

GERARD GENETTES' NARRATIVE STRUCTURE IN THE SHORT STORY 'KAYYU YANG TAK LAYU' BY YULI MAHARANI

Abdul Muntaqim Al Anshory^[1], *Firsya Aulia Putri*^[2], *Rohmatulloh Salis*^[3]

^[1] abdulmuntaqim@bsa.uin-malang.ac.id

^[1], ^[2], ^[3] Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

Abstract: The analysis of narrative structure is the key to understanding the deeper layers of literary works. This research aims to determine the narrative structure contained in the short story *Kayyu Yang Tak Layu* by Yuli Maharani, which is a motivational short story in the anthology of *Wonderful Stories* based on the perspective of Gerard Genette. Gerard Genette is a literary theorist who focuses his studies on narrative structure. In this case, Gerard Genette divides the narrative structure into five elements, namely order, duration, frequency, mood and voice. The research method used is a qualitative descriptive method. Where the results obtained from the analysis are, (1) Order, the narrative sequence, which is used in the short story *Kayyu Yang Tak Layu* is achrony. (2) Duration, the duration of the narrative, which is used is the scene and summary. (3) Frequency, narrative frequency, in this short story is in the form of singulative repetition. (4) Mood, narrative mode, in this short story the narrator is not a character in the story and the focalization technique used is zero focalization. (5) Voice, narrative voice, in the short story *Kayyu Yang Tak Layu* uses the time of storytelling in the form of simultaneous and the version used by the narrator is a heterodiegetic narrator, and the narrative level is in the form of extradiegetic-heterodiegetic.

Keywords: Gerard Genette, narrative structure, short story

INTRODUCTION

Narrative or storytelling is one of the most crucial aspects of literary works. Narration plays a primary role in making literary pieces engaging for readers. In fact, it can be said that a novel would not exist without narrative elements within it. By employing narrative elements, a literary work comes to life as real-life events can be transformed into imaginative occurrences by the author through their creativity in composing them.

Narrative structure provides shape and direction to a story or narrative. In the context of literary analysis, understanding narrative structure can help uncover key elements within a story, such as the sequence of events, characterization, and themes. Narrative structure can also offer insights into how authors choose to structure their stories and why they opt for particular approaches. Therefore, the analysis of narrative structure becomes pivotal in grasping the deeper layers of literary works.

The analysis of narrative structure helps unearth deeper layers of meaning within a story. This can aid in understanding the author's intentions, the message they aim to convey, and the desired emotional impact. The analysis of narrative structure is often intertwined with literary theory and critical perspectives. Approaches like those proposed by Gerard Genette and other figures can help in understanding how narrative structure influences the interpretation of a story. To understand the narrative structure of a story, various approaches are required, and one of them is narratology. Narratology is a branch of structuralism that studies the narrative structure of a story. The term "narratology" originates from two Latin words: "narratio" and "logos." "Narratio" refers to narrative, story, tale, discourse, and narrative tradition, while "logos" means the study of. In general, narratology is used interchangeably with the term "narrative theory," which refers to the study of narratives as a

genre. Therefore, narratology is the discipline that delves into the narrative, which is the retelling of a sequence of events (Fitria, 2023).

In its development, the core theory and methodology of narratology have shown considerable variation according to the scholars or experts who have contributed to it. One of the experts who has contributed to narratological theory is Gerard Genette. Gerard Genette is a French scholar who has played a significant role in developing narratological theory. His most significant contribution to narratological theory is encapsulated in his book titled "Discours du Récit," which was initially published in French in 1972 and later translated into English as "Narrative Discourse: An Essay in Method" by Jane E. Lewin in 1980.

The core elements of Gerard Genette's narrative structure consist of five main categories: order, duration, frequency, mood, and voice. Narrative order refers to the relationship between the sequence of events in the story and their arrangement in the narrative. Narrative duration portrays the difference between the actual time of an event (story time) and the time the narrator takes to recount that event (narrative time). Narrative frequency deals with the frequency of an event occurring within the story and how often it is mentioned. Narrative mood focuses on the concepts of 'distance' and 'perspective,' also known as focalization. On the other hand, narrative voice is concerned with who is narrating the story and from which point of view. Each of these structural components comprises elements analyzed within a narrative discourse. (Didipu, 2020).

