Chapter II
Novel, Narratology

This chapter aims to establish the theoretical and conceptual foundation necessary for understanding the focus of this research. It presents a literature review that includes key concepts and theories relevant to the topic, drawn from various scholarly sources. The discussion primarily centers on narrative theory, particularly the framework proposed by Gérard Genette.

2.1 Previous Research

In determining the theme of this study, the researcher conducted a review of previous studies to identify gaps in topics that have not yet been explored, particularly within the same object or the same theory of analysis. Therefore, the following section presents a discussion of prior studies that are relevant in terms of both the research theme and the object of the study.

Table 1 Previous Research 2.1

1.	**Title and Researcher(s)**	”Kajian feminisme dalam novel Cantik Itu Luka karya Eka Kurniawan” by Nadia Cita Wirandina (2020)
	Objectives	To identify and describe the psychological and social aspects of feminism as depicted in Eka Kurniawan's novel, *Cantik Itu Luka*.
	Theories	Mana Sikana (2005): Feminist literary criticism focusing on biological, psychological, and social lenses. Ghazali, et al. (1980): Psychological theory regarding "citarasa" (disposition/taste).

	Findings	Psychological Aspects: Found in the characters' thoughts (emotions and reactions), aesthetic senses (influenced by their environment), and high levels of emotional pressure/frustration due to life's hardships. Social Aspects: Identified through the socialization process (learning patterns), social duties (roles as mothers, wives, or daughters), and social class distinctions (lower, middle, or upper class).
	Comparison	The Thesis analyzes Cantik Itu Luka by Eka kurniawan, which is the same object as writers's study However, the research objective is different from the writer's study. Nadia Cita Wirandina analyzes feminism, whereas the present study analyzes the narrative structure of Cantik Itu Luka by Eka Kurniawan.
2.	**Title and Researcher(s)**	"Narrative Structure in the Novel *Young Fredle* by Cynthia Voigt" by Zakiya Sabila Assaidah (2024)
	Objectives	To describe and analyze the narrative structure of the novel *Young Fredle* by Cynthia Voigt, specifically focusing on tense, mood, and voice using Gérard Genette's narratology theory.
	Theories	Gérard Genette's Narratology Theory (1980)
	Findings	The research found that the novel utilizes the following narrative structures: Order**:** Chronological (story time runs parallel to narrative time). Duration**:** Consists of pauses, scenes, and summaries. Frequency**:** Includes singulative and anaphoric repetitions. Mood**:** The narrator is not a character in the story (omniscient/analytical), with fixed internal focalization. Voice**:** Extradiegetic-heterodiegetic narrator with subsequent narrating (past tense)

	Comparison	This study employs the same narratology theory proposed by Gérard Genette (1980), but applies it to a different object of analysis.
3.	**Title and Researcher(s)**	”Analisis Sosiologi Sastra Novel Cantik Itu Luka Karya Eka Kurniawan” by Khoirun Nisa Ritonga (2018)
	Objectives	To describe and analyze the social aspects contained in the novel *Cantik Itu Luka* by Eka Kurniawan using a Sociology of Literature approach, specifically focusing on social facts, social history, and social events depicted in the story.
	Theories	The study uses Ian Watt’s perspectivethe social context of the author, literature as a mirror of society, and the social function of literature.
	Findings	1. Social Facts**:** Depiction of the harsh reality of life, including poverty and the exploitation of women during the colonial and post-colonial eras. 2. Social History: The narrative is deeply intertwined with Indonesian history, including the Dutch and Japanese occupations and the post-independence turmoil. 3. Social Events**:** Various social conflicts, the life of a prostitute (Dewi Ayu), and the impact of war on the social structure of the community in Halimunda.
	Comparison	This study examines the same object as the writers. however, it adopts a different approach. Khoirun Nisa Ritonga applies Ian Watt’s theory, which emphasizes the author’s social context, literature as a reflection of society, and the social function of literature. In contrast, the present study employs the narratological framework of Gérard Genette to analyze the narrative structure.
4.	**Title and Researcher(s)**	*”Fakta Cerita dalam Novel Cantik Itu Luka Karya Eka Kurniawan: Tinjauan Strukturalisme Robert Stanton” by* Krisnia Rahayu and Bagus Kurniawan (2023)

