't know what you did; but tonight, if someone offers you a drink, say no. Special clients pay more; you won't regret it.' (Eleven Minute, p. 92)

A man came in, He went up to the bar, where both he and Milan turned to look at Maria; then he came over.
'Would you like a drink?'
She saw Milan nod, and so invited the man to sit down at her table. She ordered a fruit juice cocktail and waited for him to ask her to dance. (Eleven Minute, p. 93)

The dialogue proves that the power of Milan always influences Maria's actions. Dialogue is an interaction in the relationship between one party and another. The data above shows that Maria is always under the power of Milan. Milan chose Maria to be a maid for one of the special guests. He prepares her to welcome the guest so that Maria has to turn away other customers. When the special customer came to the bar, Maria only paid attention to the signal from Milan and prepared herself to be used by

the special guest. This proves that Milan has power over Maria. Milan, as a pimp, exercises his power by controlling Maria's work at the bar, while Maria has to do what he's instructions.

From Maria's relationship with the employers above, she is under their pressure except to the owner of draper's shop. Maria's behavior, which played the role of her beauty while working at the shop, made the draper shop owner raise her salary for no reason. Thus, Maria seemed to hold more power than her own boss. Meanwhile, the relationship between Maria and two employers, Roger and Milan, she was under their control. Maria had to comply with all the requests they ordered. Maria lacked the ability to seize power. It means that the condition places Maria as a powerless. Thus, the two employers are the operator of power and Maria is the party controlled. This is in line with Jones' explanation that power relations operate from the mind to the body, which ultimately influences the behavior of those who are controlled (Jones, 2016).

3. Power Relation between Maria and the clients

Maria experienced deep frustration when she was fired by Roger. She has to bury her dream of becoming a rich and famous model. She felt confused because there was nothing she could do in a strange place and far from her home. Even to return home, she does not have enough fare. She decided to find another job to survive. Suddenly her phone rang, and she was contacted by an unknown Arab man who asked her to meet her at a

restaurant. The man was tempted by Maria's beauty and then took her to the hotel.

'You're very pretty,' said the man. 'If you come up and have a drink with me in my hotel room, I'll give you a thousand francs.' (Eleven Minutes, p. 33)

'Pay the bill and let's go and have that drink at your hotel.' And everything happened as expected: she went to the Arab's hotel, drank champagne, got herself almost completely drunk, opened her legs, waited for him to have an orgasm (Eleven Minutes, p. 35)

From the data above, there is a form of power relation between Maria and the Arab man. The Arab man had a control to Maria. He knew that Maria was desperate and really needed money. This kind of relationship is between seller and buyer. With the money the Arab man had, he could pay Maria to have sex with him at the hotel. The Arab man has more power while Maria is less power. Maria decided to serve the Arab man. In this case, the existence of power that used by the Arab man arises from the money proffered by him. That money can influence Maria's actions to comply with his invitation.

From the incident between Maria and the Arab man, Maria is considered to have practiced prostitution because she sold her body with profits. However, the scene she had done with an Arab man actually motivated Maria to do it again, because with prostitution she would get a large fee and her needs would be met. From there, Maria dreamed of becoming a rich person like her parents' hopes in the village. Maria also wanted to buy a large garden around her house to plant various kinds of fruits

and vegetables. From her relationship with the Arab man, Maria decided to become a prostitute.

Maria started work at the Copacabana club. She had thought through all the consequences. She was forced to enjoy the job she chose as a prostitute. She must be ready to serve all club customers who approach her whether it's just to drink, dance or even have sex. The first customer that night was a steward. The steward initiates a relationship with Maria by offering her a drink, then he takes Maria to a hotel. This occurrence corresponds to the expression below:

'Would you like a drink?'
he invites her back to his hotel. Hotel room, three hundred and fifty francs, a shower after sex (intrigued, the man remarked that no one had ever done that before) (Eleven Minutes, p. 46)

The expression above shows the relationship between Maria and the steward. The relationship between them was as service provider and customer. Maria is a service provider who must serve customers well. From these services, Maria gets paid. It's the same here, Maria acts as the steward's maid. By paying three hundred and fifty francs for service at the Copacabana bar, he was able to have sex with Maria. This form of power relations is equivalent because all parties involved operate according to the existing system within an institution.