The narration in short stories is an intriguing subject of study. Short stories often demand expertise in crafting concise and efficient narratives. Analyzing narrative structure within a short story can provide insights into how authors create meaning and impact within limited space. In a short story, every word and event carries significant weight, and narrative structure helps guide the reader's attention to comprehend the core of the story. As a form of short literary work, it is capable of presenting a complete story within limited confines. Short stories do not solely rely on an engaging plot; they also pay attention to the use of appropriate narrative structures to build the story's strength and appeal. A short story tells a tale, depicting the life of characters rife with conflicts, encompassing poignant or delightful events, and leaving an impression that is not easily forgotten. (Sabila & Nurhayati, 2022).

One of the short stories that has attracted researchers' attention due to its distinctive use of narrative structure is "Kayyu yang Tak Layu" by Yuli Maharani. Comprising seven pages, this short story narrates the struggle of Kayyu, a young girl who sells cassava chips, as she endeavors to achieve her dreams. The story serves as a motivating reminder that nothing is impossible as long as we exert effort and maintain determination to continue striving for our aspirations. Additionally, the story contains numerous moral messages that can be gleaned and applied in our daily lives.

Naratological research on literary works has been extensively conducted, not only on folktales (Hidayat et al., 2019; Lestari, 2018; Rokhmansyah, 2018) but also on novels (Azizah & Al Anshory, 2023; Misriyani et al., 2022; Pribadi et al., 2021; Putri et al., 2022). However, naratological studies, particularly those based on Gerard Genette's narratology, have not been extensively explored in the context of short stories. In fact, according to the researcher's observations, naratological research on short stories tends to analyze specific aspects of narrative theory, such as narrative order (Juliana, 2022), focalization (Fitri, 2019), textual sequence and events (Sunahrowi & Prakoso, 2020), duration, focalization, and person (Sa'adah, 2018). Therefore, this study aims to conduct a comprehensive narrative analysis of one captivating short story, titled "Kayyu Yang Tak Layu" by Yuli Maharani, from Gerard Genette's narrative perspective. Thus, the objective of this research is to analyze the short story "Kayyu Yang Tak Layu" by Yuli Maharani using narratological examination focusing on narrative aspects such as order, duration, frequency, mood, and voice.

This analysis can help uncover how the short story "Kayyu Yang Tak Layu" by Yuli Maharani manipulates time, point of view, and other narrative elements to achieve specific effects. Through this research, researchers can identify how the narrative structure influences the way the short story is presented, how characters and plot are developed, and how themes and messages are conveyed to readers. This research can provide insights into the methods of writing and analyzing short stories in an effort to approach a richer and more contextual understanding of the narrative. As a result, it has

the potential to reveal the nuances and depth of the narrative in short stories and offer a fresh perspective on how the story is both told and interpreted within them.

METHOD

The method used in this research is a qualitative descriptive method. This means that the research data consists of words, sentences, and paragraphs from the short story "Kayyu Yang Tak Layu" by Yuli Maharani, which indicate narrative elements. These elements are then described in detail to uncover the complete meaning of the research object. The primary data source used is the short story "Kayyu Yang Tak Layu" by Yuli Maharani, which is part of the anthology "Wonderful Stories" published by KMO Indonesia (Harapan, 2021). The secondary data sources are book written by Gerard Genette titled "Narrative Discourse: An Essay in Method", books, notes, and scholarly articles related to the research object and the theory being used. In collecting data, the researcher employs reading and note-taking techniques. To analyze the data, the research utilizes both partial analysis and integral analysis techniques to comprehend the short story in a holistic and profound manner, uncovering the meanings and messages it contains. The partial analysis involves identifying each narrative element separately, which includes narrative order, narrative duration, narrative frequency, narrative mood, and narrative voice. After understanding each of these elements individually, the subsequent step involves integral analysis, which examines how these elements are interrelated and contribute to forming the overall narrative structure. This analysis helps reveal the author's intended message or meaning conveyed through the short story. Through integral analysis, the researcher gains deeper insights into the various contexts and experiences presented within the work. Furthermore, integral analysis provides an understanding of how the story affects the readers and strengthens its narrative purpose as a whole.

FINDINGS AND DISCUSSION

Order

The narrative order, also known as narrative sequence, refers to the relationship between the sequence of events and their arrangement within the story. Narrative order can be understood by examining the relationship between the story time, which pertains to the actual time of an event, and the narrative time, which is the time taken by the narrator (author) to narrate the event. Story time can be identified using units of time such as seconds and minutes, while narrative time is usually counted in terms of lines and pages (Genette, 1983).