	Objectives	To describe and analyze the story facts (*fakta cerita*)—consisting of plot, characters, and setting—in the novel *Cantik Itu Luka* by Eka Kurniawan.
	Theories	Robert Stanton's Structuralism Theory (2012)
	Findings	1. Plot**:** The novel uses a mixed plot (forward, backward, and forward). It often begins with the end of a story (e.g., the resurrection of the main character) before flash-backing to the past. 2. Characters**:** Dewi Ayu (Central**):** Described as intelligent, tough, brave, and having "crazy" or illogical ways of thinking. Ma Gedik (Supporting): A simple man driven by love and later by revenge against the Stammler family. 3. Setting: Place**:** Primarily set in Halimunda, West Java, with mentions of Batavia, Buru Island, and Bloedenkamp prison. Time**:** Spans several decades, including the Dutch colonial era, Japanese occupation (c. 1942), the independence era (1945), and the communist-related conflicts (c. 1970s). Social: Depicts social behaviors specific to each era, such as Dutch concubinage (*pergundikan*), the exploitation of women during the Japanese occupation, and post-independence political tensions.
	Comparison	This study examines the same object as the present research; however, the two studies differ in their analytical approaches. This study applies structuralism as proposed by Robert Stanton, whereas the present research employs the narratological framework developed by Gérard Genette.

Based the previous study of Eka Kurniawan's *Cantik Itu Luka* mostly focuses on its themes and social contexts. For instance, Wirandina (2020) and Ritonga (2018) explored external aspects like feminism and historical reflections in the novel. Even when a study looked at the book's structure, like the one by Rahayu and Kurniawan (2023), it only used Robert Stanton's theory to map out basic elements like characters, settings, and a general overview of the plot. On the other hand, while Assaidah (2024) used Gérard Genette's theory, her research was applied to an entirely different novel, Cynthia Voigt's *Young Fredle*.

This is exactly where the gap lies. Although previous researchers agree that *Cantik Itu Luka* has a complex, non-linear timeline, no one has yet analyzed how this complex structure actually works from the inside. Therefore, the novelty of this study is that it is the first to closely examine the internal narrative techniques of *Cantik Itu Luka* using Genette's framework of tense, mood, and voice. Instead of just looking at the surface of the plot, this study reveals the exact narrative strategies Kurniawan uses to build his story and create meaning.

2.2 Literature and Novel as Genre of Literature

Literature, derived from the Latin term *litteraturae,* meaning "writings," encompasses a wide range of written works. In general, it refers to imaginative and fictional compositions, particularly poetry, prose fiction, and drama (Abrams, 2015: 200). These forms represent the primary genres of literature. According to M. H. Abrams, this classification corresponds to the earliest and most fundamental

division of literature into lyric, epic or narrative, and drama, which are primarily distinguished by the question of "who speaks in the work."

In terms of classical literary genres, Aristotle and other classical critics—cited by M. H. Abrams (2015:149)—identify epic, tragedy, comedy, and satire as the primary forms. Over time, literary genres have evolved to include more modern forms such as biography, essays, and the novel. The novel, derived from the Italian word *novella*, meaning a short prose narrative, has become one of the most dominant and widely developed forms of literature in the modern and postmodern eras.

According to M. H. Abrams (2015:252), the term *novel* encompasses a wide range of writings; however, a defining characteristic shared among them is that they are extended works of prose fiction. Abrams further distinguishes the novel from other fictional forms, such as the short story and the novelette, which are shorter in length. Due to its extended form, the novel allows authors to present more complex and detailed developments in terms of characters, plot, setting, and thematic concerns.

