



Tzvetan Todorov's Narrative Analysis in The Novel *Pukul Setengah Lima* by Rintik Sedu

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Abstract. The research aims to describe the narrative of Tzvetan Todorov developed by Nick Lacey and Gillespie in the novel *Pukul Setengah Lima* by Rintik Sedu. The research approach applies qualitative descriptive. The data is based on Rintik Sedu's novel *Pukul Setengah Lima*. The data analysis technique uses objective hermeneutics. Data is analyzed using Tzvetan Todorov's narrative theory, developed by Nick Lacey and Gillespie. This research results contain five components of the narrative structure in the novel *Pukul Setengah Lima* by Rintik Sedu: 1) Equilibrium, 2) Disruption, 3) Recognition disruption, 4) Attempt to repair disruption, and 5) New equilibrium. The main character in this novel is Alina, a woman who hates her life for feeling unhappy since She got the violent trauma committed by her mother's father against her mother (Equilibrium). Alina begins to make a relationship with Danu, but she has made up her identity (Disruption). Then Alina realizes she has been trapped in a lie she created (Recognition of disruption). She repairs the mistakes and then tries to end her relationship with Danu (Attempt to repair disruption). Alina continues living as someone else, regardless of the consequences (New Equilibrium). The analysis and interpretation of the data found that the novel showed an irregular and interrupted narrative structure.

Keywords: Structure, Narrative, Novel, Todorov.

1 Introduction

Narrative phenomena have become one of the most critical aspects of our everyday lives, whether in folk stories, legends, fairy tales, novels, films, or even social media. According to Barthes, He explains that in society, there must be narratives beginning from the early days of man formed in myth, legend, fairytale, story, novel, epic, history, tragedy, drama, comedy, mime, painting, textile art, photography, cinema, television, comics, video games [1,2,3].

Narrative phenomena are interesting to humans since narratives have an instinct to connect and understand the world around them through stories. Narrative provides a framework for understanding life experiences, interpreting reality, and building identity. According to Ellingson, narrative is a way of presenting events to build a

particular vision of the world, and it is an interpretative process that is not limited to the recording of objective facts. Through stories, we can understand the values, norms, and cultures that exist in society [4,5].

Also, In the narrative, Eriyanto explains that events consist of different parts. Narrating is different from actual events because the narrator not only selects events that are considered essential but also organizes them into specific phases. The events seen have stages: beginnings and endings. In actual events, that stage is not always found. Moreover, a narrative is a form of communication involving a series of interrelated events or events, usually followed by character identification, conflict, and resolution [6].

In literature, narratives, such as novels, play an important role. A novel is a form of literary work that relies on the power of narrative to convey messages and produce aesthetic experiences. According to Green, "A novel is a window to the world. Through its pages, we can explore places, meet characters, and experience emotions" [7]. It is believed that novels can explore narratives by using complex character depictions, building atmospheres, and revealing profound themes. In writing a novel, the narrative is essential to connect the story and make the reader feel involved.

The novel *Pukul Setengah Lima* by Rintik Sedu interprets an interesting narrative form to analyze. The novel is exciting to read as it has a narrative depicting the inner conflict of a woman pretending to be someone else who is searching for happiness. The novel invites the reader to experience the dilemma, tension, and emotions experienced by Alina, the main character, trapped in lies she created herself. The novel also features different characters and has a realistic background, such as Danu, the man who fell in love with Alina. Tio, Alina's ex-girlfriend, still loves her, and Marni, Alina's friend, inspired the nickname of Alina. The novel is written in simple and fluent language, making the readers understand and enjoy.

In previously relevant research, Maulana and Nugroho studied the narrative analysis of Tzvetan Todorov's model using Habibie & Ainun film objects [8]. The result of this investigation is the narration of the first story, the principle of personality and achievement. In the narrative of the middle story, there are all the principles of nationalism: unity, personality, commonality, freedom, and accomplishment.

Furthermore, Rahma studied the narrative analysis of Tzvetan Todorov's model with the objects of the film *99 Cahaya di Langit Eropa* [10]. The study results explain 67 gender equality messages obtained based on categories in the verbal aspects of the whole story. Meanwhile, the mode category has 12 live scenes and four indirect scenes.

Siti Shadrina Azizaty researched the narrative analysis of Tzvetan Todorov's model with the objects of the Sokola Rimba film penetration [9]. The results of this research are that Sokola Rimba's film uses a more modern stream and does not interfere with the traditional stream that Tzvetan Todorov promoted. There are repetitions of disruption, recognition disruptions, and attempts to repair the disturbance. Besides, elements of the mise en scene support the narrative in building an atmosphere in the film. The research object differs based on previous research using Tzvetan Todorov's

narrative. Therefore, this is the first prior research that has ever used an investigation with the subject of the novel *Pukul Setengah Lima* by Rintik Sedu. However, a theoretical similarity is used, such as the narrative of Tzvetan Todorov.