Below is the narrative order in the short story "Kayyu Yang Tak Layu," presented in a table format to facilitate the reader's understanding of the chronological order of events in the story based on narrative time and story time.

Table 1. The narrative order in the short story "Kayyu Yang Tak Layu"

The Sequence of Events	The Story Time	The Narrative Time
Kayyu hands an envelope to her father who is enjoying cassava chips.	1	A
Kayyu's father reads the contents of the envelope and then leaves to grab a hoe, ready to return to work after reading it.	2	B
Kayyu cries, and her mother comforts her.	3	C
Kayyu smashes the chicken-shaped piggy bank and then goes outside the house.	4	D
Kayyu meets a middle-aged man at a large house to sell cassava chips in a significant quantity.	5	E
Kayyu goes to the convenience store to buy supplies for processing	6	F

cassava.		
Kayyu asks for permission not to help her parents because she's selling cassava chips.	7	G
Kayyu counts her earnings, and her mother approaches her.	8	H
Kayyu takes shelter in front of the stall, and then a black Pajero car arrives.	9	I
The owner of the stall arrives and buys all of Kayyu's cassava chips, then asks Kayyu to become a supplier of cassava chips for the stall.	10	J
Kayyu enrolls in college and becomes successful.	11	K

Based on the table above, the sequence of events and narrative time in the short story "Kayyu Yang Tak Layu" unfolds in a chronological order as explained by Gerard Genette. The formula in the story can be summarized as A1 - B2 - C3 - D4 - E5 - F6 - G7 - H8 - I9 - J10 - K11. Thus, the narrative order in the story takes the form of achrony, as the story time and narrative time in the short story occur in tandem.

Duration

Duration, or narrative duration, describes the difference between the actual time of an event (story time) and the time taken by the narrator (author) to narrate that event (narrative time). Genette classifies duration into four parts: Pause, this serves to interrupt story time and create a distinct space; Scene, here story time and narrative time are balanced, often portrayed through dialogues; summary, summary emerges when events are not narrated in detail, also referred to as "peringkas" or condensation in narration; and ellipsis, this involves shifting to a different time or event afterward, similar to a "cut" in filmmaking (Genette, 1983).

Narrative duration in the short story "Kayyu Yang Tak Layu" is found in two types: scenes and summaries. The narrative order in this story takes the form of anachrony, aligning story time and narrative time. Therefore, scenes are more dominant in the story compared to summaries. Summaries in the story are not as extensive as scenes. In these summaries, events are briefly recounted.

Here's an example of a summary in the short story "Kayyu Yang Tak Layu":

"Hari demi hari dilewati Kayyu dengan rutinitas yang sama. Setiap pukul 8 malam, dia sudah di rumah kembali untuk membaca agar tidak lupa dengan pelajaran yang akan dilanjutkannya di perguruan tinggi. Tidak terasa, satu bulan sudah dia menggeluti usahanya." (Harapan, 2021, p. 45)

[Day by day, Kayyu went through the same routine. Every evening at 8 o'clock, she was already back home to study, making sure not to forget the lessons she would continue in college. Unbeknownst to her, a month had already passed since she immersed herself in her business]

"Akhirnya, keripik Kayyu dibeli semua oleh perempuan yang ternyata seorang distributor makanan. Bahkan, dia meminta Kayyu menjadi supplier keripik singkong, untuk dijual kembali olehnya. Distributor tersebut langsung memberikan uang muka senilai lima ratus juta rupiah. Nilai yang begitu besar bagi Kayyu." (Harapan, 2021, p. 47)

[Finally, Kayyu's chips were bought up by a woman who turned out to be a food distributor. Moreover, she asked Kayyu to become a cassava chips supplier to be resold by her. The distributor promptly provided an upfront payment of five hundred million Indonesian rupiah. A significant amount for Kayyu]

"Seiring berjalannya waktu, usaha yang dia rintis pun berbuah manis. Empat tahun sudah dilewatinya dengan suka duka. Namun, Kayyu tetap semangat meraih mimpinya. Mungkin dari pengalamannya, bisa diibaratkan sebatang kayu yang tidak pernah layu, walaupun diterpa oleh berbagai musim" (Harapan, 2021, p. 47)

[As time passed, the business she had started bore sweet fruit. Four years had gone by with ups and downs. However, Kayyu remained steadfast in pursuing her dreams. Perhaps from her experience, it could be likened to a piece of wood that never withers, even when weathering various seasons]

The data above indicates that certain events within the narrative time of the short story are not narrated in detail but are summarized briefly, as shown in the sentence: "Tidak terasa, satu bulan sudah dia menggeluti usahanya" [Unbeknownst to her, a month had already passed since she immersed herself in her business].