Maria was trained to be a professional prostitute. She was able to carry out all of her duties properly according to the rules emphasized by

Milan when she entered the Copacabana bar. Maria was able to compete with the other prostitutes there. Milan informed her that it was time for Maria to serve a special client at the Copacabana bar. That client is Terence, a record company in England. The reason Terence is being a special client was that he paid the prostitutes exorbitant prices. Terence already knew who he had to deal with. Terence built a relationship directly with Maria. When Terence took Maria to the hotel, he paid her one thousand francs. The form of the power relation between Terence and Maria is described in the dialogues and expressions as follows:

*'Sit there,' he said, indicating a chair by the desk.
It was an order! A real order. Maria obeyed and, oddly
enough, she felt excited.
'Sit properly. Back straight, like a lady. If you don't, I'll
punish you.'* (Eleven Minutes, p. 94)

'Kneel down!' said Terence in a low, chilling voice.
Maria obeyed. She had never been treated this way, and
she didn't know if it was good or bad, only that she wanted
to go forward;
*'You will be punished because you are useless, because
you don't know the rules and because you know nothing
about sex, life or love.'* (Eleven Minutes, p. 96)

From the data above, it can be seen how the form of power works in the relationship between Maria and Terence. Power here shows that the position of Terence is the main operator of power and dominates it in the relationship with Maria. Terence's large payment to Maria makes him rights over Maria. Terence treated Maria like a mistress who had to obey all his orders. Terence's power is in the form of beating, hurting, and raping women.

The power relations between the two is unstable because Terence completely dominates power, while Maria is helpless in serving this special client.

Maria couldn't move when this client approached her again. Maria couldn't refuse Milan's request to serve Terence. Here is Terence's treatment of Maria a second time. Terence called it a ritual of sensational sexuality.

'Do you want to go ahead?'
A thousand francs. A hidden Universe. Her boss watched her. The certainty that she could stop whenever she chose. 'I'd like my usual drink and my usual dance, and some respect for my profession.'
He hesitated for a moment, but it was all part of the theatre, dominating and being dominated. (Eleven Minutes, p. 115)

'Sit with your legs apart.'
'Stand up!'
'Don't look at me. Lower your head, respect your master!'
(Eleven Minutes, p. 116)

Basically, the relationship between Maria and Terence is also service provider and customer. It's just that Terence's character is not the same as Maria's other customers. The power possessed by Terence dominates Maria in their relationship. This relationship places Maria in a powerless situation. With a bigger fee, Terence exercises power in a sadistic manner while Maria only carries out her duties as a prostitute professionally.

Next, the researcher will describe the power relationship between Maria and the man who changed her for a better life. The chronology of meeting Maria and this young man is in a cafe. The young man's name was Ralf Hart. He is a famous and wealthy painter. Coelho said that Ralf thought

Maria had something special. Only Ralf could see that privilege. From that meeting, they began to build a relationship.

'You've got a special light about you. Let me at least do a sketch.'

'Don't go.' said the painter again. 'I'll be finished in five minutes. Order what you like and put it on my bill.' As if hypnotised, she sat down at the bar... (Eleven Minutes, p. 62)

'Please, don't talk,' said the man. 'I can see your light now.' Again she obeyed unquestioningly, which was not at all like her...

'Your personal light,' he said. (Eleven Minutes, p. 64)

From these dialogues and expressions, the meeting between Maria and Ralf creates a relationship. However, no clear relationship has been detected between the two. It's just that Ralf's words can influence Maria's actions. Ralf gains power from speech and an offer to Maria. Meanwhile, Maria has a special privilege from her own body, namely the 'light' captured by Ralf. Thus, the power relation between the two runs stably.

Coelho continues the story of Maria and Ralf very long in his novel. The next day, Ralf came to Maria at the Copacabana bar. Ralf wanted to have a closer relationship with Maria. That night, Ralf asks Milan if he will pay Maria three times as much as usual. In his relationship with Maria, Ralf became a regular at the Copacabana bar.

'I'm going to spend the rest of the night with her. I'll pay you as if I were three clients.'

'Let's go back to my house.'