The novel *Pukul Setengah Lima* by Rintik Sedu above is interesting to study in terms of its narrative elements or the compilation of events taken from a novel. The basic theory used by the researchers is Tzvetan Todorov's theory of the narrative structure, as it is ideally appropriate to the analysis of the novel *Pukul Setengah Lima* by Rintik Sedu, such a theory known as "the Theory of Tension" or "Theory of Balance and Tension" [11]. According to Todorov, each narrative consists of equilibrium, disequilibrium, and new equilibrium [12]. However, this theory was developed by Nick Lacey and Gillespie by changing the order into five components, namely equilibrium, disruption, recognition disruptions, attempt to repair the disrupts, and reinstatement of the equilibrium [13].

Based on the above issues, this paper aims to analyze the gambling of the novel *Pukul Setengah Lima* by Rintik Sedu, applying the narrative study of Tzvetan Todorov's balance developed by Nick Lacey and Gillespie.

2 Methods

In this study, the research method used is qualitative research with a narrative approach. According to Cresswell, qualitative research is often produced as narratives or descriptions that are later analyzed to give insight into the research subject [15]. In some cases, this insight can be better known through explanations in descriptive or narrative form. The type of research used narrative analysis with the theory of Tzvetan Todorov's narrative structure shot by Nick Lacey and Gillespie [14]. The data for this research is a novel entitled *Pukul Setengah Lima* by Rintik Sedu, whereas the data sources are words, phrases, sentences, and paragraphs. Data collection used library, reading, and recording techniques, while data analysis techniques used objective hermeneutics. According to Ricoeur, objective hermeneutics is a method of interpretation that advances an objective approach to understanding and interpreting specific texts [16]. Moreover, objectivity can help unravel distortions of experience and find the true meaning contained in the text.

3 Results and Discussion

The narrative analysis is based on the plot/flow sequence in the previous explanation. Tzvetan Todorov states that every story begins with a state of balance, in which several potential conflicts try to keep their balance at a time. Although this concept sounds cliché, the essence is that every narrative has a beginning, middle, and end that describes the course of the story [6].

Here's an analysis of Rintik Sedu's novel *Pukul Setengah Lima* using Tzvetan Todorov's narrative theory, developed by Nick Lacey and Gillespie. The sequence is changed into five components.

3.1 Equilibrium

The novel *Pukul Setengah Lima* by Rintik Sedu has a balanced phase, *pukul 01*; at the beginning of the story, Alina meets Siti. Siti is a secondary friend of Alina. Siti asks why Alina broke up with Tio. Siti tries to comfort and influence Alina by telling her the reason for Tio's breakup.

"Al, you don't have to deal with this alone. There's me," he said again, "because I've been quiet then."

"Yes-yes. There you are," I said.

He then hugged me and kissed me.

A kiss doesn't always solve the problem. Instead, it makes us run away from it, adding to another problem.

"Don't be sad anymore, okay?" he said again [17]

Instead of trying to comfort her, she also tried to find an explanation for her divorce. She had already known she wanted to break up with him. The boring conversations showed that Tio felt that she had understood Alina. Nevertheless, Tio does not understand Alina's willingness, and Alina doesn't understand Tio's desires. In the end, communication between Alina and Tio was problematic, so they felt they could not understand each other.

Actually, Alina is ready if Tio tells his love story. Meanwhile, Tio is trying to correct his manner toward Alina. The word "break" signifies that Alina is not bound to a relationship with anybody. The narrative of Rintik Sedu's equilibrium novel begins with *Pukul setengah Lima*. When Alina cannot determine her life's path, she can relate to anyone.

3.2 Disruption

The disruption stage is a phase of disturbance, which can be an action or role that disrupts the balance. The phase of disruption in the novel *Pukul Setengah Lima* is covered in chapters from Pukul 5 AM to 20. Chapters Pukul 5 to 20 tell the character Alina meets Danu, a man she met on the bus at half five. Alina feels comfortable and attracted to him, who is different from Tio. Alina then decides to introduce herself as Marni, her mother's name. It's in line with the quotation below.

"I'm Danu," he said, extending one hand while the other held onto the city bus handle.

I can do nothing but shake his hand and quiet.

I don't know why I didn't want to or can't give an answer quickly.

"You can't know, yeah?" he asked again because I was silent.

"I'm Marni."

Half five. I became somebody else, finally [17].

Marni is my mother's name [17]

Based on the quotation above, the introduction of Danu and Alina caused a phase of disturbance. This phase of disruption begins when Alina introduces herself as Marni. Alina thinks Alina's name is unlucky, full of insult and misfortune. Therefore,

Alina prefers to use the name Marni (Alina's mother's name) to symbolize a firm and faithful name. It is related to the quotation below.

Marni means loyal and strong. I am faithful to my father, to life, to wounds, to tears, to trauma, to misery [17]

Why am I so sorry to have lied to him? What if she knows I'm just Alina? Yeah, I'm a long way from a Marni. Just don't approach.

Because I thought he might be an ordinary person who would pass by. I thought he was a bad guy and uneducated. It turns out not. Not everybody likes me.