A similar perspective is proposed by Chris Baldick (2015:173), who defines the novel as "an extended fictional prose narrative." Baldick emphasizes that the novel, as a literary genre, is highly flexible. Some novels may be shorter than typical examples, incorporate non-fictional elements, or even depart from conventional storytelling. This flexibility indicates that the novel is not bound by rigid structural,

stylistic, or thematic conventions. For instance, unlike poetry, it does not rely on rhyme or rhythm, and unlike drama, it is not confined to dialogue.

Based on these definitions, the novel can generally be understood as an extended prose narrative that is predominantly fictional. Unlike other literary genres that follow strict formal rules, the novel is characterized by its lack of fixed constraints. This flexibility often makes it difficult to distinguish from real life, as it frequently overlaps with reality. As noted by Baldick (2015:173), novels often incorporate elements of non-fictional prose—such as history, autobiography, journalism, and travel writing—both in structure and language. In some cases, these non-fictional elements may even dominate the narrative. Therefore, although the novel is primarily imaginative, it remains closely connected to and reflective of real-life experiences, which distinguishes it from other literary forms.

2.3 Gérard Genette's Narratology Theory

As narratology has developed, its theories and methods have varied according to the scholars who formulate them. One of the most prominent figures in narratology is Gérard Genette, whose contributions have significantly shaped the field of narrative studies. His most influential ideas are presented in *Discours du Récit*, first published in French in 1972. This work was later translated into English as *Narrative Discourse: An Essay in Method* by Jane E. Lewin in 1980, and has since become a key reference in narratological studies, remaining highly relevant and widely utilized today.

Gérard Genette is one of the key figures in the development of narratological theory, extending earlier concepts introduced by Russian Formalists such as Vladimir Propp, as well as French theorists like Tzvetan Todorov. The primary distinction between Genette's approach and those of Propp and Todorov lies in their methods of analyzing narrative. Propp and Todorov divide narrative into two main components: story and plot. In Russian Formalism, Propp uses the terms *fabula* and *sjuzhet*, while Todorov employs the French terms *histoire* and *discours*.

Genette, however, differentiates the concept of narrative (*récit*) into three distinct meanings. To avoid ambiguity, he proposes three separate terms (Genette, 1980:27). First, *story* refers to the signified, namely the content of the narrative. Second, *narrative* denotes the signifier, referring to the discourse or the narrative text itself. Third, *narrating* refers to the act or process of telling, encompassing the entire situation in which the narrative is produced, whether in real or fictional contexts. Among these three aspects, Genette primarily focuses on narrative as discourse, due to its broad applicability in textual analysis, making it particularly relevant for examining literary narratives, especially works of fiction.

According to Gérard Genette (1980:31), the analysis of narrative structure is based on three primary categories: tense, mood, and voice. Within the category of tense, Genette further identifies three components: order, duration, and frequency. Consequently, his framework of narrative analysis consists of five key elements: (1) order, (2) duration, (3) frequency, (4) mood, and (5) voice. Each of

these elements contains specific components that can be examined to better understand how a story is organized within narrative discourse.

2.3.1 Narrative Tense

Narrative tense concerns the temporal relationship between the narrative and the events being told (Gérard Genette, 1980:31). This category addresses how time within the story is structured and represented in the narrative. In Genette's narratological framework, tense is divided into three components: order, duration, and frequency. fundamental concept introduced by Genette (1980:33) in analyzing narrative time is the distinction between story time and narrative time. Story time refers to the actual chronological sequence of events within the story, whereas narrative time refers to the way these events are arranged and presented in the narrative text. The relationship between these two dimensions forms what is known as narrative order.