'What an absurd excuse!' she thought. (Eleven Minutes, p. 80)

At Ralf's house, they talk a lot about family, ideals, and love. From there they began to fall in love with each other. The relationship between the two is getting clearer, namely a pair of lover. Ralf taught Maria many things. Ralf also understands Maria's work as a prostitute. Ralf accepted Maria because of the light that radiated from Maria's body, which was not possessed by ordinary women. The light created a special power for Ralf.

Illustrated by Paulo Coelho that they have a complex sexual relationship. Amazingly, this was the first time Maria felt the pleasure of having sex, because she had never felt it from previous clients. Maria ascribed those feelings to a relationship built out of love that would take away all pain. And that love is in her lover, Ralf Hart.

'Come on!'

He knew what he was saying, and I knew that this was the moment; I felt my whole body soften, I ceased to be myself- I was no longer listening, seeing or tasting anything - I was merely feeling.

'Come on!' (Eleven Minutes, p. 173)

The data above shows that Maria and Ralf Hart have a powerful sexual relationship. Maria was penetrated up to five times at the time. Ralf Hart exercised power over Maria in the form of satisfying his sexuality. In this case, the exercised power is obeyed and served by Maria to the end, but this power does not lead to the domination of power because Maria still has freedom over herself. Power relations are different from power domination. The difference between domination and power can also be seen by

considering the existence of another model of power relations. Power relations as strategic games between freedoms (Mudhoffir, 2013).

B. The resistance of Maria against the male characters in *Eleven Minutes* novel

According to Foucault, power will emerge from every gap and form of relationship. There is no part that does not have power in daily interactions. The power that arises due to the presence of other forces is called resistance (Sayer, 2012). In the theory of power relations, Foucault states that where there is power, there is resistance, or rather the consequence, this resistance is never in a position of exteriority in relation to power (Vinthagen & Johansson, 2013).

Resistance to power should not only be understood in terms of agonistic power relations but in terms of creatively crossing possible fields of action (Hartmann, 2003). Resistance involves some dynamic behavior whether verbal, cognitive, or psychological, and other components that show opposition. As one of the most important Foucauldian concepts, tactical reversal refers to types of resistance that are spontaneous and achieved without harming the target such discourse, disobedience or lawlessness are examples of resistance (Shamkhy & Janoory, 2020).

Maria is stated to be a powerless in her relationship with the male characters in the novel. However, Maria did not remain silent on the power exercised. She puts up the resistance against them as a power value for her.

Coelho implicitly describes the activities of prostitution carried out by the male characters in the novel. The men who are clients at the Copacabana bar are from the wealthy class. They use the services of prostitutes because their needs for sexual desires are not met, either because of a busy profession, disharmony in the household that makes them depressed, or because they want to heal trauma against women. This sort of thing might have happened a long time ago when men preferred to spend money playing women rather than allocating their wealth to more useful things.

Being a prostitute is certainly taboo in social circles. Professional prostitutes must be able to hide their identity from anyone. This made Maria have to show a different identity to the surrounding community for the profession she actually lived in. Likewise when she was dealing with the men who used her services. Maria had to endure what they did to her body.

“She deserved to be humiliated for all she had done in her life. She was entering a role, becoming a different person, a woman she did not know at all.” (Eleven Minutes, p. 16)

The data above shows that Maria's orientation is only limited to money, not love. The thought that came to her was a form of defense against her readiness to become a prostitute. That the job of a prostitute is to satisfy men without the basis of loving them. In relations theory, Maria only needs to build a momentary relationship with customers and obey their wishes according to the rules of the system in the bar. For the rest, Maria doesn't need to give anything outside of the work she is doing. If she has received

the money from serving clients, then the relationship between them immediately ends. The power that is controlled by men against her also disappears.

The relationship between Maria and the men indicate the power of each party. Maria is often on the side of powerless, so in several conditions she has to give resistance. Resistance has always been part of the emergence of power. In the concept of power relations adopted by Foucault, resistance remains a central component of the emergence of power. Maria is the impact of the power controlled by men in the novel. As a woman, Maria was unable to fight the man physically because as a prostitute she had to work professionally according to the system regulated in the Copacabana bar. However, Maria gave resistance in the form of discourse by threatening of exploitative actions and through disobedience in the form of refusal to the pimp's orders by leaving from working as a prostitute in the Copacabana bar as follows:

1. Maria's resistance through the discourse

In his novel, Paulo Coelho tells that Maria is stranded in a strange city far from where she lives. The only capital she has is facial beauty and a qualified posture. Maria's isolation in Switzerland makes it difficult to survive, while it is also difficult for her to find a job. Plus her parents expect her to be a successful person. So, she is willing to sell herself to men to get money.