Frequency

Frequency, or narrative frequency, is related to how often an event occurs within a story and how frequently that event is recounted. The concept of event frequency in narrative text refers not only to events that are very similar but also those that are nearly the same (Fitria, 2023).

Narrative frequency is associated with how many times, how often, and to what extent events in a story are recounted. Narrative frequency can be categorized into four types: Singulative Repetition, where an event occurs only once in the story; Iterative Repetition, where an event repeats multiple times within the story; Singulative Statements, where a narrative statement is mentioned only once in the story; and Iterative Statements, where a narrative statement is repeated multiple times throughout the story. (Genette, 1983).

The narrative frequency in the short story "Kayyu Yang Tak Layu" employs the type of singulative repetition. Singulative repetition occurs across all characters in the story. Here are several examples of singulative repetition that occur among various characters:

Main character: "*Pandangannya mengedar ke sekeliling kamar dan terpusat pada celengan ayam dengan berukuran sedang. Detik kemudian, muncul sebuah ide di pikirannya. Kayyu memejamkan matanya saat memecahkan benda tersebut. Beberapa lembar uang dua ribuan dan juga ratusan keping lima ratusan berserakan di lantai.*" (Harapan, 2021, p. 42-43)

[Her gaze wandered around the room, fixating on the medium-sized chicken-shaped money box. In a split second, an idea emerged in her mind. Kayyu closed her eyes as she shattered the object. Several two-thousand rupiah notes and also numerous five-hundred rupiah coins scattered on the floor]

Secondary character: "*Alhamdulillah, masih bisa makan hari ini,*" ujar Rahmat, bapak Kayyu. *Dilapnya singkong yang masih hangat itu.*" (Harapan, 2021, p. 41)

["Alhamdulillah, I can still have a meal today," Rahmat, Kayyu's father said. He devoured the still-warm cassava]

Third character: "*Imah tersenyum, sembari mendekatkan tubuhnya di samping Kayyu. "Kamu tahu, arti nama yang ibu berikan untukmu, Yu?" tanyanya lembut. "Ibu berharap, kelak, kamu menjadi anak yang kuat, percaya diri dan mampu mengendalikan situasi tersulit sekalipun," imbuhnya pelan namun ada penekanan*" (Harapan, 2021, p. 42)

[Imah smiled, moving closer to Kayyu. "Do you know the meaning of the name I gave you, Yu?" she asked gently. "I hope that someday, you'll become a strong, confident child who can handle even the toughest situations," she added softly but with emphasis]

Fourth character: "*Walah, Yu. Kamu hujan-hujan?" tanya Slamet pemilik kebun singkong panik. Kayyu merengkuh erat dirinya dengan tangan kiri menahan dinginnya udara, sedang tangan kanannya memegang payung. Meskipun begitu, air hujan tetap membasahi sebagian tubuhnya.*" (Harapan, 2021, p. 43)

["Oh no, Yu. Are you all wet from the rain?" Slamet, the owner of the cassava garden, panicked. Kayyu hugged herself tightly, her left hand shielding her from the cold air, while her right hand held onto an umbrella. Despite that, the rainwater still managed to dampen parts of her body]

Fifth character: "*Slamet mempersilahkan Kayyu duduk. Erna istri Slamet membuatkan segelas teh panas untuk menghangatkan tubuh Kayyu. Setelah merasa cukup hangat, Kayyu membuka percakapan di depan keduanya. Dia menjelaskan perihal kedatangannya itu. Dengan tatapan penuh harap agar Pak Slamet mau memberikan keringanan. Ya, Kayyu ingin membeli singkong dalam jumlah besar untuk diolah kembali.*" (Harapan, 2021, p. 42-43)