"Hah?" I said. "That's just a name."

And I am too late for it. [17]

The quotation above describes the reason for using her mother's name, Marni. At first, Alina regrets lying to Danu by using Marni's name during the introduction. However, Alina felt comfortable with Danu, so she continued to use the name Marni. The lie indicates the beginning of the disruption stage in this novel.

3.3 Recognition Disruption

As the intensity of the disturbance increases, the narrative reaches its peak at this third stage. At this point, the recognition disruption becomes actual and deeply felt. This stage is the climax of the ongoing disruption. The narrative in this novel continues with the introduction of Alina and Danu. It continues with the familiarity that more than just friends. Alina and Danu often leave and return from work together on a bus. Suddenly, they never go to work and spend time walking together. Danu disappeared, and Alina felt lost.

The happiness that Siti meant turned out to be another pain. I don't like the feeling that comes after the pleasure. Although I have to admit it, it's funny. I thought I was trapping Danu with a lie I created, but that lie turned out to lock me in a painful theatre [17]

Alina also felt guilty for deceiving Danu by lying under the name Marni. After Danu died, she was confused about telling the truth or lying. She used Marni's name only to remove her misery. Phase recognition disruption at the climax phase is depicted in the form of Alina beginning to realize that she has been trapped in a lie she created herself.

3.4 Attempt to Repair the Disruption

Attempt to repair the disruption phase tells the story of the arrival of a hero who tries hard to restore the situation. Although efforts have been made to restore order, these efforts have failed. Siti advised Alina to look for Danu, but Alina needed to figure it out. As a friend, Siti is ready to accompany Alina to look for Danu, but Alina needs to know Danu's office or cellphone number. Finally, Alina gave up looking for Danu. Alina's feelings are not really about leaving Danu behind, but Alina feels comfortable with the lie she created by using Marni's name. This is in line with the conversation below.

"Don't do it," I said, "look for it.
 The word is too far away, Ti. I know he's just in.
 My relationship is at most two...
 Pang happened to meet in one chat.
 So, if he's not there, yeah.
 As the saying goes, she's gone, missing, and disappearing."
 "Well, Al... what's going on?"
 What do you want?"
 And Marni disappeared from Alina's world. [17]

The quotation above describes Alina's intention to find Danu. Alina realizes that the meeting with Danu is just a meeting with the other bus passengers and continues the conversation. In the phase attempt to repair the disruption at the climax stage, Alina tries to forget Danu and remove the name Marni she created.

3.5 New Equilibrium

The new equilibrium is restoring order; this stage is the last part of a narrative. Rintik Sedu's novel *Pukul Setengah Lima* depicts when Alina meets a man named Aksa. Alina introduces herself as Dinda, which shows that Alina becomes someone else, not herself. This is in line with the quotation below.

He smiled.
 "I'm Aksa," he said, staring at me straight.
 I answered his handshake and kept quiet for a moment.
 The vague memories of Danu reappeared.
 "How are you doing?" he said again. "I'm too quick.
 Forget it?"
 'I'm Dinda.'

Half six. I became somebody else again [17].

The quote above describes Alina being invited to get to know a man named Aksa. Alina introduced the name with another name, Dinda. Alina has become another person; a new lie was created when she met Aksa. The new equilibrium in this novel is Dinda, a name created by Alina to become a new world for her.

Rintik Sedu's Novel *Pukul Setengah Lima* is a narrated story that often happens in daily life. It is about a romance story and the problems beyond it. Many readers relate to the story presented. The novel has a complicated narrative, demonstrated by a forward and backward plot model that often confuses readers in understanding the story.

By understanding the sequence of events based on Todorov's concepts, one can identify the narrative model used by the novelist. The selection of the first-person narrator as the main character and the storyteller reflects a strong dependence on the character's existence. This choice respects the inability of the protagonist to die or disappear from the story because the narrator must live to continue the story. Thus, the first-person narrator arouses the spirit of immortality of the main character, who has the urge to live and tell. The narrative structure of this novel refers to the power of human memory. Memory is seen as a journey back and forth beyond time, uniting the past, present, and future into one unity. Despite this, the author realizes that memories often produce irregularities in the sequence of events, with the impression of jumping.

Therefore, it takes effort to reconstruct the sequence of events to find a story that marks the chronological sequence.

4 Conclusion

Based on the results of research and data analysis carried out by the researchers on the novel *Pukul Setengah Lima* by Rintik Sedu, it was found that the study of narrative structures using the Tzvetan Todorov approach developed by Nick Lacey and Gillespie revealed the peculiarity of the narrative structure in the novel. Specifically, it was observed that the narrative structure in the novel did not follow a regular pattern and tended to jump. Nevertheless, it should be noted that this situation can be understood by considering the author's strategy. In this case, the author deliberately exploits the power of the main character's memory, who also acts as a storyteller. This approach gives a unique dimension to the story, where the narrative stream is not stuck in a rigid chronological sequence but instead guided by the main character's memory.

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