Maria's resignation from work as an model in Switzerland occurred because she made several mistakes which were claimed as acts that violated the contract at Roger's company. When he confirmed that Maria had made a fatal mistake and then fired her without giving a penny of her salary, Maria did not accept it and wanted to take matters into her own hands by involving a lawyer.

She went back to Roger's office, this time speaking reasonable French, which now included the word 'lawyer'. She left with a few insults and five thousand dollars in compensation - a sum of money beyond her wildest dreams - and all because of that magic word 'lawyer'."(Eleven Minutes, p. 28)

The data also shows the resistance of the exploitative towards workers. Maria's refusal to accept the employer's decision was only in the form of threats, not resistance by hitting or taking other violent actions. The discourse by a threat with the word 'lawyer' proved to change Roger's mind. Initially, he did not give a penny of compensation, it turned into five thousand dollars for Maria. This frightened Roger of the threat, so he paid for it to avoid more complicated dealings with the courts and the Law. In this case, money becomes a tool for Roger to settle his affairs with Maria. Maria also canceled her plan after receiving the compensation money.

From the analysis above, it can be seen that Maria's discourse can reverse the power held by the male characters in the novel. In terms of resistance initiated by Foucault, he told that discourse can be a very powerful tool in maintaining power, but it can also be used as a means of

resistance through tactics such as subversion, criticism, and resistance to authority and hegemony (Foucault, 1995).

Without realizing it or not, such discourse creates a powerful effect so that it can subdue people's awareness to follow the idea. Such discourse can control, direct and ask someone to do something they want (A. Rahma, 2018). This is exactly the impact that was experienced by Maria that with a discourse in the form of threatening male characters, she could reclaim her rights.

2. Maria's resistance through the disobedience

Another form of resistance was when Maria decided to stop being a prostitute at Milan's Copacabana bar. Maria has been judged as a reliable prostitute to beat the other prostitutes. Maria's presence at the Copacabana bar makes the bar always full of visitors. Milan as a pimp always profits from Maria's services.

'You can do most kinds of sexual activity on your own, but if they stopped believing that it was more fun with another person, my bar would go bankrupt and you would have to find work in a greengrocer's shop. By the way, your special client said that he would be here tonight, so make sure you turn down any other offers.' (Eleven Minutes, p. 152)

'Oh, I will, including his. I came to say goodbye. I'm leaving.' (Eleven Minutes, p. 152)

The form of resistance as the data above is an act of defiance. Milan, as a pimp, has the right to arrange for Maria to do her job at the bar. From that data, Milan asked Maria to continue intimate relations with a special

customer and refused all other customers. However, Maria disobeyed the order by stopping working as a prostitute at the Copacabana bar. Maria's action was carried out in a good way, meaning that no physical violence was committed. However, Maria chose to leave the Copacabana bar after holding herself back from Milan for so long. So that there is nothing to limit Maria's actions from doing anything.

In his writing *The Subject and Power* (1982), Foucault said that resistance in the form of disobedience can be effective to change power. Foucault stated that resistance in the form of disobedience can be a powerful strategy in fighting power and fighting for freedom and justice. Maria's departure from the bar will reduce Milan's income as a pimp. From this resistance, Milan's authority over Maria disappeared and she regained her freedom as an ordinary woman.

CHAPTER V

CONCLUSION AND SUGGESTION

After classifying, interpreting, and analysing the novel *Eleven Minutes* with the application of the power relations theory of Michel Foucault, the researcher has arrived at the part of drawing conclusion and offering suggestion. In this chapter, the researcher will answer the problem of the study stated in chapter 1 from the analysis that has been done previously. In addition, the researcher will provide suggestions for readers so that this theory can be applied to other literary works similar to this study.