2.3.1.1 Order

Understanding the distinction between story time and narrative time is a fundamental concept in Genette's analysis of temporality in narrative discourse. Story time refers to the actual time in which events occur, measured in units such as seconds, minutes, hours, days, months, and years. Narrative time, on the other hand, refers to the way story time is presented within the text, often measured in lines or pages. As Didipu (2020) explains, Story time refers to the time of an event that occurs in reality, while narrative time refers to the way the story time is

presented in a narrative discourse text. The relationship between these two dimensions creates what Genette calls order, or narrative sequence, which highlights the interplay between the chronological unfolding of events and their textual arrangement. The relationship between these two dimensions creates what Genette calls order, or narrative sequence, which may depart from the chronological sequence of events. Narrative order can be categorized into two types:

1. Chronological Order: This occurs when story time and narrative time follow a linear and parallel sequence, with events presented in their natural chronological progression (e.g., A → B → C).

2. Anachrony: This refers to a discrepancy between story time and narrative time, where the sequence of events is presented non-linearly or out of chronological order (Genette, 1980:35). Anachrony itself can be further divided into two types namely prolepsis and analepsis.

Prolepsis, commonly known as flashforward occurs when the discourse of the story leaps ahead to events that take place after the intermediate sequence. As Todorov (1985:28). This technique disrupts the linear progression of the narrative by revealing future events in advance, often creating anticipation, suspense, or dramatic irony for the reader. By presenting outcomes before their causes, prolepsis allows the reader to interpret subsequent events with a heightened sense of awareness.

Analepsis, or flashback, occurs when the flow of the story is interrupted to recall earlier events. As Todorov (1985:28) explains. This technique is frequently used to provide background information, explain character motivations, or fill gaps in the narrative. Through analepsis, the narrative can achieve greater depth and coherence by connecting past events to present developments, thereby enriching the reader's understanding of the story as a whole.

2.3.1.2 Duration

Duration Narrative duration describes the difference between the actual time of an event (story time) and the time required by the narrator to recount the event (narrative time,). Genette (1980, p. 95) distinguishes four narrative movements: pause, scene, summary, and ellipsis. He summarizes these four movements as follows:

Pause: NT = n, ST = 0 → NT > ST

Scene: NT = ST

Summary: NT < ST

Ellipsis: NT = 0, ST = n → NT < ST

According to Gérard Genette (1980, p. 95), there are four types of narrative movement associated with duration:

1. Pause: This occurs when story time is temporarily halted to allow for description or exposition, while the narrative continues. In this case, narrative time dominates story time.

2. Scene: This occurs when narrative time corresponds closely to story time, creating a sense of real-time narration.

3.Summary: This takes place when events in the story are condensed in the narrative, resulting in an acceleration, as the narration takes less time than the actual duration of the events.

4. Ellipsis: This occurs when certain events in the story are omitted from the narrative, so that story time continues while narrative time skips ahead, making story time longer than narrative time.

2.3.1.2 Frequency

Narrative frequency refers to the number of times an event in the story (diegesis) is represented or recounted in the narrative. In narrative analysis, this concept is important for understanding how certain events are emphasized, reiterated, or patterned within the story. According to Gérard Genette (1980, pp. 114–116), narrative frequency can be classified into four types:

1. Singulative Repetition: a narrative technique in which an event that occurs once is narrated once. For example: “On Wednesday, I had lunch at the café.”

2. Anaphoric Repetition: a narrative technique in which events that occur multiple times are narrated multiple times, with each occurrence recounted individually. For example: “On Monday, I walked to the

office. On Tuesday, I walked to the office. On Wednesday, I walked to the office."

3. Repetitive (Repeating) Narration: a technique in which a single event is narrated several times. For example: "Last Sunday, I read my favorite book," repeated multiple times.

4. Iterative Repetition: a narrative technique in which events that occur repeatedly are narrated once in a generalized form. For example: "Every weekend, I go cycling in the park."