[Slamet gestured for Kayyu to take a seat. Erna, Slamet's wife, prepared a cup of hot tea to warm Kayyu's body. After feeling sufficiently warmed, Kayyu initiated a conversation with both of them. She explained the purpose of her visit, her eyes filled with hope that Pak Slamet would consider her request. Yes, Kayyu wanted to purchase a large quantity of cassava to process and resell]

Sixth character: *"Akhirnya, keripik Kayyu dibeli semua oleh perempuan yang ternyata seorang distributor makanan. Bahkan, dia meminta Kayyu menjadi supplier keripik singkong, untuk dijual kembali olehnya. Distributor tersebut langsung memberikan uang muka senilai lima ratus juta rupiah. Nilai yang begitu besar bagi Kayyu."* (Harapan, 2021, p. 47)

[Finally, Kayyu's chips were bought up by a woman who turned out to be a food distributor. Moreover, she asked Kayyu to become a cassava chips supplier to be resold by her. The distributor promptly provided an upfront payment of five hundred million Indonesian rupiah. A significant amount for Kayyu]

Based on the data above, many events are narrated in the short story "Kayyu Yang Tak Layu". Various events occur, including those experienced by each character within the short story "Kayyu Yang Tak Layu" and they are only told once. These events do not experience repetition, either the same events or nearly identical ones. This indicates that the narrative frequency in the short story employs the singulative repetition type.

Mood

Mood, or narrative mode, is centered around the concepts of distance and perspective, often referred to as focalization. This narrative mode comprises various types used to present the intended meaning of a discourse. Furthermore, this narrative mode is linked to the classification of storytelling and the classification of the narrator's presence within a narrative text. (Fitria, 2023).

In the narrative mode, the focus lies on the perspective between the narrator and the characters within a narrative text (story). In terms of mood, Genette explains the narrator's position in four positions: (1) the main character narrating events; (2) a secondary character narrating the main character; (3) an omniscient author; (4) the author as an observer (Genette, 1983).

The technique employed by the narrator in conveying the story in the short story "Kayyu Yang Tak Layu" is that of a non-character narrator. In this context, the narrator exists outside the story, not as the main character or any other supporting character in the narrative. The narrator in this short story is all-knowing in delivering the narrative. The narrator effectively presents the story, including events, physical appearance, thoughts, feelings, and conditions of the characters in the story. Here are some examples from "Kayyu Yang Tak Layu":

"Kayyu duduk termenung, di depan jendela kamarnya yang terbuat dari bilik. Di meja yang hitam kusam, kepalanya bertumpu pada kedua tangan. Dia terus membayangkan bagaimana cara agar bisa melanjutkan sekolah ke jenjang perguruan tinggi, tanpa membebani orang tuanya. Maklum, untuk makan sehari-hari saja, mereka harus rela mengencangkan ikat pinggang." (Harapan, 2021, p. 42)

[Kayyu sat in contemplation by the window of her room made of wooden panels. Her head rested upon her hands on the faded black table. She continued to envision ways to continue her education to the university level, without burdening her parents. After all, just for their daily meals, they had to tighten their belts]

In the above short story text, it is evident that the narrator is not present within the story. The all-knowing nature of the narrator is also reflected in the text, encompassing the thoughts, feelings, and conditions experienced by the main character, which the narrator skillfully conveys even though existing outside the story. Given its all-knowing and analytical nature towards storytelling, the technique utilized in this short story is the zero focalization technique.

Voice

Voice, or narrative voice, is related to who (narrator or character) is telling the story and the process of their storytelling. This narrative voice is a component of linguistic activity viewed in terms of the relationship between subjects, which doesn't solely pertain to characters but also includes other individuals who contribute, albeit passively, to the narrative text (Fitria, 2023).

Voice, or narrative voice, is a concept focused on by Genette in three aspects: The first aspect revolves around 'time of narrating,' which refers to the narrator's position within the story when presenting time, and time of narrating is further divided into four types: (1) subsequent or narrative of the past (narrator recounts events in the past); (2) prior or predictive narrative (narrator talks about events in the future); (3) simultaneous or narrative of the present (narrator discusses events in the present); and (4) interpolated or composite narrative (narrator combines events that are ongoing or will occur).

The second aspect concerns 'person,' which refers to who is narrating in the narrative text. Genette classifies person into two types: (1) 'heterodiegetic narrator' (a narrator who does not appear within the narrative text); and (2) 'homodiegetic narrator' (a narrator who does appear or plays a role as a character in the narrative text).