A. Conclusion

Eleven Minutes is a fictional novel by Paulo Coelho. This novel tells the story of woman named Maria who has a stunning beauty. Since she was a teenager, Maria has had sexual activity with several men. With her beauty, Maria felt she had the potential to become a famous model in the city. But fate said otherwise, Maria just became a prostitute in a bar named Copacabana in Switzerland. During her profession, Maria met many male clients who demanded sexual satisfaction from her body. The male characters in this novel are the boyfriend and Malfson as the partners, the

owner of draper's shop, Roger, and Milan as the employers, and the Arab man, the steward, Terence, and Ralf Hart as the clients.

Researcher have examined the novel *Eleven Minutes* by Paulo Coelho in two parts. First, it discusses the form of power relations between Maria and male characters in the novel. This study concludes that the interaction between Maria and the male character creates a temporary power relationship. In several situations, Maria is the party that has power over the male characters, for example, her relationship with the boyfriend and the owner of draper shop. Meanwhile, since Maria was working as a prostitute, she is being controlled by the pimp or clients who come to the Copacabana bar. The power relations between them place Maria as a powerless party over the power exercised by men. Maria's orientation to sex is the wages given. Thus, all of Maria's actions changed and were affected by the power that enveloped her.

The second discussion is about the resistance of Maria against power relations between male characters in the novel. As a woman, Maria does not provide resistance in the form of violent opposition that injures other parties, but resistance by threats and actions that can influence their thoughts and actions towards Maria. The resistance carried out against the male characters in the novel is through the discourse and disobedience. The resistance

through discourse is done by a summon of a lawyer for exploitative activity that was carried out by one employer. Meanwhile, the resistance through the disobedience was in the form of refusal to the pimp's orders by leaving from working as a prostitute in the Copacabana bar.

B. Suggestion

The Novel *Eleven Minutes* by Paulo Coelho is a very interesting novel to read, especially for teenagers. Coelho presents a very brave story to be published to society. Coelho describes the story of a woman's quest for identity in a unique and realistic way. In research that uses this novel as an object, there are many other aspects to be discussed as well as many benefits that can be obtained. The significant development of this research is the inspiration for application in society. Research using the same theory can also be continued because, in terms of power relations, there are still many variations of literary works that can be criticized more deeply.

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CURRICULUM VITAE



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APPENDIX

RQ 1: How are power relations represented between Maria and male characters in Paulo Coelho's *Eleven Minutes*?

Male Character	UTTERANCES	PAGE
Boy friend	On one such date, she lost her virginity on the back seat of a car; she and her boyfriend were touching each other with more than usual ardour, the boy got very worked up, and she, weary of being the only virgin amongst her group of friends, allowed him to penetrate her.	10
Boy friend	She made love with the same boy a few more times, although she had to threaten him first, saying that if he didn't, she would tell her father he had raped her. She used him as a way of learning, trying in every way she could to understand what pleasure there was in having sex with a partner.	10
Draper's shop	She turned nineteen, having finished secondary school, and earned a job in a draper's shop, where her boss promptly fell in love with her. By then, however, Maria knew how to use a man, without being used by him. She never let him touch her, although she was always very coquettish, conscious of the power of her beauty.	11
Draper's shop	"With this in mind, she continued to keep her boss at arm's length, though without putting him off completely, this brought her a considerable increase in salary."	11
Malfson	'Precisely. You don't need to talk, it's all a question of vibes.' 'He doesn't need to understand, just make him feel at ease.'	15
Malfson	'If he has other intentions, and you have too, then the normal price is three hundred dollars a night. Don't accept any less.'	16
Malfson	'She said that she would accept the Swiss man's offer, as long as she had a document provided by the Swiss consulate.'	17
Malfson	'Together they went to the city centre, and Malfson demanded a cash advance as soon as the contract was signed, thirty percent of the five hundred dollars she received.'	18
Roger	'Work? Dollars? Brazilian star? (Three hundred dollars a night! That was a fortune! She didn't need to suffer for love, she could play this man along just as she had her boss at the shop, get married, have children and give her parents a comfortable life.)	16
Roger	Roger saw her dance, he felt pleased with his choice; he was clearly in the presence of a future great star of Cabaret Cologny, this lovely dark girl with her pale eyes and hair as black as the wing of the grauna	23

