

Abstract

This research examines temporal disruption as a formal representation of gendered trauma in Nh. Dini's novel *La Barka*. Employing Gérard Genette's narratological framework, focusing on the category of Tense (order, duration, frequency) as the main object of analysis, with Mood and Voice as supporting categories, in conjunction with Cathy Caruth's trauma theory, this study analyses how the novel's non-linear narrative structure reflects the inner condition of the protagonist, Rina, an Indonesian woman confronting the collapse of her marriage while isolated in Southern France. Using a qualitative descriptive method with a close-reading textual analysis approach, the data were drawn from passages exhibiting anachrony (analepsis), variations in narrative duration (summary, scene, pause, ellipsis), and repetitive frequency, which were then interpreted through Caruth's concepts of belatedness, intrusive memory, and repetition compulsion. The findings reveal that the novel's temporal fractures are not merely stylistic devices but structural manifestations of unresolved trauma: analepses expose the belated impact of past domestic betrayal, shifts in narrative pace mirror cycles of repression and inner paralysis, and repetitive narrative frequency enacts the involuntary recurrence of traumatic memory. Furthermore, the fixed internal focalization and autodiegetic narrative voice reinforce the protagonist's epistemic isolation within her own gendered suffering. This study concludes that in *La Barka*, narrative time itself functions as the language of trauma, demonstrating that inner wounds can be examined not only thematically but as a structural principle shaping the novel's entire discourse.

Keywords: Cathy Caruth, Gendered Trauma, Gérard Genette, *La Barka*, Narratology, Temporal Disruption