The third aspect revolves around 'narrative level,' which denotes the narrator's level when telling the narrative text. Genette further divides this into four types: (1) 'extradiegetic-heterodiegetic paradigm' (a first-level narrator who narrates but doesn't appear in the narrative text); (2) 'extradiegetic-homodiegetic paradigm' (a first-level narrator who narrates their own story); (3) 'intradiegetic-heterodiegetic paradigm' (a second-level narrator who narrates but doesn't appear in the narrative text); and (4) 'intradiegetic-homodiegetic paradigm' (a second-level narrator who narrates their own story) (Genette, 1983).

Viewed from its narrative time, in the short story "Kayyu Yang Tak Layu," it falls under simultaneous narrative time, meaning the present tense narrative is the one employed in the story. The story entirely refrains from discussing events from the past or the future. An example is as follows:

"Kayyu melihat kalender yang bertengger di meja belajarnya. Waktu untuk mendaftar ke perguruan tinggi tinggal satu bulan lagi. Dia meraih kotak biskuit, tempat menyimpan hasil berdagang keripik singkong. Dihitungnya lembar pecahan lima ribu." (Harapan, 2021, p. 45)

[Kayyu glanced at the calendar on her study desk. The deadline for university applications was only a month away. She reached for the biscuit tin, where she kept the earnings from selling cassava chips. She counted the five-thousand rupiah notes]

Certainly, the narrator's version in describing the characters or individuals within the story employs a heterodiegetic narrator, as the narrator narrating the story is not present within the events of the short story. Based on the narrative level of time, "Kayyu Yang Tak Layu" falls within the extradiegetic-heterodiegetic narrative level. This means that the narrator is on the first narrative level, narrating the story, but is not physically present within the story itself. For instance:

"Terik matahari membuat peluh bercucuran melewati pelipis Kayyu, seorang gadis berumur 17 tahun. Dia merupakan anak tunggal dari keluarga yang sangat sederhana. Langkah kaki Kayyu perlahan menyusuri jalan setapak. Senyum kedua orang tua Kayyu menyambutnya dari kejauhan. Sesampainya di sana, sekotak singkong rebus beserta termos teh hangat disajikan olehnya." (Harapan, 2021, p. 41)

[The scorching sun caused sweat to trickle down Kayyu's forehead, a 17-year-old girl. She was the only child of a very humble family. Kayyu's footsteps slowly traced the narrow path. The smiles of her parents welcomed her from afar. Upon arriving, a box of boiled cassava and a thermos of warm tea were served]

Based on the text, it's evident that the author is solely narrating the story without being present within it. This is also indicated by the absence of the use of the word "aku" (I) in the short story.

CONCLUSION

Narrative structure shapes how a story is composed and presented, encompassing elements such as the sequence of events, characterization, conflicts, and so on. Analyzing narrative structure enables us to comprehend how these elements interrelate and influence one another to create deeper meaning and a more profound reading experience. Based on Gerard Genette's narrative structure, it appears that the narrative structure in the short story "Kayyu Yang Tak Layu" is described through five elements: order, duration, frequency, mood, and voice. The narrative order in the story takes the form of achrony, aligning the story time and narrative time. The narrative duration involves scenes

and summaries, with a dominant focus on scenes due to the achrony of the narrative order. Frequency in the story employs singular repetition, occurring across all characters. Mood involves a non-character narrator, as the narrator is not a main character within the story. The narrative technique employed is zero focalization, where the narrator possesses knowledge about everything related to the characters. In terms of voice, the narrative includes three aspects: (a) Narrative time is simultaneous, as the story "Kayyu Yang Tak Layu" is set in the present, (b) The narrator uses a heterodiegetic version, as the narrator doesn't directly participate in the story events, (c) The narrative level is extradiegetic-heterodiegetic because the narrator is on the first narrative level but isn't present in the story itself. This analysis provides a comprehensive understanding of how the narrative elements contribute to the overall structure of the short story "Kayyu Yang Tak Layu" from Gerard Genette's viewpoint. This study demonstrates that the analysis of narrative structure in short stories provides a foundation for a better understanding of how narrative structure operates in literature as a whole. In order to enhance contributions to the development of literary theory and other analytical methods, it is recommended for future research to expand upon this study by investigating other literary works as objects of analysis or by examining the same work but from different narrative structural perspectives.