Roger	She was in such good spirits that when he invited her out to supper again, she wanted to appear alluring and took his hand in hers, but he immediately pulled away	20
Roger	'Samba star!' said the man. 'Lovely Brazilian samba star! Travel next week!'	20
Roger	The Swiss man was furious and showed her a copy of the signed contract, and for the first time she felt afraid. 'Contract!' he said.	20
Roger	No sooner had she opened the door than she was summarily dismissed for setting a bad example to the other girls working there. A hysterical Roger said that, yet again, he had been let down, that Brazilian women couldn't be trusted.	27
The Arab man	'You're very pretty,' said the man. 'If you come up and have a drink with me in my hotel room, I'll give you a thousand francs.'	33
The Arab man	'Pay the bill and let's go and have that drink at your hotel.' And everything happened as expected: she went to the Arab's hotel, drank champagne, got herself almost completely drunk, opened her legs, waited for him to have an orgasm.	35
Milan	'Look, it's very simple, you just have to stick to three basic rules. First: never fall in love with anyone you work with or have sex with. Second: don't believe any promises and always get paid up front. Third: don't use drugs.' 'All right. I'll start tonight.'	42
Milan	'Have you got nice underwear on?' 'Tomorrow, wear black pants, bra and stockings. Taking off your clothes is all part of the ritual.' The normal price was three hundred and fifty francs, of which fifty francs went to Milan, for the hire of the table (a trick to avoid any future legal complications and accusations of exploiting sex for financial gain).	43
Milan	'A special client?' 'Should I do the same thing I did with him?' 'I don't know what you did; but tonight, if someone offers you a drink, say no. Special clients pay more; you won't regret it.'	92
Milan	A man came in, He went up to the bar, where both he and Milan turned to look at Maria; then he came over. 'Would you like a drink?' She saw Milan nod, and so invited the man to sit down at her table. She ordered a fruit juice cocktail and waited for him to ask her to dance.	93
The steward	'Would you like a drink?' he invites her back to his hotel. Hotel room, three hundred and fifty francs, a shower after sex (intrigued, the man remarked that no one had ever done that before)	46
Ralf Hart	'You've got a special light about you. Let me at least do a sketch.'	62

	'Don't go.' said the painter again. 'I'll be finished in five minutes. Order what you like and put it on my bill.' As if hypnotised, she sat down at the bar.	
Ralf Hart	'Please, don't talk,' said the man. 'I can see your light now.' Again she obeyed unquestioningly, which was not at all like her... 'Your personal light,' he said.	64
Ralf Hart	'I'm going to spend the rest of the night with her. I'll pay you as if I were three clients.' 'Let's go back to my house.' 'What an absurd excuse!' she thought.	80
Ralf Hart	'Come on!' He knew what he was saying, and I knew that this was the moment; I felt my whole body soften, I ceased to be myself- I was no longer listening, seeing or tasting anything - I was merely feeling. 'Come on!'	173
Terence	'Sit there,' he said, indicating a chair by the desk. It was an order! A real order. Maria obeyed and, oddly enough, she felt excited. 'Sit properly. Back straight, like a lady. If you don't, I'll punish you.'	94
Terence	'Kneel down!' said Terence in a low, chilling voice. Maria obeyed. She had never been treated this way, and she didn't know if it was good or bad, only that she wanted to go forward. 'You will be punished because you are useless, because you don't know the rules and because you know nothing about sex, life or love.'	96
Terence	'Do you want to go ahead?' A thousand francs. A hidden universe. Her boss watched her. The certainty that she could stop whenever she chose. 'I'd like my usual drink and my usual dance, and some respect for my profession.' He hesitated for a moment, but it was all part of the theatre, dominating and being dominated.	115
Terence	'Sit with your legs apart.' 'Stand up!' 'Don't look at me. Lower your head, respect your master!'	116

RQ 2: How does Maria resist against male characters represented in Paulo

Coelho's *Eleven Minutes*?

Male Character	UTTERANCES	PAGE
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Roger	She went back to Roger's office, this time speaking reasonable French, which now included the word 'lawyer'. She left with a few insults and five thousand dollars in compensation - a sum of money beyond her wildest dreams - and all because of that magic word 'lawyer'.	28
Milan	'You can do most kinds of sexual activity on your own, but if they stopped believing that it was more fun with another person, my bar would go bankrupt and you would have to find work in a greengrocer's shop. By the way, your special client said that he would be here tonight, so make sure you turn down any other offers.'	152
Milan	'Oh, I will, including his. I came to say goodbye. I'm leaving.'	152