2.3.2 Mood

Narrative mood refers to the position and role of the author, narrator, and characters within the story. It emphasizes how the narrator is presented and how the narrative is conveyed to the reader. The narrator may either be a character within the story or exist outside it, recounting events from an external perspective. According to Gérard Genette (1980, p. 186), the position of the narrator can be classified into four types:

a) The narrator as a character within the story who provides an internal account of events, typically functioning as the main character.

b) The narrator as a character within the story but positioned outside the central events, acting as a supporting character who narrates the experiences of the main character.

c) The narrator as a non-participant who provides internal analysis, functioning as an omniscient narrator.

d) The narrator as a non-participant who observes events externally, acting as a detached observer.

Genette further introduces the concept of focalization as a more precise alternative to the terms “point of view” and “perspective,” enabling a clearer understanding of the narrator’s position in relation to the story. He classifies focalization into three types (Genette, 1980, p. 189):

a) Zero Focalization: the narrator possesses unlimited knowledge and knows more than the characters.

b) Internal Focalization: the narrator’s knowledge is limited to that of a character. This type includes:

c) Fixed Focalization: the narrative is presented from a single, consistent character’s perspective.

d) Variable Focalization: the narrative shifts between the perspectives of different characters.

e) Multiple Focalization: a single event is narrated from the perspectives of several characters.

f) External Focalization: the narrator has less knowledge than the characters and presents only observable actions without access to their inner thoughts.

2.3.3 Voice

Narrative voice concerns who tell the story and from what position or perspective it is conveyed. According to Gérard Genette (1980, p. 215), narrative voice comprises three main aspects: the time of narrating, the narrative person, and the narrative level. These elements are essential for understanding how a story is constructed and communicated to the reader.

a. Time of Narrating

The time of narrating refers to the temporal relationship between the act of narration and the events being narrated—whether the narration occurs after, during, or before the events. Genette (1980, p. 217) identifies four types:

1. Subsequent Narration: the narrator recounts events that have already occurred in the past.

2. Prior Narration: a predictive form of narration in which the narrator anticipates or foretells future events, such as through dreams or prophecies.

3. Simultaneous Narration: the narrator recounts events as they are occurring in the present.

4. Interpolated Narration: a complex form that combines different temporal layers, blending present, past, or future events within the act of narration.

b. Person

The aspect of person refers to who is telling the story and the narrator's position in relation to the events. Genette (1980, pp. 244–245) distinguishes two primary types of narrators:

1. Heterodiegetic Narrator: a narrator who does not appear as a character in the story and remains entirely outside the narrative events.

2. Homodiegetic Narrator: a narrator who is also a character within the story. When the narrator is the main character or protagonist, this is referred to as an autodiegetic narrator.

c. Narrative Level

Narrative level refers to the hierarchical position from which the narrator tells the story. Genette (1980, p. 248) distinguishes between extradiegetic (the narrator exists outside the main story) and intradiegetic (the narrator exists within the story). These categories intersect with narrator types—heterodiegetic and homodiegetic—to produce four types of narrator status:

1. Extradiegetic-Heterodiegetic: a first-level narrator who is not involved in the story.

2. Extradiegetic-Homodiegetic: a first-level narrator who tells their own story.

3. Intradiegetic-Heterodiegetic: a second-level narrator who recounts someone else's story within the main narrative.

4. Intradiegetic-Homodiegetic: a narrator within the story who tells their own experiences.

Therefore, according to Genette, narrative structure consists of five main categories: (1) order, (2) duration, (3) frequency, (4) mood, and (5) voice. First, order refers to the relationship between the chronological sequence of events in the story and their arrangement in the narrative. The presentation of the story can be chronological (forward-moving), or non-chronological, which includes flashbacks (analepsis) and flash-forwards (prolepsis). Second, duration describes the relationship between the actual time an event takes in the story (story time) and the space or time it takes to recount it in the text (discourse time). Third, frequency deals with the repetition relations between the number of times an event happens in the story and the number of times it is narrated in the text. Fourth, mood focuses on the concepts of "distance" and "perspective" or focalization. Fifth, voice concerns who speaks, and the positioning from which they narrate.