REFERENCE

- Azizah, A., & Al Anshory, A. M. (2023). Tipe Narator dalam Novel Kami Bukan Generasi Bacot Karya J.S. K Hairen (Kajian Naratologi Mieke Bal). *TOTOBUANG*, 11(1), 69–82. <https://doi.org/https://doi.org/10.26499/totobuang.v11i1.435>
- Didipu, H. (2020). Teori Naratologi Gérard Genette (Tinjauan Konseptual). *Telaga Bahasa*, 7(2), 163–172. <https://doi.org/10.36843/tb.v7i2.58>
- Fitri, H. A. (2019). Fokalisasi dalam Cerpen Unsu Joeun Nal karya Hyeon Jin Geon. *East Asian Review*, 1(1), 63–81.
- Fitria, F. (2023). Eksplikasi Susunan Naratif oleh Andrea Hirata dalam Novel Buku Besar Peminum Kopi (Analisis Naratologi Perspektif Gérard Genette). *Madah: Jurnal Bahasa Dan Sastra*, 14(1), 112–127. <https://doi.org/10.31503/madah.v14i1.553>
- Genette, G. (1983). *Narrative Discourse: An Essay in Method (Translated by Jane E. Lewin)* (Vol. 3, Issue 2). Cornell University Press.
- Harapan, P. (2021). *Wonderful Stories*. KMO Indonesia.
- Hidayat, W. Al, Sulistyowati, E. D., & Rokhmansyah, A. (2019). Struktur dan Fungsi Cerita Rakyat Benayuk Versi Desa Sepala Dalung Kabupaten Tana Tidung: Kajian Strukturalisme Naratologi. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, Dan Budaya*.
- Juliana, I. W. (2022). Cerpen Maling Karya Komang Adnyana Analisis Struktur Naratologi Gerard Genette. *Subasita: Jurnal Sastra Agama Dan Pendidikan Bahasa Bali*. <https://doi.org/10.55115/subasita.v3i1.2329>
- Lestari, U. F. R. (2018). Morfologi Cerita Rakyat Asmat "Jipi": Analisis Struktur Naratologi Propp. *Sirok Bastra*. <https://doi.org/10.37671/sb.v3i1.58>
- Misriyani, A., Boeriswati, E., & Herlina, H. (2022). Aktan dalam Novel The Maze Runner Karya James Dashner: Kajian Naratologi A. J. Greimas (Actants in James Dashner's The Maze Runner Novel: A Study of Narrative A. J. Greimas). *Indonesian Language Education and Literature*. <https://doi.org/10.24235/ileal.v8i1.7028>
- Pribadi, R., Lustyantie, N., & Zuriyati. (2021). Bentuk fokalisasi dalam Novel Mencari Perempuan yang Hilang Karangan Imad Zaki : Kajian Naratologi. *SUSASTRA: Jurnal Ilmu Susastra Dan Budaya*.
- Putri, I. R., Afandi, A. N., & K., P. C. (2022). Fokalisasi Pada Novel Tentang Kamu karya Tere Liye Kajian Naratologi Gerard Genette. *Kompasiana*.
- Rokhmansyah, A. (2018). Morfologi Cerita Rakyat Kutai Kartanegara Putri Silu: Analisis Naratologi Vladimir Propp. *Sirok Bastra*. <https://doi.org/10.37671/sb.v4i1.77>
- Sa'adah, S. I. (2018). Kajian naratologi Genette dalam tiga cerita pendek pilihan Kompas tahun 2000an. *BASINDO: Jurnal Kajian Bahasa, Sastra Indonesia, Dan Pembelajarannya*, 2(2), 119–125.

<http://journal2.um.ac.id/index.php/basindo%0AKAJIAN>

- Sabila, A. H., & Nurhayati, M. (2022). Analisis Cerpen “Ketika Aku dan Kamu Menjadi Kita” Menggunakan Pendekatan Objektif. *Populer: Jurnal Penelitian Mahasiswa*, 1(4), 98-104. <https://doi.org/10.58192/populer.v1i4.286>
- Sunahrowi, & Prakoso, P. G. (2020). Cerita Pendek “Mamie Petronille Et Le Ballon” Karya Jane Cadwallader: Kajian Struktur Karya Gerard Genette. *Widyasastra: Jurnal Ilmiah Kesastraan*, 3(2), 82-90.